START

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June 1994

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John Sullivan

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
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33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
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53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
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58	BSO	1935-1936
59	BSO	1936-1937

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	Tanglewood	1936-1937
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69	BSO	1940-1941
70	Tanglewood	1940-1944
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72	BSO	1942-1943
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78	BSO	1947-1949
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83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
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86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
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92	European Tour	1956-1957
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96	BSO	
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105	BSO	
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106	Tanglewood	1962
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108	Tanglewood	1963
109	BSO	
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110	Tanglewood	1963-1964
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113	BSO 85th Anniversary	1965
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: IA IB IIA IIB

REDUCTION RATIO: 14X

FILM STOCK:

REEL 38

Volumes 69-70

BSO
1940-41
to
Tanglewood
1940-44

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

A3

A4

A5

1.0 mm

1.5 mm

2.0 mm

2.5 mm

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PRECISION℠ RESOLUTION TARGETS

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MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 69

BSO

1940 - 1941

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THIS CLIPPING FROM
DOWN BEAT
CHICAGO, ILL.

SEP 1 - 1940

Petrillo Orders Concert Soloists to Join AFM

New York City—James C. Petrillo wants union music blown through the horns of solo concert performers.

Irked because big-name instrumentalists were affiliating themselves with Lawrence Tibbett's American Guild of Musical Artists, he has issued an ultimatum to all solo concert instrumentalists to join up with the AFM by Labor Day.

The point of contention, it is alleged, are non-union orks such as the Boston Symphony. If Petrillo can control the soloists, he can presumably organize the entire orchestra. AGMA officials, however, were inclined to pooh-pooh the threat, pointing out that Petrillo is relatively powerless to do anything but prohibit AFM members from working with guild members. But AFM spokesmen pointed out that that restriction in itself, if put into effect, would deprive all non-AFM instrumental soloists of accompanists, since most of them are AFM members. AFM officials also pointed to the possibility of placing on the national unfair list the names of concert halls, theaters, and all other auditoriums playing non-union artists.

The ASCAP-BMI battle is important to us who play their music; keep up to date on developments through the pages of *Down Beat* every issue.

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TIME MAGAZINE
CHICAGO, ILL.

SEP 2 - 1940

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Because of the A. F. of M. hold on the radio chains, the Boston Symphony has not broadcast in more than a year. Last fortnight tough Boss Petrillo forbade RCA Victor to make any more Boston Symphony recordings. "They're through," explained Mr. Petrillo. "We've taken them off the radio and off the records."

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ENQUIRER

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According to a publicity release of the Boston Symphony Orchestra, Eugene Goossens will conduct this orchestra in a performance of his symphony completed last year. No date was given. The management of the Cincinnati Symphony Orchestra, of which Goossens is permanent conductor, was unable yesterday to confirm details.

THIS CLIPPING FROM
BLOOMINGTON, IND.
STAR
9/13/40

C Sharp Minor . .

Bloomington and Its Look-in on Music

BY PROF. GUIDO H. STEMPEL
Star Music Editor

A CLIPPING which John handed me records the feat of Captain Eugene La Barre and his World's Fair Band in playing Rimsky-Korsakoff's "Flight of the Bumblebee" in forty-nine seconds—almost before you could say "nikolaiandreyevichrimskykorsakoff." I began to ask my musician friends "how about it." It got to be a kind of "whY is the fourth of julY" gag. Alice, finally, summed up what they had all said—conductors, composers, historians, musicologists, doctors of music, professors, pianists, violinists, and so on down to program-annotators and critics (four persons in all)—summed up them and shut up the inquiring reporter with, "What of it?"

But something did come "of it" for fathaw in that it led to a very pleasant and informative chat with Vincent Mariotti of the first-violin section of the Boston Symphony Orchestra, to whom we were introduced at a Tanglewood intermission by his cousin, Mrs. Frank K. Edmondson. My question reminded Mr. Mariotti of the legendary stories of Paganini's "Perpetuo Mobile" and his incredible prestissimo in its performance. Heifetz, the present-day wizard of the violin, has been unable to approximate this particular bit of virtuosity by nearer than twenty-five per cent longer. Heinrich Wilhelm Ernst, the Moravian-German violinist, who followed Paganini about in an endeavor to discover his secret, clocked Paganini's playing of it time and again to find that the extreme variation was two seconds.

really an oversight on my part. The reminder is indirect, not even to be read between the lines of his letter. I wish he had spoken out and given me a sounder basis of fact to work upon. But I believe I am not far off in saying that the set-up of the Berkshire Playhouse in Stockbridge is comparable for drama to that of Tanglewood for music. Thus, there is connected with the playhouse a workshop which suggests a likeness to the Music Center at Tanglewood. In other words, we see here an educational as well as an amusement enterprise; not merely a summer theater in which young actors are given a trycut, but a school of the theater of wide and comprehensive scope. I should welcome a statement from Mr. Miles or one of his co-workers as to just what is attempted. To the excellence of the results in the one play we saw—staging, movement, climaxes, projection of the drama, support [illegible] ognized star—I can bea testimony. — Kouss[illegible] the Music Center [illegible] outstanding cond years; William Mi[illegible] shire Playhouse set-up, except t standing, cert[illegible] serviceable, ac trum.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

SEP 11 1940

Symphony Orch. Concert Oct. 11

Serge Koussevitzky has made known from "Seranak," his recently purchased estate in Lenox, notable plans for the 60th anniversary season of the Boston Symphony Orchestra, which will open under his direction in Symphony hall on Friday, Oct. 11. This will be the 17th successive season of the orchestra under the leadership of Dr. Koussevitzky.

Soloists to be heard in the Friday and Saturday series will include Vladimir Horowitz, returning after 10 years; Jascha Heifetz, Nathan Milstein, and Gregor Piatigorsky. Further soloists will be announced later. Richard Burgin will repeat the Violin Concerto of Hindemith, which had its first performances here last season. There will be two notable guest conductors: Igor Stravinsky and Deside Defauw, the outstanding Belgian leader, who is to be heard in Boston for the first time. New works are to include symphonies by two outstanding composers of the day who have made their first venture into this traditional form: Igor Stravinsky and Paul Hindemith. Benjamin Britten, one of the most highly regarded of the younger composers in England, will have his first hearing in Boston when his Variations for String Orchestra are played. The British composers Vaughan Williams and Arnold Bax will also be represented.

From American composers, Koussevitzky announces a new Symphony of Roy Harris (the Fourth,) which is written for orchestra with chorus, and a new Symphony by Arthur Shepherd to be conducted by the composer. Also listed are the American Sketches of the late Frederick Converse.

In the New Year, which will mark the 150th anniversary of the death of Mozart, that composer's "Requiem" will be revived. The Ninth Symphony of Beethoven, and the "Faust" Symphony of Liszt will be played, together with more frequently heard works of the symphonic repertory.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 14 1940

Comment

BY NO MEANS "THROUGH"
(Boston Herald)

The phenomenal success of the Berkshire Symphonic Festival is a dramatic contradiction of the remarks of James C. Petrillo, president of the American Federation of Musicians, in New York. Discussing the activities of Dr. Koussevitzky's orchestra, a non-union organization, Mr. Petrillo is quoted: "They're through. We've taken them off the radio and off the records." He was referring to contracts of his organization with certain broadcasting and record-making companies which forbid the employment of all but union musicians.

Whatever one's opinion may be regarding the justice and wisdom of a system which restricts the performances of a great musical organization — Atty. Gen. Jackson might well regard it as worth at least a glance by his anti-monopoly investigators—there is satisfaction in knowing that the orchestra's artistic qualities were never higher than they are today. Its influence on the musical life of America was never more vital. Its popularity with the thousands of people to whom, in Boston and elsewhere, it annually brings pleasure, comfort and inspiration was never rooted more deeply. Far from being "through," the orchestra might be said to be only now beginning to realize the dream of service to the entire nation which Maj. Higginson and its other early friends envisioned long ago.

The Boston orchestra has no argument with Mr. Petrillo or with unionized musicians. It is an almost unique institution, a permanent group of professional musicians who, financed on a non-commercial basis, provide several series of concerts which cover nearly the entire year. Although its average scale of pay is certainly as good as that of the unionized orchestras, its members do not face the same problems or need the same protection as their fellow-musicians, who work on a weekly basis for commercial enterprises. Nor can it be said that they compete with the average musical organization.

The Boston orchestra would like to work in friendship with the unions. Certainly its aims regarding artistic standards and the welfare of its men are the same as theirs. But if that friendship is refused, it feels confident that it can carry on successfully in its own way.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

SEP 22 1940

This Clipping From
NEW BEDFORD, MASS.
MERCURY

SEP 25 1940

This Clipping From
DAYTON, OHIO
SUNDAY JOURNAL HERALD

SEP 22 1940

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

OCT 4 - 1940

ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

SEP 22 1940

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

SEP 15 1940

This Clipping From
TOLEDO, O.
TIMES

SEP 15 1940

This Clipping From
HARTFORD, CONN.
COURANT

SEP 15 1940

THIS CLIPPING FROM
MANCHESTER, N. H.
UNION

SEP 14 1940

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER

SEP 14 1940

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

SEP 14 1940

Koussevitzky Opens 17th BSO Season

Orchestra Will Start Concerts at Boston Oct. 11

Important music long unplayed, familiar classics, new scores, and soloists of the first rank are announced for the pending 60th anniversary season of the Boston Symphony Orchestra. The season will open in Symphony Hall on Friday, Oct. 11, when Serge Koussevitzky will begin his 17th successive year as the orchestra's illustrious head.

The 60th season will include the usual double series of 24 Friday afternoon and Saturday evening concerts, and 6 Monday evening and Tuesday afternoon concerts in Symphony Hall. The orchestra will continue its series in Cambridge, Providence, New York and Brooklyn, and performances in New England and the Middle West.

Soloists of the first importance are announced for the Friday and Saturday series. Vladimir Horowitz will return after 10 years' absence, appearing in the number which marked his notable debut with this orchestra—the Third Piano Concerto of Rachmaninoff. Jascha Heifetz, Nathan Milstein, and Gregor Piatigorsky are also announced. Mr. Piatigorsky will introduce a new violoncello concerto of Hindemith. Guest conductors will include Igor Stravinsky who, in addition to music of his own, will present Tchaikovsky's little-known Third Symphony, and Desire Defaus, the outstanding Belgian leader, who is then to make his first appearance in Boston.

Among the new works to be heard are two symphonies by foremost composers of today, each of whom has just completed his first work in this traditional form—Igor Stravinsky, and Paul Hindemith. Benjamin Britten, one of the foremost of England's younger composers, will be introduced to the concerts by his Variations for String Orchestra. Other British composers to be heard are Vaughan Williams, Arnold Bax, and Eugene Goossens who will conduct a symphony of his own.

Notable American works are also announced. Koussevitzky will introduce a new symphony by Roy Harris (No. 4) for Orchestra and Chorus. Arthur Shepherd will conduct a symphony he has recently completed. Frederick Converse, who died last summer, will be represented by his American Sketches.

The year 1941 will mark the 150th anniversary of the death of Mozart, and several works of that composer are to be performed, including his "Requiem." The Ninth Symphony of Beethoven, Liszt's "Faust" symphony, Tchaikovsky's "Manfred" symphony, and excerpts from Berlioz' "Romeo and Juliet" symphony will be revived.

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Star Music Editor

A CLIPPING which John handed me records the feat of Captain Eugene La Barre and his World's Fair Band in playing Rimsky-Korsakoff's "Flight of the Bumblebee" in forty-nine seconds—almost before you could say "nikolaiandreyevichrimskykorsakoff." I began to ask my musician friends "how about it." It got to be a kind of "whY is the fourth of julY" gag. Alice, finally, summed up what they had all said—conductors, composers, historians, musicologists, doctors of music, professors, pianists, violinists, and so on down to program-annotators and critics (four persons in all)—summed up them and shut up the inquiring reporter with, "What of it?"

But something did come "of it" for fathaw in that it led to a very pleasant and informative chat with Vincent Mariotti of the first-violin section of the Boston Symphony Orchestra, to whom we were introduced at a Tanglewood intermission by his cousin, Mrs. Frank K. Edmondson. My question reminded Mr. Mariotti of the legendary stories of Paganini's "Perpetuo Mobile" and his incredible prestissimo in its performance. Heifetz, the present-day wizard of the violin, has been unable to approximate this particular bit of virtuosity by nearer than twenty-five per cent longer. Heinrich Wilhelm Ernst, the Moravian-German violinist, who followed Paganini about in an endeavor to discover his secret, clocked Paganini's playing of it time and again to find that the extreme variation was two seconds.

really an oversight on my part. The reminder is indirect, not even to be read between the lines of his letter. I wish he had spoken out and given me a sounder basis of fact to work upon. But I believe I am not far off in saying that the set-up of the Berkshire Playhouse in Stockbridge is comparable for drama to that of Tanglewood for music. Thus, there is connected with the playhouse a workshop which suggests a likeness to the Music Center at Tanglewood. In other words, we see here an educational as well as an amusement enterprise; not merely a summer theater in which young actors are given a tryout, but a school of the theater of wide and comprehensive scope. I should welcome a statement from Mr. Miles or one of his co-workers as to just what is attempted. To the excellence of the results in the one play we saw—staging, movement, climaxes, projection of the drama, support— cognized star—I can bea testimony. — Kousse the Music Center t outstanding cond years; William Mi shire Playhouse set-up, except t standing, cert serviceable, ac trum.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER
SEP 11 1940

Symphony Orch. Concert Oct. 11

Serge Koussevitzky has made known from Seranak," his recently purchased estate in Lenox, notable plans for the 60th anniversary season of the Boston Symphony Orchestra, which will open under his direction in Symphony hall on Friday, Oct. 11. This will be the 17th successive season of the orchestra under the leadership of Dr. Koussevitzky.

Soloists to be heard in the Friday and Saturday series will include Vladimir Horowitz, returning after 10 years; Jascha Heifetz, Nathan Milstein, and Gregor Piatigorsky. Further soloists will be announced later. Richard Burgin will repeat the Violin Concerto of Hindemith, which had its first performances here last season. There will be two notable guest conductors: Igor Stravinsky and Deside Defauw, the outstanding Belgian leader, who is to be heard in Boston for the first time. New works are to include symphonies by two outstanding composers of the day who have made their first venture into this traditional form: Igor Stravinsky and Paul Hindemith. Benjamin Britten, one of the most highly regarded of the younger composers in England, will have his first hearing in Boston when his Variations for String Orchestra are played. The British composers Vaughan Williams and Arnold Bax will also be represented.

From American composers, Koussevitzky announces a new Symphony of Roy Harris (the Fourth,) which is written for orchestra with chorus, and a new Symphony by Arthur Shepherd to be conducted by the composer. Also listed are the American Sketches of the late Frederick Converse.

In the New Year, which will mark the 150th anniversary of the death of Mozart, that composer's "Requiem" will be revived. The Ninth Symphony of Beethoven, and the "Faust" Symphony of Liszt will be played, together with more frequently heard works the symphonic repertory.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
SEP 14 1940

Comment

BY NO MEANS "THROUGH"
(Boston Herald)

The phenomenal success of the Berkshire Symphonic Festival is a dramatic contradiction of the remarks of James C. Petrillo, president of the American Federation of Musicians, in New York. Discussing the activities of Dr. Koussevitzky's orchestra, a non-union organization, Mr. Petrillo is quoted: "They're through. We've taken them off the radio and off the records." He was referring to contracts of his organization with certain broadcasting and record-making companies which forbid the employment of all but union musicians.

Whatever one's opinion may be regarding the justice and wisdom of a system which restricts the performances of a great musical organization — Atty. Gen. Jackson might well regard it as worth at least a glance by his anti-monopoly investigators—there is satisfaction in knowing that the orchestra's artistic qualities were never higher than they are today. Its influence on the musical life of America was never more vital. Its popularity with the thousands of people to whom, in Boston and elsewhere, it annually brings pleasure, comfort and inspiration was never rooted more deeply. Far from being "through," the orchestra might be said to be only now beginning to realize the dream of service to the entire nation which Maj. Higginson and its other early friends envisioned long ago.

The Boston orchestra has no argument with Mr. Petrillo or with unionized musicians. It is an almost unique institution, a permanent group of professional musicians who, financed on a non-commercial basis, provide several series of concerts which cover nearly the entire year. Although its average scale of pay is certainly as good as that of the unionized orchestras, its members do not face the same problems or need the same protection as their fellow-musicians, who work on a weekly basis for commercial enterprises. Nor can it be said that they compete with the average musical organization.

The Boston orchestra would like to work in friendship with the unions. Certainly its aims regarding artistic standards and the welfare of its men are the same as theirs. But if that friendship is refused, it feels confident that it can carry on successfully in its own way.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
SEP 22 1940

This Clipping From
NEW BEDFORD, MASS.
MERCURY
SEP 25 1940

This Clipping From
DAYTON, OHIO
SUNDAY JOURNAL HERALD
SEP 22 1940

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
OCT 4 - 1940

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
SEP 22 1940

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN
SEP 15 1940

This Clipping From
TOLEDO, O.
TIMES
SEP 15 1940

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HARTFORD, CONN.
COURANT
SEP 15 1940

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UNION
SEP 14 1940

THIS CLIPPING FROM
MANCHESTER, N. H.
LEADER
SEP 14 1940

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
SEP 14 1940

Koussevitzky Opens 17th BSO Season

Orchestra Will Start Concerts at Boston Oct. 11

Important music long unplayed, familiar classics, new scores, and soloists of the first rank are announced for the pending 60th anniversary season of the Boston Symphony Orchestra. The season will open in Symphony Hall on Friday, Oct. 11, when Serge Koussevitzky will begin his 17th successive year as the orchestra's illustrious head.

The 60th season will include the usual double series of 24 Friday afternoon and Saturday evening concerts, and 6 Monday evening and Tuesday afternoon concerts in Symphony Hall. The orchestra will continue its series in Cambridge, Providence, New York and Brooklyn, and performances in New England and the Middle West.

Soloists of the first importance are announced for the Friday and Saturday series. Vladimir Horowitz will return after 10 years' absence, appearing in the number which marked his notable debut with the orchestra—the Third Piano Concerto of Rachmaninoff. Jascha Heifetz, Nathan Milstein, and Gregor Piatigorsky are also announced. Mr. Piatigorsky will introduce a new violoncello concerto of Hindemith. Guest conductors will include Igor Stravinsky who, in addition to music of his own, will present Tchaikovsky's little-known Third Symphony, and Desire Defauw, the outstanding Belgian leader, who is then to make his first appearance in Boston.

Among the new works to be heard are two symphonies by foremost composers of today, each of whom has just completed his first work in this traditional form—Igor Stravinsky, and Paul Hindemith. Benjamin Britten, one of foremost of England's composers, will be introduced the concerts by his Variations String Orchestra. Other composers to be heard are V Williams, Arnold Bax, and Goossens who will conduct phony of his own.

Notable American works announced. Koussevitzky introduce a new symphony Harris (No. 4) for Orchestra Chorus. Arthur Shepherd conduct a symphony he recently completed. Frederick verse, who died last summer be represented by his American Sketches.

The year 1941 will mark the 150th anniversary of the death of Mozart, and several composer are to be heard, including his "Requiem." Symphony of Beethoven, "Faust" symphony of Liszt, "Manfred" from Berlioz' symphony.

This Clipping From
NEW HAVEN, CONN.
REGISTER

SEP 15 1940

BOSTON SYMPHONY TO PRESENT NEW MUSIC THIS YEAR

Boston, Sept. 14.—(AP)—Much new music by illustrious composers will have its first hearing this winter as part of the Boston Symphony's celebration of its sixtieth season. An unusual number of top flight soloists and a group of guest conductors headed by Igor Stravinsky also will share the celebration.

Stravinsky and Paul Hindemith each has just completed his first work in the traditional symphonic form. Both of these will be heard in Boston this winter.

Britain will furnish four works by four important composers: Benjamin Britten, Vaughan Williams, Arnold Bax and Eugene Goosens, the latter now almost as much American as British because of his long tenure as conductor of the Cincinnati Symphony.

Two new American symphonies also are scheduled, Roy Harris' fourth for chorus and orchestra, and a new symphony by Arthur Shepherd. The late Frederick Converse's "American sketches" also are included. Sergei Koussevitsky, famous conductor of the Boston Symphony, also will offer a miniature Mozart "Festival" in memory of the composer, the 150th anniversary of whose death falls in 1941.

The Boston Symphony will play a series of concerts in Cambridge, Providence, New York and Brooklyn, in addition to its usual schedule in Boston and a tour of the Middle West.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION

SEP 14 1940

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

SEP 16 1940

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

SEP 15 1940

60th Symphony Season Opens in Boston Oct. 11

Serge Koussevitzky Will Direct for 17th Year; New Works Being Played

The Boston Symphony Orchestra will open its sixtieth season in Symphony Hall, Boston, on Friday, Oct. 11 under the direction of Serge Koussevitzky. This will be Mr. Koussevitzky's seventeenth successive year as director of the organization. The usual double series of twenty-four Friday afternoon and Saturday evening concerts, and six Monday evening and Tuesday afternoon concerts will be given in Boston. The orchestra will continue its series in Cambridge, Providence, New York and Brooklyn and will be heard in other parts of New England and in the Middle West.

Guest conductors will include Igor Stravinsky who will direct Tchaikovsky's relatively unfamiliar third symphony in addition to his own works, and the Belgian, Desire Defauw, who will appear for the first time in Boston. Soloists in the Friday and Saturday series will include Vladimir Horowitz, Jascha Heifetz, Nathan Milstein and Gregor Piatigorsky. Further soloists will be announced later.

Among new works to be heard are recently completed symphonies by Stravinsky and Hindemith. The English composer Benjamin Britten will be represented for the first time at these concerts by his Variations for String Orchestra. Eugene Goossens will appear conducting a symphony of his own.

Prominent among new American works to be given are Roy Harris's Fourth Symphony, for orchestra and chorus, and a newly finished symphony by Arthur Shepherd, with the composer conducting. Frederick Converse, who died last summer, will be represented by his American sketches.

The year 1941 will mark the 150th anniversary of Mozart's death and several of his works, including the Requiem, will be played. Beethoven's Ninth Symphony, Liszt's "Faust" Symphony, Tchaikovsky's "Manfred" Symphony and excerpts from Berlioz's "Romeo and Juliet" Symphony will be revived.

JEWISH REVIEW AND OBSERVER
CLEVELAND, O.
9/20/40

CLEVELAND CONCERT COURSE ANNOUNCES ATTRACTIONS

The Cleveland Concert Course which is under the direction of Mrs. Emil Brudno and under the auspices of The Cleveland Museum of Art will open its eighth season on October 27th with the coming of the Philadelphia

VRONSKY & BABIN

Symphony Orchestra. Other great musical events include Dorothy Maynor, negro soprano on November 8 Artur Rubinstein, pianist on November 29; Boston Symphony Orchestra December 13; Vronsky and Babin, duo pianists, on January 10; Simon Barer, pianist on January 24; and John Charles Thomas, baritone on February 14.

Two special attractions under the direction of the course but not included in the season ticket sales will be Alec Templeton, talented blind pianist who will be here on New Year's Eve, and Marian Anderson, Negro coloratura who will be here on January 12th.

All the events will take place in the Public Music Hall on Fridays at 8:45 p. m. except the Philadelphia Orchestra which is on Sunday night. Two dance events will also be sponsored by the course outside its curricular activities. On October 20, Katherine Dunham and her group of 19 dancers will appear in Tropics and Jazz Ho and on January 19th, the Littlefield Ballet of 65 people will be here.

The tickets for this course and events are now on sale at The Korner & Wood Company, 1512 Euclid avenue.

This Clipping From
HARTFORD, CONN.
TIMES

SEP 16 1940

Music:

Boston Orchestra to Begin Its Sixtieth Season

By Carl E. Lindstrom

The Boston Symphony Orchestra is 60 years old.

It is proper that in observance of such an anniversary the management should plan a particularly brilliant season, although with so high a standard as the organization has always maintained it must be something of a problem to make any one season stand out from another.

In the first place it has, as always, its Serge Koussevitzky, whose very presence makes any occasion illustrious. He is now beginning his 17th season on the Boston podium, which means that one quarter of all the Boston Symphony years have been Koussevitzky years. It is no overstatement to say that this has been the Orchestra's greatest period; that in spite of the fact that the tenures of such men as Gericke, Nikisch, Paur and Muck, established such a musical excellence that, so it seemed, could not be surpassed.

A beautifully printed booklet announcing the concerts for 1940-41 summarizes the brilliant history of the Orchestra. It begins with the vision of Major Henry L. Higginson, while still a student of music in Vienna in 1860, who upon his return to this country, and having made a business success, found himself with sufficient means to establish an orchestra modeled upon the great orchestras of Europe.

Briefly is told the beginnings under Georg Henschel, the period under Gericke and his successor, Nikisch. "The first conductor was a pioneer; the second, a polisher; the third, in his way, a firebrand."

Great emphasis is laid, as it properly should be, upon the work of the present leader.

"Serge Koussevitzky had organized and conducted an orchestra in Moscow and St. Petersburg. He was accounted a leader of commanding power, a pioneer ready to break a lance for new music by publication and by performance. He conducted in western Europe, and his "Concerts Koussevitzky" in Paris were found a new and electrifying experience. Anticipation ran high when, in September, 1924, he first set foot on American shores.

"Koussevitzky manifested his qualities at the first concerts of the season. It was evident at once that the future of the Orchestra was in the hands of a leader of extraordinary courage and brilliance, a musician of sensitive sympathy and emotional penetration. The audiences soon learned that they would be kept abreast with what was vital in the advance of music; they also learned to expect revivified and enthralling performances of the accepted music of the past."

* * *

Account is also to be taken of the tremendous influence that Dr. Koussevitzky has exerted in behalf of American composers. In this field he has been second to none in the country. The prospectus promises a new Symphony by Roy Harris for Orchestra and Chorus, his Fourth; another by Arthur Shepherd and the "American Sketches" by Frederick Converse, who died last summer.

The concerts this season will comprise 24 Friday afternoons and Saturday evenings, six Monday evenings and Tuesday afternoons, two Pension Fund concerts and six Youth concerts. In addition there will be 10 appearances in Carnegie Hall, New York, eight at Harvard University, five at the Brooklyn Institute of Arts and Sciences, five in Providence, two at Bushnell Memorial and as many for the Pittsburgh Orchestral Association and at Yale University.

There will be a single concerts under the auspices of the Civic Music Association of Worcester, the Cleveland Museum of Art, Connecticut College, the Griffith Music Foundation of Newark, the Philadelphia Forum, Rutgers University, Smith College, the University of Rochester, the University of Michigan, for the members of the Toledo Museum of Art and at the new Kleinhans Music Hall in Buffalo.

The Pop concerts will be held between May 7 and July 3 followed by the Esplanade Concerts July 6 to July 28.

The Berkshire Music Center will occupy the period July 7 to August 18, with the Symphonic Festival July 31 to August 17.

The men of the Symphony are busy 47 out of the 52 weeks in the year, a schedule which is not even approached by any of the large orchestras in the country. Being a Boston Symphony man is a full time career. The roster comprises 107 musicians, each of whom is a virtuoso performer in his own right. The stability and prominence of the Orchestra are attested by the fact that the roster this year contains only one new name, that of William Page, a bass player who, after training in one of the big music schools in the country, developed, it is interesting to note, at the Berkshire Music Center.

As the anniversary booklet so rightly points out: "The long association of the players with each other and with their conductor gives this orchestra its marked individuality and its unexcelled powers of musical expression."

* * *

Important music long unplayed, familiar classics, new scores and soloists of the first rank are announced for the new season which will open in Symphony Hall on Friday, October 11.

Soloists of the first importance are announced for the Friday and Saturday series. Vladimir Horowitz will return after 10 years absence, appearing in the number which marked his debut with this orchestra—the Third Piano Concerto of Rachmaninoff. Jascha Heifetz, Nathan Milstein and Gregor Piatigorsky are also announced. Mr. Piatigorsky will introduce a new Violoncello Concerto of Hindemith. Further soloists will be announced later. Guest conductors will include Igor Stravinsky who, in addition to music of his own, will present Tschaikowsky's little-known Third Symphony and Désiré Defauw, the outstanding Belgian leader, who is then to make his first appearance in Boston.

Among the new works to be heard are two symphonies by foremost composers of today, each of whom has just completed his first work in this traditional form—Igor Stravinsky and Paul Hindemith. Benjamin Britten, one of the foremost of England's younger composers, will be introduced to the concerts by his Variations for String Orchestra. Other British composers to be heard are Vaughan William, Arnold Bax and Eugene Goossens who will conduct a symphony of his own.

The year 1941 will mark the 150th anniversary of the death of Mozart and several works of that composer are to be performed, including his "Requiem." The Ninth Symphony of Beethoven, Liszt's "Faust" Symphony, Tschaikowsky's "Manfred" Symphony and excerpts from Berlioz' "Romeo and Juliet" Symphony will be revived.

ROCKLAND, ME
COURIER
9/21/40

Hermann Hans Wetzler, distinguished conductor-composer, who was a Rockport visitor this late Summer, write that Eugene Goossens is to conduct one of his symphonic numbers with the Cincinnati Symphony Orchestra in January of next year.

Hearing Mr. Wetzler speak of Dr. Karl Muck who was director of the Boston Symphony Orchestra and who died in Stuttgart, Germany, in March of this year, reminds me of a clipping I kept, of an editorial which appeared in Musical America shortly after Muck's death. In part it read:

"It is as a conductor that musicians will remember Dr. Karl Muck whose death at 80 removes from the world scene one of music's grand old men. The passions and events of the World War can have no part in an estimation of his place among the men who did most for our present day orchestral standards. Under his leadership the Boston Symphony could challenge all rivals, here or abroad. It had been a grand orchestra before and it has been a grand orchestra since. From the first conductor, George Henschel, to the illustrious incumbent, Serge Koussevitzky, it has been brilliantly led. But Muck's is one of the names that musicians will remember first, because of his distinctive technical mastery and the interpretative powers that went far beyond that. As much as any other conductor who may be named, he set a high standard of musical discrimination for this country's symphonic programs. His performances were individual, distinct, brilliantly detailed, and bore the vital stamp of authority."

Mr. Wetzler's comment was to the effect that probably without exception Dr. Muck was the greatest orchestra conductor who has yet lived.

Horowitz to Play Rachmaninoff Work With Symphony

Springfield Sept 21

An announcement amplifying the original notice concerning the Boston Symphony Orchestra's 60th season, which begins Friday afternoon, Oct. 11, has been sent to this office. We note first that Vladimir Horowitz, in his guest appearance, will play the Third Piano Concerto of Rachmaninoff, a work he played in his debut with the Boston Symphony Orchestra. And that Gregor Piatigorsky will present Hindemith's new Concerto for Violoncello.

Besides symphonies by Stravinsky, Hindemith, Roy Harris and the young Englishman, Arthur Shepherd, there is listed a symphony of Eugene Goossens, to be conducted by the composer. Symphonies to be played which haven't been heard here in recent memory include the Beethoven Ninth, the Third "Rhenish" of Schumann, the Second "Resurrection" of Mahler, Vaughan Williams' "Pastoral" Symphony, Liszt's "Faust" Symphony, the "Italian" Symphony of Mendlessohn, the "Manfred" and Third Symphonies of Tchaikovsky, and orchestral sections of Berlioz's "Romeo and Juliet" Symphony.

In all there will be 24 pairs of Friday afternoon and Saturday evening concerts, plus six pairs of Monday evening and Tuesday afternoon concerts.

Symphony Season Begins October 11

Serge Koussevitzky announces a number of the musical works, old and new, which will make significant the sixtieth anniversary season of the Boston Symphony Orchestra.

The season, the 17th under Koussevitzky's direction, will open in Symphony Hall on Friday afternoon, Oct. 11, and will extend through May 8. The subscription office has opened at Symphony Hall for each of the four series (24 Friday afternoons and Saturday evenings, 6 Monday evenings and Tuesday afternoons).

The announcement includes pieces of the established repertory less frequently performed, and new music of significance. The more frequently played symphonies and other works of the great composers of the past will of course predominate. Symphonies which have not been performed recently include the Ninth Symphony of Beethoven, the Third "Rhenish" Symphony of Schumann, the Second "Resurrection" Symphony of Mahler, the "Faust" Symphony of Liszt, the "Pastoral" Symphony of Vaughan Williams, the "Italian Symphony" of Mendelssohn, the "Manfred" and Third Symphonies of Tchaikovsky, and orchestral portions of Berlioz's "Romeo and Juliet" symphony.

Three notable symphonies are to be heard for the first time here: They are by Igor Stravinsky, Paul Hindemith, and Ray Harris ("Folk Song" Symphony, No. 4). Eugene Goossens and Arthur Shepherd have been invited each to conduct a symphony of his own.

Soloists will include Vladimir Horowitz, who will be heard in the Third Piano Concerto of Rachmaninoff, the music in which he made his memorable debut with this orchestra. Gregor Piatigorsky will present a new Concerto for Violoncello, by Hindemith. Violinists announced at this time are Jascha Heifetz and Nathan Milstein. Mozart's "Requiem" will be performed, as well as orchestral pieces by this master, in 1941—the year which marks the 150th anniversary of his death.

This Clipping From
DAVENPORT, IA.
DEMOCRAT-LEADER

SEP 22 1940

THE SIXTIETH

. . . season of the Boston Symphony orchestra will open on Friday, Oct. 11 under the direction of Serge Koussevitsky. This will be the 17th consecutive season as director for Mr. Koussevitsky. The season will consist of the usual 24 Friday afternoon and Sunday evening concerts and six Monday evening and Tuesday afternoon programs in Boston. The orchestra will make a tour and present concerts in Cambridge, Providence, New York, Brooklyn and other parts of New England and in the midwest. Soloists include Horowitz, Heifetz, Milstein and Piatigorsky.

This Clipping From
NEW YORK, N.Y.
PM

SEP 22 1940

Boston Symphony Series

The Boston Symphony under Serge Koussevitzky gives two Carnegie Hall series, one on five Thursday evenings and one on five Saturday afternoons. Prices range from $5 to $10. A five-concert Friday evening series at the Brooklyn Academy of Music has a price range from $5 to $12.50. Soloists have not yet been announced.

Carnegie Hall will also house two series by that excellent training organization, the National Orchestra Association, Leon Barzin, conductor. Between November and March, five Saturday afternoons will be devoted to a Brahms cycle that includes all four symphonies, the two piano concertos, the violin concerto and the German Requiem. Membership prices range from $2 to $7. Six Monday evenings are offered to members who contribute anything from $1 up; location of seats depends upon size of contribution. For details address 113 West 57 St.

This Clipping From
NEW YORK, N.Y.
TIMES

SEP 22 1940

STORY OF A FLIGHT FROM THE NAZIS

Desire Defauw Tells of His Travels to a Refuge Here

By ROSS PARMENTER

DESIRE DEFAUW, who before the war held so many important Belgian musical posts that some critics dubbed him "the musical dictator of Belgium," is now in this country as a refugee because his homeland was invaded by a dictator of a different sort.

The erstwhile "dictator"—and he was obviously not displeased with the title, for it was he himself who mentioned it—is a vivacious, energetic, good-humored, dapper little man of fifty-five who weighs 130 pounds and is only 5 feet 4 inches tall. With his hat off he looks the part of the conductor for he has a leonine shock of gray hair and he stands erect with his heels smartly together. But when he wears his gray homburg and carries his gray gloves he suggests a gentleman of fashion at pre-war Ascot or Longchamps.

* * *

Mr. Defauw, who was director of the concerts of the Royal Conservatory in Brussels, conductor of the Belgian National Orchestra and director of Belgium's Radio Institute, made his first visit to this country last December when he came over as guest conductor of the NBC Symphony orchestra. He will probably conduct that orchestra again. He will be a guest leader of the Boston Symphony Orchestra during the season. He has already conducted once for the Concerts Symphoniques de Montreal and he has four more engagements with that organization.

He arrived in this country on Aug. 21 on the Cunard White Star liner Samaria. It gave him "a wonderful feeling of relief," for from the time his country was invaded until he reached here his life was a nightmare of hectic travel. Always he was flying from war and he got so used to bombing planes that even now he mistakes loud noises for the explosions of bombs and it is still a source of wonder to him that planes should fly overhead and be harmless.

Mr. Defauw left Brussels on May 2 to fill engagements in Italy. There was no thought of invasion then, he said. The city was quiet and he had been giving concerts every week. His first Italian concert was in Bologna on May 9.

"I never thought when I put down the stick at midnight," he said, "that my country was at war again."

He learned the news at noon the next day. He packed his belongings and caught the first train for Switzerland. Across the border that night he caught another train for Paris. The journey took twenty-four hours. In Paris he took a train for Brussels. It was so crowded with Belgians called home that he had to sit up all night on his luggage. The train was stopped at least ten times by air raid warnings. When they reached the Belgian border the next morning they could see great fires where bombs had struck oil tanks.

When he reached Brussels there was a "tremendous bombardment" going on. He rushed to his home, which was in a dangerous spot, for it was near an airport. As quickly as he could he collected his wife, his son, his daughter-in-law, his two automobiles and a few belongings, including his Stradivarius, which is dated 1729 and which he proudly calls "one of the finest fiddles existing."

* * *

He drove one car and his son Jean, an architect, drove the other. They set out that morning and for the next month practically lived in those cars as they fled before the advance of Hitler's victorious armies. Whenever bombers flew over the roads they had to throw themselves in ditches or hide in woods. The top of one of the cars was punctured by machine-gun bullets. Finally they drove only by night. The stops in the flight included Paris, Orleans, Tours, Bordeaux and Bayonne, the last French port on the Atlantic before the Spanish border.

Jean and his American-born wife, the former Gladys Timmerman of Memphis, Tenn., got across the border into Spain. But the conductor and his wife, the former Jeanne Vancaubergh, a pianist, were held up because her passport was not in order.

The Germans were getting closer and closer. There happened to be a small, 34-year-old Belgian freighter, the Leopold II, in port. Mr. Defauw and some thirty others boarded it and tried to induce the captain to take them to England. He refused because he was afraid of mines. Mr. Defauw promised to give his automobile to a pilot if he would take them out. The inducement was sufficient. They cleared the harbor two hours before the Germans entered the town.

The trip across the Channel took four days and three nights. They landed in Falmouth and proceeded to London, where they stayed for six weeks. While there Mr. Defauw conducted a concert with the B.B.C. Orchestra and, thanks to the intervention of his old friend, Arturo Toscanini, obtained papers to come to this country.

Mr. Defauw was willing to face the dangers of the ocean trip for himself, but he was afraid to take his Stradivarius. Accordingly he stored it with Hill's on Bond Street. Ironically, the trip was entirely safe, while Bond Street has since been bombed.

* * *

"I have been through so many things," said Mr. Defauw the other day, "that it is as though I have lived more than one life. So many emotions, each one deeper than the other, and one on top of the other. It's ghastly, wartime. I feel that I have crowds to say, such loads of possibilities in my heart which I will start to put into my art. I was ruined before in the last war. Now I will not be downhearted."

Asked if he would make any comment on King Leopold's surrender, the conductor thought a moment, revolved his horn-rimmed glasses by holding the ends of their sidepieces and then shrugged his shoulders sadly.

"I do not know what has happened," he said.

Asked if he would continue to conduct German music despite the war, he replied:

"You can't do without Beethoven or Wagner. One can't live without that, because those are above"—Here he paused, shrugged his shoulders again and asked, "Do you know the French phrase *on doesne de melee?*"

THIS CLIPPING FROM
CLINTON, ILL.
JOURNAL - REPUBLIC

SEP 24 1940

THIS CLIPPING FROM
WHEELING, W. VA.
NEWS

SEP 29 1940

This Clipping From
SOUTH BEND, IND.
TRIBUNE

SEP 22 1940

THIS CLIPPING FROM
DURHAM, N. C.
HERALD
SEP 22 1940

Music Groups Soon To Open New Seasons

Boston Symphony Orchestra To Celebrate 60th Anniversary This Year

New York, Sept. 21.—(U.P.)—The Boston Symphony Orchestra heralds its winter concert programs as "important music long unplayed, familiar classics, new scores and soloists of the first rank."

Under the baton of Serge Koussevitsky, the Boston orchestra will celebrate its 60th anniversary season this year. The series will open in the Boston Symphony Hall on Friday, Oct. 11. It will be Koussevitsky's 17th successive year as head of the group.

Officials said the current season will include the usual double series of 24 Friday afternoon and Saturday evening concerts as well as six Monday evening and Tuesday afternoon concerts. The orchestra also will continue its series in Cambridge, Providence, New York and Brooklyn, with other performances scheduled for New England and the Middle West.

Among soloists scheduled to appear with the Boston Symphony are Vladimir Horowitz, Jascha Heifetz, Nathan Milstein and Gregor Piatigorsky. Guest conductors during the Winter will include Igar Stravinsky and the eminent Belgian conductor, Desire Defaux.

From the nation's capital comes announcement of the National Symphony Orchestra's three series of concerts opening its tenth season in Constitution Hall on Nov. 6. Hans Kindler, conductor, said two of the scheduled series will feature a distinguished roster of world-famous soloists, while the third series will be made up of "beloved symphonic masterpieces."

A total of 20 concerts will be presented by the National Symphony in Washington, in addition to two joint performances with the Ballet Russe de Monte Carlo on Nov. 19 and 20 and a series of student's concerts.

The National Symphony organization has contracted for 35 out-of-town engagements, including its first New York appearance at Carnegie Hall on Feb. 4.

THIS CLIPPING FROM
CARLISLE, PA.
SENTINEL

SEP 24 1940

First Symphony Program

Vaughan Williams' "A London Symphony" and Beethoven's Fifth will constitute the program of the opening concerts of the Boston Symphony Orchestra's sixtieth season, Oct. 11-12, Dr. Serge Koussevitzky conducting.

C.S.M. 9-26

THIS CLIPPING FROM
WILLIMANTIC, CONN.
CHRONICLE

SEP 30 1940

This Clipping From
DAVENPORT, IA.
DEMOCRAT-LEADER

SEP 22 1940

THE BOSTON SYMPHONY

. . . plans to present many new works in the 1940-41 season, among them will be recently completed symphonies by Stravinsky and Hindemith. Benjamin Britten, English composer will be represented for the first time in Boston by his Variations for String orchestra and Eugene Goossens will present his own symphony. Among American works to be given first hearing are Roy Harris' Fourth Symphony for orchestra and chorus; a newly finished symphony by Arthur Shepherd and "American Sketches" by Frederick Converse who died last week. The year 1941 marks the 150th anniversary of the death of Mozart and several of his works will be played as well as Beethoven's Ninth Symphony, Liszt's "Faust" symphony; Tschaikowsky's "Manfred" and excerpts from Berlioz "Romeo and Juliet."

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PIQUA, O.
CALL

SEP 23 1940

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SEP 22 1940

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TIMES

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TIMES HERALD

SEP 21 1940

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STILLWATER, OKLA.
PRESS

SEP 22 1940

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CLEVELAND, TENN.
BANNER

SEP 23 1940

COMPOSERS UNITE

N.Y. Times — Sept 22

Contemporaries Join in Venture to Publish Their Own Scores

By NOEL STRAUS

ALTHOUGH serious contemporary American composers have passed from the experimental period of a decade ago into a healthier stage of creative endeavor, and despite the fact that their output comes to increasingly more frequent performance, the truth remains that even the most gifted of the confraternity are known merely by name to the majority of the musically inclined throughout the country. How to overcome this handicap and bring their works to the attention of the public at large has been a problem difficult to solve.

The answer to the riddle was furnished by Lehman Engel, who evolved a cooperative plan whereby the composers might become their own publishers and thus disseminate their compositions themselves. Two years ago the idea bore fruit in the founding of an enterprise known as the Arrow Music Press, Inc., with Mr. Engel as president; Marc Blitzstein and Virgil Thomson, vice presidents, and Aaron Copland, secretary-treasurer.

That, in spite of its success, the venture has not hitherto been announced, resulted from the unwillingness of Mr. Engel and his associates to publicize it until they were certain that the plan had materialized on a permanent basis and was not a flash in the pan.

* * *

THE Arrow Music Press, which is registered with the United States Government as a non-profit-making enterprise, was started with a modest capital supplied by certain persons philanthropically disposed toward music. In accordance with Mr. Engel's plan, these and subsequent funds, so raised, have been used to defray one-half of the cost of publishing music which interested the group, with the provision that the composer furnish the other half of the money. This is the Press's established policy, yet there have been cases where works deemed sufficiently worthy were paid for entirely from money raised for the purpose by the group, while in some instances the composer has met all the expense himself with the understanding that the proceeds accruing from the sale and performance rights, except 10 per cent to help meet costs, be returned to him.

According to the regular plan the composer gets half of the proceeds until his share in the costs has been met, and, thereafter, the complete earnings brought in by the composition published. But in no way is any profit permitted to the Press or any of its stockholders.

"We have not set ourselves up as a board of judges to say whether a work is good or bad, or even whether or not it coincides with our taste," said Mr. Engel in explaining the editorial policy, "but it is our sole intention to help all serious composers who we feel are sincere, workmanlike and talented, to reach their public. So far most of the works we have issued are by composers of repute. This has been true simply because to date no works submitted by unknown composers have been considered worth publishing. It happens that the officers of the Press have published compositions of their own, but entirely out of their own pockets.

"I felt that music had to be published if it were to be made available to the public," Mr. Engel continued. "Up to the present so few of the larger works by living American composers have reached publication that in practically all cases the composer has to supply the manuscript whenever a work of his receives performance. For the composer to make copies of a symphony or any other composition in the larger forms takes a long time, and it is very expensive to have copies made by others, amounting in the case of a symphony, with a set of orchestral parts, to more than $200."

* * *

BUT a composer would go to all that trouble again and again.

As a rule, performers would want to keep the copy sent them, so that none would be available for the next request. For instance, Roger Sessions once made a copy of his string quartet in E minor for a prominent ensemble, which took it to Vienna to study for presentation in America the next season. Meanwhile he had a chance to have the work played by another quartet here and had no set of parts to give them.

Of course, there have been other attempts during the present century to cope with this state of affairs, but the works issued have either been few and far between and chosen on a contest basis, or brought out by organizations which are no longer in existence, such as the Wa-Wan Press (1901-1912), founded by Arthur Farwell.

With the exception of Henry Cowell's "New Music"—which is rather in the nature of a monthly magazine, and as regards large works publishes but one or two quarterly—the Arrow Music Press stands alone in its own field, according to Mr. Engel.

* * *

AS for the Cos Cob Press (which was, like the Arrow Music Press, devoted to publishing contemporary American works in the larger forms), Mrs. Paul Lester Wiener, its founder, discontinued adding to its catalogue some five years ago. Mrs. Wiener, however, consented to lease her complete list of works to the Arrow Music Press without any financial consideration. In fact, the new group started out with the thirty compositions thus acquired, but immediately began to build up its own catalogue, now containing thirty-five more. The pending initial prospectus of the new press containing the full listing is to be sent throughout the country to music clubs and schools in the hope that the works will have a wide national distribution.

"To make possible the publication of the catalogue," Mr. Engel said, "we arranged a private benefit last Spring in the home of a patron friend, at which Mr. Blitzstein played excerpts from one of his new stage works. From this event we realized enough to pay for the catalogue."

Thus far the works published by the Arrow Music Press consist of symphonies, concertos, string quartets, piano sonatas, violin sonatas, choruses and songs. Harrison Kerr, manager of the American Music Center, who is also the production manager of the new group, alone has been responsible for all the mechanical details in seeing the music through the press and for such duties receives a small stipend.

* * *

ONE of the important works soon to be brought out by the group is the "Concord" sonata by Charles Ives, which was privately published by the composer in 1920. The copies were not for sale, but were presented to friends, and the edition was soon exhausted. The new press intends to publish it with the many revisions made by its composer and will make it accessible to all for the first time. Among composers already represented in the catalogue are Walter Piston, Richard Donovan, Roger Sessions, Arthur Shepherd, Ross Lee Finney, Elie Siegmeister, Henry Gowell, Douglas Moore, Wallingford Riegger and numerous others, including such youthful aspirants as Norman Cazden and Harold Brown.

The format employed in these numbers is simple, neat and attractive. In general, the larger works are reproduced photographically from manuscript, because that is the most inexpensive method of procedure. But short compositions are engraved, and then the engraving is photographed. All the scores are of ample size, except the string quartet music, which is got out in "miniature" style.

To reach the widest public the Press has encouraged those desiring works published to submit preferably those of an esthetically and technically viable type. Such would hardly have been forthcoming a decade ago, when most modernist American composers were still in the "art for art's sake" stage, writing weird experimental stuff, performed at concerts attended principally by a small clique.

* * *

BUT in the last several years the composers have associated themselves with undertakings such as the ballet, movies and theatre, that have brought them face to face with a much wider public than most of them dreamed of ten years ago. Formerly the modernist composers functioned in their own world. Now they tend, more and more, to function in a living world, and automatically they have evolved, so as to become appropriate to their hearers.

Since this is the case, the present time seems particularly propitious for the launching of the new publishing venture. Although the plan has its novel aspects, the idea of composers becoming their own publishers is, in reality, a very old one. As far back as 1574 Tallis and Byrd were granted the sole right to print music in Elizabethan England, and the privilege of printing song books was extended to Thomas Morley shortly thereafter. Did not Bach, moreover, engrave some of his works that he especially wished to bring to public attention?

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

SEP 27 1940

Would Have Surprised Koussevitzky

BOSTON, Sept. 26 (AP) — Here's what Mr. Koussevitzky would have seen if he had paid a surprise visit to Symphony Hall today to see if everything was ready for the opening of his Boston Symphony Orchestra's season . . .

A replica of the Liberty Bell was set up in the place on the stage that is sacred to his director's podium, and the commander of the American Legion was whacking the bell with a mallet.

A big Legionnaire smoking a fat cigar was sitting in the concert master's place, shorthand machines were set up in the first violin section, photographers' bulbs littered the floor where the second fiddles beat time with their feet, and ladies' auxiliary members with their posies and banners had back seats where the kettle drummers hold sway at concert time.

The press was in the orchestra's tuning room—eating ham-on-rye—and the click-click of telegraphers' keys made a new sound in the place where the French horns sound their "A."

Koussevitzky knows what it is to receive an ovation in the hall, but the rendition of a Beethoven symphony never caused the audience to jump up and flock to the stage bearing cards with the names of all the states and territories of the United States.

There was music there, but Brahms and Mozart didn't have a chance. Irving Berlin was top man with "God Bless America" being rendered in all forms ranging from a quick chorus by a bugle corps to a solo—a capella by Milwaukee's youthful Mayor Zeigler.

And, no photographer ever yelled at Koussevitzky as they did at the new commander of the Legion—

"Hey, Milo, just give us one more shot!"

This Clipping From
HACKENSACK, N. J.
BERGEN-RECORD

SEP 27 1940

This Clipping From
UTICA, N.Y.
OBSERVER DISPATCH

OCT 5 - 1940

Tibbett Vs. James Petrillo Starts With Name Calling

Status Of The Fight Rests On Decision By Steuer; Injunction Being Sought Through Courts

By MARK BARRON

Lawrence Tibbett says that James Caesar Petrillo is a czar and Petrillo replies that everybody calls him the czar, the chief, and this and that, but what can he do?

MAY BE IMPORTANT

So with this preliminary name calling, concert artists and musicians became further entangled this week in a union jurisdictional fight that may be as far reaching in the amusement world as was a similar battle last August when a quarrel between actors and stagehands threatened to close virtually every theater and movie studio in the country.

The status of the fight at the moment rests on a decision which Supreme Court Justice Aaron Steuer is considering after hearing a plea from the American Guild of Musical Artists for an injunction to restrain Petrillo and his American Federation of Musicians from attempting to force A. G. M. A. members to join the A. F. M.

The A. F. M., of which Petrillo is president, is a union of 158,000 musicians and dominates most of the orchestras in the United States. The A. G. M. A., headed by Tibbett, is a union of 1,800 concert and operatic stars and includes in its membership such names as Frank Chapman, Gladys Swarthout, Frederick Jaegel, Jascha Heifetz, and Jose Iturbi.

Petrillo demands that the instrumentalists who are members of the more exclusive A. G. M. A. resign from that body and move their membership over to his A. F. M.

In the event the star artists refuse to make the change, Petrillo says, none of their members will be allowed to appear on radio programs, in movies, or make phonograph records with orchestras which belong to his union.

In reply Tibbett asserts the right of his A. G. M. A. members as free people to freely associate with each other for their own mutual benefit.

Justice Steuer says that he will not arrive at his decision for some time. Pending this decision Petrillo is restrained from carrying out his ultimatum to the star solo instrumentalists by an order granted by Justice Ferdinand Pecora on August 29.

As a sort of innocent bystander caught in the middle of this family fight is the non-union Boston Symphony Orchestra which has not broadcast on radio chains for more than a year because A. F. M. would not allow it to do so. Also, the union does not permit it to make records.

As members of the A. G. M. A the solo instrumentalists are allowed to appear as guest stars with the Boston Symphony, of which Serge Koussevitzky is conductor If they joined A. F. M. they could no longer appear with the Boston group.

GETS $46,000 ANNUALLY

Petrillo, who gets $26,000 a year as president of A. F. M. and an additional $20,000 a year as head of the Chicago local, is a short, rather heavy set and aggressive man who got into the musicians' union because he used to play a trumpet at political outings around Chicago. Today he only plays the trumpet occasionally in private for his own enjoyment.

He guides his Union either from his headquarters in Chicago or from his second offices in a Park Avenue hotel suite in New York. His Chicago offices, while fitted with a thick oriental rug and decorative red cedar panels, also features a large illuminated sign which reads: "Straight Ahead To Pay Dues".

In Chicago, where musicians wages have jumped about 60 per cent since Petrillo took over the Union, he stages free summer concerts in the Grant Park band shell on the Lake Michigan shores.

Petrillo says that these free concerts are staged under his personal supervision and one of his pet peeves against the A. G. M. A. solo stars is that his A. F. M. local has had to pay fees in four figures to persuade them to appear on the free concert programs.

His answer to the A. G. M. A. suit cites the following artists as those booked for his concerts and the fees paid them by his A. F. M. local:

Tibbett, $2,500; Kirsten Flagstad, $2,000; Lily Pons, $5,000; John Charles Thomas, $4,000; Grace Moore, $2,250; Giovanni Martinelli, $1,000; Helen Jepson, $3,000; Mischa Elman, $2,500; Jascha Heifetz, $3,000; Vladimir Horowitz, $1,500, and Albert Spalding, $2,250.

Tibbett serves as president of the A. G. M. A. union for no salary at all, and in addition made several large contributions from his personal income to the Union treasury when it was in the process of being organized in 1936.

Tibbett says that he has made several efforts to negotiate differences with Petrillo, but charges that the negotiations were broken off every time by the A. F. M. leader.

Petrillo contends that his charter from the American Federation of Labor, of which Tibbett's A. G. M. A. also is a member, gives the A. F. M. exclusive jurisdiction over performers on musical instruments of any kind who render musical services for pay. For that reason, he claims, the case should be decided by the A. F. of L. council instead of in a court of law.

If he should win this latter point and the case comes before the Council, there looms another debate as to whether President William Green of the A. F. of L. would sit in his usual position as chairman of that deciding group. For Green is a member of Petrillo's Chicago local. When Green was expelled from the United Mine Workers Union he was in an embarrassing position because an A. F. of L. president must belong to an affiliated union. The A. F. M. solved his dilemma by admitting him as a member.

Green is not a musician and plays no instrument, although when a coal miner he was a lusty singer of hymns. He had visions of becoming a Baptist minister.

After listening to the plea by Petrillo's counsel, Samuel Seabury, and then listening to an argument by Tibbett's counsel, Justice Steuer said:

"I have reached a point where physically I can't pay much more attention . . . decision reserved."

This Clipping From
ROCHESTER, N.Y.
TIMES UNION

SEP 26 1940

THIS CLIPPING FROM
EASTON, PA.
EXPRESS

SEP 26 1940

This Clipping From
ALLENTOWN, PA.
CHRONICLE-NEWS

SEP 26 1940

This Clipping From
PROVIDENCE, R. I.
JOURNAL

SEP 29 1940

Concert fans who complain that symphony orchestras run through the same old standard items season after season will bless the name of Dr. Koussevitzky who promises a veritable feast of new music for the Boston Symphony's programs. There's Roy Harris's Fourth Symphony, complete with chorus, and new symphonies by Hindemith, Stravinsky, Eugene Goossens and Arthur Shepherd. Moreover, Gregor Piatigorsky is billed to introduce a new Hindemith concerto for cello.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

SEP 17 1940

Music and The Drama

LEGION TAKES OVER SYMPHONY HALL

BOSTON, Sept. 26-AP-Here's what Mr. Koussevitzky would have seen if he had paid a surprise visit to Symphony Hall today to see if everything was ready for the opening of his Boston Symphony Orchestra's season.....

A replica of the Liberty Bell was set up in the place on the stage that is sacred to his director's podium, and the commander of the American Legion was whacking the bell with a mallet.

A big Legionnaire smoking a fat cigar was sitting in the concert master's place, shorthand machines were set up in the first violin section, photographers' bulbs littered the floor where the second fiddles beat time with their feet, and ladies' auxiliary members with their posies and banners had back seats where the kettle drummers hold sway at concert time.

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"Hey, Milo, just give us one more shot!"

This Clipping From
LYNN, MASS.
ITEM

OCT 1 - 1940

Musical Calendar

Fritz Kreisler, upon opening the Aaron Richmond celebrity series Sunday afternoon, Oct. 27, will be acclaimed by an audience composed of 70 per cent. of series subscribers. Although Kreisler's Symphony hall concert is an "optional" event, as are the concerts of such other eminent artists as Rachmaninoff Don Cossacks Smeterlin, Busch and Serkin, and Flagstad, the vast majority realize that the Boston appearance of this famous violinist will be the only one of the year. The Lynn subscribers of Aaron Richmond's "celebrity series" are also welcoming the opportunity to hear —as "optional" numbers—the first Boston concerts by the Trapp Family, Donald Dickson, and Kerstein Thorborg.

Serge Koussevitzky has announced the superb program which will open the 60th anniversary season of the Boston Symphony orchestra which is to be undertaken in Symphony Hall on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. Included, we find Ralph Vaughan Williams "A London Symphony" and Beethoven's "Fifth Symphony" in C minor.

Koussevitzky promises a glowing number of revivals of special interest for the anniversary season, besides new music of extra significance—these pieces to be interspersed among the more familiar classical masterpieces comprising the usual repertory of the season.

Symphonies announced include Shostakevitch's "Fifth Symphony," Liszt's "Faust" Symphony, Beethoven's "Ninth," Tchaikovsky's "Manfred" Symphony, Berlioz' "Romeo and Juliet" Symphony (orchestral portions), Bruckner's "Eighth Symphony" and climaxed by "Rhenish" Symphony. Such new works to be introduced will include the "Folk Song" Symphony of Roy Harris, a new Symphony by Paul Hindemith, and a new 'Cello Concerto by Hindemith.

In conclusion, I do wish to pass along a bit of Ruskin's philosophy that "smacks" of understanding. "The entire object of true education is to make people not merely do the right things, but enjoy them—not merely industrious, but to love industry— not merely learned, but to love knowledge—not merely pure, but to love purity—not merely just, but to hunger and thirst after justice." Let's all say, Amen.

William Hastings Jr.

This Clipping From
VARIETY
NEW YORK, N.Y.
OCT 2 - 1940

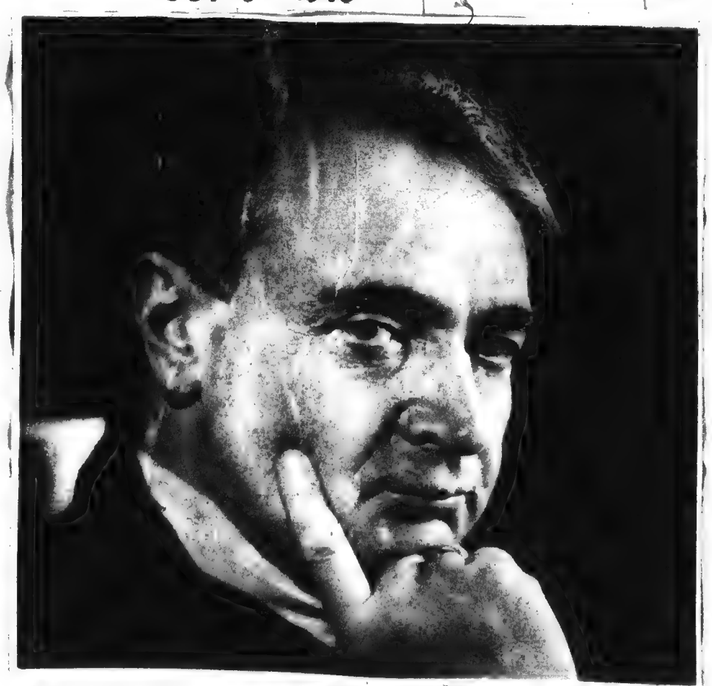
Non-Union Boston Symph Plays American Legion As Hal Redden Reddens

Appearance of the Boston Symphony orchestra last week before the American Legion convention in Boston was a headache to Harold Redden, executive chairman of the Legion's committee on arrangements. The Boston symph is noted as the only ranking non-union orchestra in the country. Redden is first vice-president of the Massachusetts Federation of Labor and an official of the AFL.

First Redden heard of the scheduled appearance was when local representatives of the musicians' union came to him with squawks about booking a non-union orchestra for the date. They demanded that the deal be called off. Redden discovered, however, that the contract had already been signed and that the Legion would have to pay, even if the orchestra was not permitted to play. So he refused to intervene and the date went through as scheduled, with local music union officials sizzling.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE

OCT 6 - 1940



THE BOSTON SYMPHONY ORCHESTRA—with Serge Koussevitsky (above) conducting, is scheduled for a Dec. 9 performance in the second feature of the Series "A" concerts.

Symphony Resumes Friday

BOSTON SYMPHONY ORCHESTRA will open its 60th season in Symphony Hall next Friday afternoon under the conductorship of Serge Koussevitzky, who begins his 17th consecutive year at the head of the orchestra.

Dr. Koussevitzky will open the program with "A London Symphony," by Ralph Vaughan Williams. This symphony is suggestive of its subject by the introduction of such sounds familiar to Londoners as the chimes of Big Ben, and certain street cries.

Albert Coates, who introduced the Symphony to America, was more explicit, characterizing the first movement as the Strand in the bustle of morning traffic; the second movement as Bloomsbury at dusk; the third as Saturday night on the Thames Embankment; the fourth as "the crueler aspects of London, the London of the unemployed and unfortunate."

The symphony which has contributed more than any other work to the fame of its composer has been performed here several times, but not until now under the direction of Koussevitzky. The Fifth Symphony of Beethoven in C minor will complete the program.

The concert will be repeated on Saturday evening, Oct. 12. The shorter series of six Monday evening and six Tuesday afternoon concerts will begin on Oct. 28 and 29.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

OCT 6 - 1940

City Concert Season Will Begin Oct. 22

Boston Symphony Will Open Varied Series of Attractions

FIRST of Providence's big concert series to launch the new musical season will be the Boston Symphony Orchestra, on Oct. 22, followed a week later, on Oct. 29, by the opening of the Providence Community Concert Association's schedule.

Arrangements already completed indicate the 1940-41 season will be unusually busy and varied. Noted artists and organizations, including a number new to the local concert stage, will share the limelight with those in the ever-growing ranks of native talent.

Added to the season's concert series is a new one already under way at the Museum of Art, Rhode Island School of Design. This one specializes in Rhode Island talent through a series of monthly Sunday afternoon programs free to the public.

Another prominent newcomer, though no stranger to local musical circles, is Arthur Fiedler, well-known conductor of various choral and orchestral groups and member of the Boston Symphony Orchestra, who will be the new director of the University Glee Club, Ray W. Greene, president.

This Clipping From
COLUMBUS, OHIO
CITIZEN

OCT 6 - 1940

In Boston

THE Boston Symphony Orchestra opens its 60th anniversary season a day later than the three orchestras noted above that is, on Friday, Oct. 11. It will be the 17th consecutive year as conductor for Serge Koussevitsky.

Among soloists scheduled to appear with the orchestra are Vladimir Horowitz (who plays here March 31 on the Capital series) Jascha Heifetz (who plays here Oct. 21, also on the Capital series) and Nathan Milstein and Gregor Piatigorsky. Guest conductors during the winter will include Igor Stravinsky and Desire Defaut.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

OCT 4 - 1940

More Details of Boston Symphony's Events for Coming Season.

Conductor Serge Koussevitzky has amplified with further details his plans for the 60th year of the Boston Symphony orchestra. The season—which will be his 17th as conductor—is to begin at Symphony hall with the Friday afternoon and Saturday evening concerts of Oct. 11 and 12.

Among works of the "standard" repertory which have not been heard in the recent past, and which Koussevitzky proposes to do, are Beethoven's Ninth Symphony, the Third or "Rhenish" Symphony of Schumann, Mendelssohn's "Italian" Symphony and the "Manfred" and Third Symphonies by Tschaikowsky. The "Pastoral" Symphony by the English Vaughan Williams, a remarkable modern score unplayed at Symphony hall for a number of years, will be performed, and there will be a revival of Mahler's "Resurrection" Symphony, the "Faust" Symphony by Liszt, and excerpts from the "Romeo and Juliet" Symphony of Berlioz.

The new Fourth Symphony by Roy Harris, it turns out, is called the "Folk Song" Symphony. As previously announced, it requires a chorus. New symphonies by Hindemith, Stravinsky, Eugene Goossens and Arthur Shepherd are promised. The three last-named will conduct their own music.

The Requiem and various orchestral pieces by Mozart will be heard in the year 1941, which will bring the 150th anniversary of his death.

Of the four soloists now announced for the Friday-Saturday series, Gregor Piatigorsky is to precent a new Cello Concerto by Hindemith, and Vladimir Horowitz will make his first symphony appearance in a decade, offering the work of his local debut in 1928—the Third Piano Concerto by Rachmaninoff, Jascha Heifetz and Nathan Milstein, violinists, will be heard; what they will play is not specified.

An all-Sibelius program, in December, will mark the Finnish composer5s 75th birthday. Sibelius was born Dec. 8, 1865.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

OCT 6 - 1940

Opening programs of two major symphony orchestras this week are extremely short in quantity, long on quality. Serge Koussevitsky and his Bostonians open in Symphony Hall on Friday afternoon and Saturday night with the "London" symphony of Vaughan Williams (last heard at Boston in 1934) and the Beethoven fifth. John Barbirolli and the New York Philharmonic begin at Carnegie Hall Thursday night with Beethoven's overture to "Egmont," the "Enigma Variations" by Elgar (of which Mr. Barbirolli is the most eminent interpreter) and the Sibelius second.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

OCT 6 - 1940

Koussevitzky Begins Boston Season Friday

Two Symphonies Listed for Opening Program of the Sixtieth Year

The Boston Symphony Orchestra will begin its sixtieth season next Friday afternoon and Saturday evening in Boston's Symphony Hall. Serge Koussevitzky will devote his program to Beethoven's fifth symphony and Ralph Vaughan Williams's London Symphony. The regular season, as usual, will consist of twenty-four pairs of Thursday and Friday concerts and six concerts each on Monday nights and Tuesday afternoons. Two pension-fund benefits and six youth concerts in Symphony Hall and eight Thursday night concerts in Sanders Theater, Harvard University, complete the schedule in the Boston area.

This will be the orchestra's seventeenth season under Dr. Koussevitzky. Igor Stravinsky will reappear as guest conductor in his own music and in Tchaikovsky's third symphony. The Belgian conductor Desire Defauw, who made his American debut with the NBC Symphony last season, will also fill a guest engagement in Boston. New works scheduled included Roy Harris's Folksong Symphony, for orchestra and chorus, a recently completed symphony of Arthur Shepherd, to be conducted by the composer, and the late Frederick S. Converse's American Sketches.

The 150th anniversary of Mozart's death will be commemorated by performances of his Requiem and other works. Other major works listed in the preliminary announcement are Beethoven's Ninth Symphony, Liszt's "Faust" symphony, Tchaikovsky's "Manfred" symphony and parts of Berlioz's "Romeo and Juliet" symphony.

Other novelties announced are symphonies by Mr. Stravinsky and Paul Hindemith, both representing their first instrumental works to be thus designated; variations for string orchestra by Benjamin Britten and other British works by Vaughan Williams and Arnold Bax. Eugene Goossens, of the Cincinnati Symphony, will conduct his symphony which he introduced to Cincinnati last season.

Among the soloists in the regular series are Vladimir Horowitz in Rachmaninoff's third piano concerto, Gregor Piatigorsky, in a new cello concerto by Mr. Hindemith, and Jascha Heifetz and Nathan Milstein, violinists.

The orchestra's usual series of five Thursday evening and five Saturday afternoon concerts at Carnegie Hall will begin on Nov. 21 and 23. As before, one of the evening concerts will take place on a Friday. The first of the five concerts at the Brooklyn Academy of Music will be held on Friday night, Nov. 22.

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In all, 113 concerts will be given in the regular season. The usual season of "Pop" concerts in Symphony Hall will be held from May 6 to July 3, and the free Esplanade concerts from July 6 to 28.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

SEP 27 1940

Music and The Drama

LEGION TAKES OVER SYMPHONY HALL

BOSTON, Sept. 26-AP-Here's what Mr. Koussevitzky would have seen if he had paid a surprise visit to Symphony Hall today to see if everything was ready for the opening of his Boston Symphony Orchestra's season.

A replica of the Liberty Bell was set up in the place on the stage that is sacred to his director's podium, and the commander of the American Legion was whacking the bell with a mallet.

A big Legionnaire smoking a fat cigar was sitting in the concert master's place, shorthand machines were set up in the first violin section, photographers' bulbs littered the floor where the second fiddles beat time with their feet, and ladies' auxiliary members with their posies and banners had back seats where the kettle drummers hold sway at concert time.

The press was in the orchestra's tuning room—eating ham-on-rye—and the click-click of telegraphers' keys made a new sound in the place where the French horns sound their "A."

Koussevitzky knows what it is to receive an ovation in the hall, but the rendition of a Beethoven Symphony never caused the audience to jump up and flock to the stage bearing cards with the names of all the States and territories of the United States.

There was music there, but Brahms and Mozart didn't have a chance. Irving Berlin was top man with "God Bless America" being rendered in all forms ranging from a quick chorus by a bugle corps to a solo—a capella—by Milwaukee's youthful Mayor Zeigler.

And, no photographer ever yelled at Koussevitzky as they did at the new commander of the Legion—

"Hey, Milo, just give us one more shot!"

This Clipping From
LYNN, MASS.
ITEM

OCT 1 - 1940

Musical Calendar

Fritz Kreisler, upon opening the Aaron Richmond celebrity series Sunday afternoon, Oct. 27, will be acclaimed by an audience composed of 70 per cent. of series subscribers. Although Kreisler's Symphony hall concert is an "optional" event, as are the concerts of such other eminent artists as Rachmaninoff Don Cossacks Smeterlin, Busch and Serkin, and Flagstad, the vast majority realize that the Boston appearance of this famous violinist will be the only one of the year. The Lynn subscribers of Aaron Richmond's "celebrity series" are also welcoming the opportunity to hear—as "optional" numbers—the first Boston concerts by the Trapp Family, Donald Dickson, and Kerstein Thorborg.

Serge Koussevitzky has announced the superb program which will open the 60th anniversary season of the Boston Symphony orchestra which is to be undertaken in Symphony Hall on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. Included, we find Ralph Vaughan Williams "A London Symphony" and Beethoven's "Fifth Symphony" in C minor.

Koussevitzky promises a glowing number of revivals of special interest for the anniversary season, besides new music of extra significance—these pieces to be interspersed among the more familiar classical masterpieces comprising the usual repertory of the season.

Symphonies announced include Shostakevitch's "Fifth Symphony," Liszt's "Faust" Symphony, Beethoven's "Ninth," Tchaikovsky's "Manfred" Symphony. Berlioz' "Romeo and Juliet" Symphony (orchestral portions), Bruckner's "Eighth Symphony" and climaxed by "Rhenish" Symphony. Such new works to be introduced will include the "Folk Song" Symphony of Roy Harris, a new Symphony by Paul Hindemith, and a new 'Cello Concerto by Hindemith.

In conclusion, I do wish to pass along a bit of Ruskin's philosophy that "smacks" of understanding. "The entire object of true education is to make people not merely do the right things, but enjoy them—not merely industrious, but to love industry— not merely learned, but to love knowledge—not merely pure, but to love purity—not merely just, but to hunger and thirst after justice." Let's all say, Amen.

This Clipping From
VARIETY
NEW YORK, N.Y.
OCT 2 - 1940

Non-Union Boston Symph Plays American Legion As Hal Redden Reddens

Appearance of the Boston Symphony orchestra last week before the American Legion convention in Boston was a headache to Harold Redden, executive chairman of the Legion's committee on arrangements. The Boston symph is noted as the only ranking non-union orchestra in the country. Redden is first vice-president of the Massachusetts Federation of Labor and an official of the AFL.

First Redden heard of the scheduled appearance was when local representatives of the musicians' union came to him with squawks about booking a non-union orchestra for the date. They demanded that the deal be called off. Redden discovered, however, that the contract had already been signed and that the Legion would have to pay, even if the orchestra was not permitted to play. So he refused to intervene and the date went through as scheduled, with local music union officials sizzling.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 6 - 1940

City Concert Season Will Begin Oct. 22

Boston Symphony Will Open Varied Series of Attractions

FIRST of Providence's big concert series to launch the new musical season will be the Boston Symphony Orchestra, on Oct. 22, followed a week later, on Oct. 29, by the opening of the Providence Community Concert Association's schedule.

Arrangements already completed indicate the 1940-41 season will be unusually busy and varied. Noted artists and organizations, including a number new to the local concert stage, will share the limelight with those in the ever-growing ranks of native talent.

Added to the season's concert series is a new one already under way at the Museum of Art, Rhode Island School of Design. This one specializes in Rhode Island talent through a series of monthly Sunday afternoon programs free to the public.

Another prominent newcomer, though no stranger to local musical circles, is Arthur Fiedler, well-known conductor of various choral and orchestral groups and member of the Boston Symphony Orchestra, who will be the new director of the University Glee Club, Ray W. Greene, president.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
OCT 6 - 1940

THE BOSTON SYMPHONY ORCHESTRA—with Serge Koussevitsky (above) conducting, is scheduled for a Dec. 9 performance in the second feature of the Series "A" concerts.

Symphony Resumes Friday

BOSTON SYMPHONY ORCHESTRA will open its 60th season in Symphony Hall next Friday afternoon under the conductorship of Serge Koussevitzky, who begins his 17th consecutive year at the head of the orchestra.

Dr. Koussevitsky will open the program with "A London Symphony," by Ralph Vaughan Williams. This symphony is suggestive of its subject by the introduction of such sounds familiar to Londoners as the chimes of Big Ben, and certain street cries.

Albert Coates, who introduced the Symphony to America, was more explicit, characterizing the first movement as the Strand in the bustle of morning traffic; the second movement as Bloomsbury at dusk; the third as Saturday night on the Thames Embankment; the fourth as "the crueler aspects of London, the London of the unemployed and unfortunate."

The symphony which has contributed more than any other work to the fame of its composer has been performed here several times, but not until now under the direction of Koussevitzky. The Fifth Symphony of Beethoven in C minor will complete the program.

The concert will be repeated on Saturday evening, Oct. 12. The shorter series of six Monday evening and six Tuesday afternoon concerts will begin on Oct. 28 and 29.

This Clipping From
COLUMBUS, OHIO
CITIZEN
OCT 6 - 1940

In Boston

THE Boston Symphony Orchestra opens its 60th anniversary season a day later than the three orchestras noted above that is, on Friday, Oct. 11. It will be the 17th consecutive year as conductor for Serge Koussevitsky.

Among soloists scheduled to appear with the orchestra are Vladimir Horowitz (who plays here March 31 on the Capital series) Jascha Heifetz (who plays here Oct. 21, also on the Capital series) and Nathan Milstein and Gregor Piatigorsky. Guest conductors during the winter will include Igor Stravinsky and Desire Defaut.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
OCT 4 - 1940

More Details of Boston Symphony's Events for Coming Season.

Conductor Serge Koussevitzky has amplified with further details his plans for the 60th year of the Boston Symphony orchestra. The season—which will be his 17th as conductor—is to begin at Symphony hall with the Friday afternoon and Saturday evening concerts of Oct. 11 and 12.

Among works of the "standard" repertory which have not been heard in the recent past, and which Koussevitzky proposes to do, are Beethoven's Ninth Symphony, the Third or "Rhenish" Symphony of Schumann, Mendelssohn's "Italian" Symphony and the "Manfred" and Third Symphonies by Tschaikowsky. The "Pastoral" Symphony by the English Vaughan Williams, a remarkable modern score unplayed at Symphony hall for a number of years, will be performed, and there will be a revival of Mahler's "Resurrection" Symphony, the "Faust" Symphony by Liszt, and excerpts from the "Romeo and Juliet" Symphony of Berlioz.

The new Fourth Symphony by Roy Harris, it turns out, is called the "Folk Song" Symphony. As previously announced, it requires a chorus. New symphonies by Hindemith, Stravinsky, Eugene Goossens and Arthur Shepherd are promised. The three last-named will conduct their own music.

The Requiem and various orchestral pieces by Mozart will be heard in the year 1941, which will bring the 150th anniversary of his death.

Of the four soloists now announced for the Friday-Saturday series, Gregor Piatigorsky is to precent a new Cello Concerto by Hindemith, and Vladimir Horowitz will make his first symphony appearance in a decade, offering the work of his local debut in 1928—the Third Piano Concerto by Rachmaninoff, Jascha Heifetz and Nathan Milstein, violinists, will be heard; what they will play is not specified.

An all-Sibelius program, in December, will mark the Finnish composer's 75th birthday. Sibelius was born Dec. 8, 1865.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 6 - 1940

Opening programs of two major symphony orchestras this week are extremely short in quantity, long on quality. Serge Koussevitsky and his Boston[illegible] in Symphony Hall on Friday afternoon and Saturday night with the "London" symphony of Vaughan Williams (last heard at Boston in 1934) and the Beethoven fifth. John Barbirolli and the New York Philharmonic begin at Carnegie Hall Thursday night with Beethoven's overture to "Egmont," the "Enigma Variations" by Elgar (of which Mr. Barbirolli is the most eminent interpreter) and the Sibelius second.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
OCT 6 - 1940

Koussevitzky Begins Boston Season Friday

Two Symphonies Listed for Opening Program of the Sixtieth Year

The Boston Symphony Orchestra will begin its sixtieth season next Friday afternoon and Saturday evening in Boston's Symphony Hall. Serge Koussevitzky will devote his program to Beethoven's fifth symphony and Ralph Vaughan Williams's London Symphony. The regular season, as usual, will consist of twenty-four pairs of Thursday and Friday concerts and six concerts each on Monday nights and Tuesday afternoons. Two pension-fund benefits and six youth concerts in Symphony Hall and eight Thursday night concerts in Sanders Theater, Harvard University, complete the schedule in the Boston area.

This will be the orchestra's seventeenth season under Dr. Koussevitzky. Igor Stravinsky will reappear as guest conductor in his own music and in Tchaikovsky's third symphony. The Belgian conductor Desire Defauw, who made his American debut with the NBC Symphony last season, will also fill a guest engagement in Boston. New works scheduled included Roy Harris's Folksong Symphony, for orchestra and chorus, a recently completed symphony of Arthur Shepherd, to be conducted by the composer, and the late Frederick S. Converse's American Sketches.

The 150th anniversary of Mozart's death will be commemorated by performances of his Requiem and other works. Other major works listed in the preliminary announcement are Beethoven's Ninth Symphony, Liszt's "Faust" symphony, Tchaikovsky's "Manfred" symphony and parts of Berlioz's "Romeo and Juliet" symphony.

Other novelties announced are symphonies by Mr. Stravinsky and Paul Hindemith, both representing their first instrumental works to be thus designated; variations for string orchestra by Benjamin Britten and other British works by Vaughan Williams and Arnold Bax. Eugene Goossens, of the Cincinnati Symphony, will conduct his symphony which he introduced to Cincinnati last season.

Among the soloists in the regular series are Vladimir Horowitz in Rachmaninoff's third piano concerto, Gregor Piatigorsky, in a new cello concerto by Mr. Hindemith, and Jascha Heifetz and Nathan Milstein, violinists.

The orchestra's usual series of five Thursday evening and five Saturday afternoon concerts at Carnegie Hall will begin on Nov. 21 and 23. As before, one of the evening concerts will take place on a Friday. The first of the five concerts at the Brooklyn Academy of Music will be held on Friday night, Nov. 22.

Other concerts scheduled for outside of Boston are five concerts in Providence, two in Hartford, Pittsburgh and Yale University, New Haven, and single concerts in Worcester, Cleveland, Connecticut College, Newark, Philadelphia, Rutgers University (New Brunswick), Smith College (Northampton), University of Rochester, University of Michigan (Ann Arbor), Toledo and Buffalo.

In all, 113 concerts will be given in the regular season. The usual season of "Pop" concerts in Symphony Hall will be held from May 6 to July 3, and the free Esplanade concerts from July 6 to 28.

—Symphony Orchestra's 60th Season—

MUSIC AND MUSICIANS

Symphony Season Begins This Week The 60th season of the Boston Symphony Orchestra will begin at Symphony Hall Friday afternoon at 2:30. Serge Koussevitzky, entering his 17th year as conductor, will conduct "A London Symphony" by the English composer, Vaughan Williams, and Beethoven's Fifth Symphony, in C minor. On Saturday evening at 8:15 the program will be repeated.

Though a remarkable modern score, "A London Symphony" has been performed at only four pairs of Boston Symphony concerts previously—February and April, 1921; April, 1923, and November, 1933 (not 1934, as erroneously stated in this column a week ago). Vaughan Williams composed it in 1912-13 and later revised it. The dedication must have been applied to the revised score, for it was "to the memory of George Butterworth," a young English composer who, as a lieutenant of the Durham Light Infantry, was killed Aug. 5, 1916, after leading a successful bombing expedition against an enemy trench.

"A London Symphony" is a "big" score, both in musical apparatus and subject, calling for a numerous orchestra and extra percussion. Williams did not attach any titles to the four movements, but Albert Coates, who conducted its American premiere, wrote down an elaborate description.

The opening of the first movement, says Mr. Coates, is the placid river Thames at daybreak, with the sound of "Big Ben"; then as the tempo changes to allegro, we see morning traffic on the Strand. The second movement is down-at-heel Bloomsbury; the third Saturday night on the Thames Embankment. In the finale is presented "the crueler aspect of London, the London of the unemployed and unfortunate," and toward the end "Big Ben" chimes again.

Mr. Coates' description is in the present tense. How much of the London in the symphony now remains only some Londoners know. Certainly the city which has been bombed for two months past could not be "London . . . whole, vast and unfathomable" as in the epilogue to Williams' music. Which leads to another conclusion that Mr. Koussevitzky may have had a reason other than art for placing the work upon his initial program of the season. Did he not give us "Finlandia" during the height of the trouble in that valiant country last Winter? Incidentally this will be his first conducting of "A London Symphony" here. In 1933 Mr. Bagin presented it.

SERGE KOUSSEVITZKY

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
OCT 6 - 1940

"Peter" in Book Form

Prokofieff's "Peter and the Wolf" has been published in book form by Alfred A. Knopf as a story for young people. The volume is illustrated with musical notations of the Prokofieff themes, and Serge Koussevitzky has written a foreword. Text is by Hollis Holland, and the designs are by Warren Chappell.

THIS CLIPPING FROM
LYNN, MASS.
ITEM
OCT 8 - 194

Musical Calendar.

Serge Koussevitzky, conductor of the Boston Symphony orchestra, will wield his baton for his 17th consecutive year at Boston Symphony Hall, Friday afternoon, over this highly acclaimed 60 year old orchestra.

The repertoire is superb—It includes "A London Symphony" by Ralph Vaughan Williams—a highly suggestive type of music introducing such sounds familiar to Londoners, as the chimes of Big Ben, and certain street cries. Albert Coates, who first introduced the symphony to America was more explicite, for he characterized the first movement as "the Strand in a mid morning bustling traffic;" the second movement as "Bloomsbury at dusk"; the third as Saturday night on the "Thames Embankment"; the fourth as "the crueler aspects of London, the London, of the unemployed and unfortunate."

This fine symphony, which has contributed more than any other work to Ralph Vaughan Williams' fame, is being performed under the direction of Serge Koussevitsky for the very first time. Beethoven's superb Fifth Symphony will complete the unusual opening program.

In conclusion, may I quote a few lines from a true genius of thought? To quote Lombard: "In art, as in business, originality is one of the most valuable possessions. Unless a composition possesses individuality, where is the reason for its being? Commonplace ideas, however well expressed, add not one iota to the sum of human knowledge and edification. Models, though well copied, add nothing to art. The most useful power of man is his ability to create something; all his knowledge should be utilized to that end."

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN
OCT 9 - 1940

Symphony Season.

The Boston Symphony orchestra, under Dr. Koussevitzky's direction, opens its 16th anniversary season with the concerts on Friday afternoon and Saturday evening of this week. In view of the ideals for which the British are fighting today, it was doubtless not by accident that Dr. Koussevitzky put upon the opening programs "A London Symphony," one of the most impressive orchestral works of the English composer Vaughan Williams. This will be partnered on the programs by the majestic Fifth Symphony of Beethoven.

This will be Dr. Koussevitzky's 17th season as conductor of the orchestra. It was fitting, therefore, that the brief summary of the history of the orchestra which was printed in the prospectus recently issued should have culminated in a tribute to his service. As the article says: "More than a quarter of the orchestra's years have been Koussevitzky years. They have been years of a single and interrupted leadership, of stability in membership, and of the co-ordination which these conditions have made possible. The present expansion of the orchestra's activities and its public is the result of these years. It is not enough that Koussevitzky has brought the orchestra to a tonal richness, a brilliance of virtuosity, and a warmth of response quite beyond compare. Koussevitzky looks always to a more complete capturing of beauty."

Activities for the season include the 24 pairs of concerts Friday afternoon and Saturday evening; six pairs of the supplementary Monday evening and Tuesday afternoon series, two pension fund concerts, and the customary series in Carnegie hall, New York and in Brooklyn, Providence and Harvard university, besides an increasing number of appearances elsewhere. After the regular season these will be followed by the Pops, the Esplanade concerts and the Berkshire Symphonic Festival.

Occasional Thoughts on The Symphony's 60th Season

By ALEXANDER WILLIAMS

As we pick our way through the traffic of Massachusetts avenue next Friday afternoon or Saturday night toward Symphony Hall it might be well to pause and think—upon reaching at last the curb—of the institution that enters its 60th year and the conductor who begins his 17th in the service of that institution. Such thoughts will inevitably be mellow, let us hope not smug. Yet a good deal of self-satisfaction on the part of the Boston Symphony would not be out of place. It has accomplished technical miracles; its activities are not growing inwards; it is as much if not more than ever a leader in the field.

If, however, we can not summon a complaint as to the orchestra's standards or standing, we can always discuss its repertoire. Mr. Koussevitzky's taste, of course, is remarkably catholic, a fact which, with the orchestra's amazing quickness in reading unfamiliar music, insures us a wide variety. Still, this year we can not expect new scores of great interest from Europe, even though many foreign composers are now resident on these shores. Is it not time, then, to hear a number of "seconds" or "thirds"?

Few authors care to collect first editions, for their keenness grows just where the bibliophile leaves off. So, too, composers are glad to get their scores performed, but how much more delighted to hear their works a second time! How pleasant to watch the audience's sympathy, perhaps distant and cold in the first performance, quicken as the composer's ideas make themselves understood! That, ideally, is what every composer must hope and feel, unless he be a very inhuman, cold fish indeed. Here, then, in the second year of the war is the composer's chance to get heard and the public's to catch up with him.

FORGOTTEN MUSIC

If you look back, as we have been doing, through the programs of the 17 years of Mr. Koussevitzky's reign, you will discover, in the first place, that the amount of neglected or forgotten music is not as much as you might suppose. We may correctly assume that a certain portion of "novelties" were never worth a second hearing. One reason or another—policy, friendship, honoring the American composer and so forth—may have dictated the performance. That done, we are under no pressing need to hear the work again. A few scores climb straightway into favor and remain there. Prokofieff's Classical Symphony, Ravel's Bolero, Respighi's Pines of Rome are examples of this rare tendency. Other works earn a respectable place and are kept in the repertoire, because the conductor and at least a part of the public discern their unusual quality. Examples are Hindemith's Matthis der Maler Symphony, Prokofieff's Piano and Violin Concertos, Roussel's Third Symphony, Stravinsky's Symphony of Psalms and a number of others.

At that there remain scores which ought to be heard again, which were far from negligible to begin with and deserve to be rejudged in the light of the experience in listening we have all had since. The list of compositions that follows makes no attempt to be comprehensive, but suggests one or two titles and composers who might be considered. Take the late Albert Roussel, as a starter. His Third Symphony, written for the orchestra's 50th anniversary, and his Suite in F have been played a number of times; but what has happened to the no less worthy fourth, the "Evocations," the "Padmavati" Suite and the Symphony in B flat? A score that cries out to be performed again, for it was admitted to be one of the most difficult that the orchestra ever tackled, is Florent Schmitt's Symphonie Concertante. We hear lots of Hindemith and Prokofieff; so why not revive the former's Symphonic Dances and the latter's Fourth Symphony and Fifth Piano Concerto?

Some of the modern composers have almost disappeared from the Boston Symphony's calling list, as it were. There are many things by Honegger, Kodaly, Milhaud, Bartok on the shelves of the orchestra's library which might be profitably taken down and dusted off. We could do with another go at Malipiero's Second Symphony and Piano Concerto, Szymanowski's Second Violin concerto, Berg's Violin Concerto (so called) and Casella's Trio Concerto.

The American composer has had so much boosting of late that for once we shall not advance his cause. Mr. Koussevitzky is going to give us some Vaughan Williams, and two other Englishmen deserve a hearing. One of these, certainly, is the late Gustav Holst, who once led the orchestra in a most interesting concert of his own works; and the other is William Walton. A good word should be said, too, for the Czech composer, Bohuslav Martinu, who has written some remarkable music.

Of more established symphonies, Mr. Koussevitzky has promised us revivals of Beethoven's ninth, Liszt's "Faust," Tchaikovsky's "Manfred," Schumann's "Rhenish," Berlioz's "Romeo and Juliet," Mahler's "Resurrection" and Bruckner's eighth. That is an impressive list of more or less neglected works, and we would only add to it in two respects. The Clementi symphony, rediscovered by Casella, was such a success a few years ago that it would be interesting either to repeat that one or to play another. Also, may we not beg Mr. Koussevitsky to give us again the Taneley Symo- Mozart in view of the fact that the composer died 150 years ago come 1941. Let us hope that Mr. Koussevitzky will keep this promise, for he made the same one last year and did not!

This Clipping From
SO. NORWALK, CONN.
SENTINEL
OCT 10 1940

Through the efforts of Miss Alma Stoddart, music director in the schools, the music groups are to have with them on Saturdays four professional musicians from the Goldman Band. They are: M. R. Dahm, cornetist; Philip Grant, percussion player; Magnini Chamber, clarinetist, and Miss Leona Smith, brass player and once soloist yith the Boston Symphony Orchestra.

THIS CLIPPING FROM
CONSHOHOCKEN, PA
RECORDER
10/4/40

Phila. Forum's 20th Season

The Philadelphia Forum will celebrate its twentieth anniversary season with William K. Huff, Executive Director of the Forum, announcing a definite increase over last season's enrollment.

As is customary, the season will start in mid-October, on Tuesday, the 15th, at the Academy of Music with the Forum's own Town Meeting to be presided over by George V. Denny, Jr., Moderator of America's Town Meeting of the Air, and Arthur E. Bestor, president of Chautauqua Institute.

Lothrop Stoddard noted journalist; "Eugen Onegin", the Tchaikovsky opera to be given in English for the first time by the Philadelphia Opera Company, and General Evangeline Booth, late Commander-in-Chief of the Salvation Army are other events scheduled for October.

February is scheduled to bring to Forum members Nicol Smith, author of Burma Road; the Boston Symphony Orchestra; Jascha Heifetz in his only local recital of the year, and Sir Hubert Wilkins with the first color motion pictures of both polar regions.

Dr. Walter Damrosch in a lecture-piano recital; Captain John D. Craig, "The Philippines Today" with new motion pictures; the third talk by William Lyon Phelps and a piano recitad by Jose Iturbi are events scheduled for March.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
OCT 11 1940

NEW ORCHESTRA UNDER LEADERSHIP OF FORMER BOSTON SYMPHONY MAN

Emil Arcieri, former clarinetist with the Boston Symphony, has organized and is conductor of a new orchestra called the New England Philharmonic. The new orchestra was formed in response to the needs of a large group of ambitious players who desired to apply their talents to the performance of great music. Under Mr. Arcieri's leadership they have become a dynamic unit and have won high praise in musical circles. Several concerts already have been given in New England. The next is scheduled for Friday evening, Oct. 25 in the Malden high school auditorium. The program consists of Berlioz's Le Carnival Romain, Brahms' Fourth Symphony and Rimsky-Korsakoff's Scheherazade Suite.

THIS CLIPPING FROM
HOLYOKE, MASS.
Transcript Telegram
OCT 11 1940

DEEPLY disturbed by England's present plight, Dr. Serge Koussevitzsky opens the 60th anniversary season of the Boston Symphony orchestra today with "A London Symphony"—a moving musical picture of the World War scene. Entering his 17th season as conductor, Dr. Koussevitzzky hoped to express his sympathy for the British in music with the seldom-played score composed by Vaughan Williams, an Englishman, in 1914 and revised by the author in 1920.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
OCT 6 - 1940

A HALL'S ANNIVERSARY

By FRANCIS D. PERKINS

MAY 5, 1941, will mark the fiftieth anniversary of the formal opening of Carnegie Hall. The management, however, has decided not to wait until next spring for a special semi-centennial commemoration, but to consider the entire musical schedule of 1940-'41 in this historic building as a celebration of its golden anniversary. In view of the hall's long-standing importance and prestige as one of this country's principal musical and cultural centers, it is appropriate that this observance should be of an extensive character, representing many fields of music and including the participation of artists and organizations who have often appeared in this auditorium. The beginning of the Philharharmonic-Symphony Society's season next Thursday recalls the fact that one of its ancestors, the New York Symphony Society, figured in the five-day festival under Walter Damrosch's direction which launched the hall upon its career of public service.

* * *

A Meeting and Its Result

THE genesis of the hall dates back to 1887 and the meeting of Andrew Carnegie and Mr. Damrosch on a steamer bound for Europe. Mr. Carnegie, then on his wedding trip, had rented an estate, "Kilgraston," in Scotland, and invited the young conductor to visit him there late that summer. Although Mr. Carnegie, Mr. Damrosch notes in his "My Musical Life," did not then care for the more intricate symphonic works, he had "a natural and naïve love for music." He had also known and admired the conductor's father, Dr. Leopold Damrosch. As a result, Mr. Damrosch was able to enlist his interest and support not only in the Symphony and Oratorio Societies, of which he became president, but also in the construction of a hall which would satisfy the needs of this organization.

In 1889, Mr. Carnegie organized a company, and William Burnet Tuthill was chosen as the architect. The site at West Fifty-seventh Street and Seventh Avenue was then considerably north of the city's musical and theatrical district. The Philharmonic and the Symphony Societies gave their concerts in the Metropolitan Opera House. The other principal centers of music, the Academy of Music, Chickering Hall and Steinway Hall, were all in the neighborhood of Union Square. In going uptown, however, Mr. Carnegie and his associates showed a justified foresight. West Fifty-seventh Street has long been a focal point of New York's musical life.

* * *

The Inaugural Festival

LATE in 1890, preliminary plans were made for the five-day dedicatory festival. To give this a special significance, Mr. Damrosch invited Peter Ilyich Tchaikovsky to come here and conduct the participating ensembles, the Oratorio and Symphony Societies, in some of his own works.

"A triumph of musical and architectural ability," to quote the New-York Tribune of May 6, 1891, was celebrated on the first festival evening. "Promptly at 8 o'clock the young conductor, Walter Damrosch, raised his baton, and the strains of 'Old Hundred' filled the hall." The inaugural address was delivered by the Right Rev. Henry Codman Potter, who was introduced by the president of the owning company, Morris Reno. After the singing of "America," Mr. Damrosch opened the regular program with Beethoven's third "Leonore" overture. Tchaikovsky conducted his "Marche Solenelle." "His bearing was modest but unconstrained," wrote Henry E. Krehbiel, "his beat firm but undemonstrative. The orchestra started the glad acclaim with a fanfare." Berlioz's "Te Deum," with Italo Campanini as tenor soloist, closed the concert.

Mendelssohn's "Elijah," directed by Mr. Damrosch, occupied the second evening. The third program, on the afternoon of May 7, included the overture and second act finale from Mozart's "Marriage of Figaro," Massenet arias sung by Clementine De Vere and Theodor Reichmann and the prelude and finale from "Tristan und Isolde." Tchaikovsky conducted his third suite. In the evening, Mr. Damrosch led the orchestra and chorus in his father's "Sulamith" and in Heinrich Schütz's "The Seven Last Words of Our Saviour." Tchaikovsky introduced two unaccompanied choruses, "Pater Noster" and "Legend." His share of the following afternoon's program included a song and the B flat minor piano concerto, with Adele aus der Ohe as the soloist. Mr. Damrosch, represented by a song, also conducted Beethoven's fifth symphony and music from Wagner's "Parsifal." The final concert, on the evening of May 9, was devoted to Handel's "Israel in Egypt."

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Some Early Concerts

THE Symphony Society, under Mr. Damrosch, opened the new hall's first regular season on Nov. 13, 1891. The program included Beethoven's seventh symphony, Brahms's violin concerto with Adolph Brodsky, concertmaster of the orchestra, as soloist; Tchaikovsky's "Hamlet" and Wagner's "Kaisermarsch." The first recitalist to appear in the new auditorium was no less a figure than Ignace Jan Paderewski, who made his much heralded American debut on Nov. 17 with a success which matched the advance reclame.

The closing of the Metropolitan Opera House for reconstruction after a fire brought the Philharmonic Society to Carnegie Hall for its fifty-first season, which opened under Anton Seidl on Nov. 18, 1892. The program included the "Meistersinger" prelude, airs from Dvorak and Saint-Saens operas sung by Mme. De Vere; the first movement of Beethoven's violin concerto, played by Richard Arnold, and Tchaikovsky's fourth symphony. "The effect of the music in the new concert room," wrote Mr. Krehbiel, "was superb." The Boston Symphony first came to Carnegie Hall in the following season. It returned to the Metropolitan for four years, but came back to Fifty-seventh Street in 1898.

* * *

Alterations and a Change of Name

ACCORDING to a resolution of the directors in 1890, the official title of the new building was "Music Hall, founded by Andrew Carnegie," and at first it was usually referred to simply as the Music Hall. It was styled Carnegie Music Hall early in 1894, judging by a pair of tickets for Adelina Patti's recital of March 22. By 1895, it had come to be known as Carnegie Hall, although the new name was not officially adopted until 1898. In his "Life of Andrew Carnegie," Burton J. Hendrick suggests that one reason for the change of title was the reluctance of European artists to book dates in the new building, since the term "Music Hall" abroad implied entertainment differing considerably from symphony concerts or recitals.

A Carnegie Hall patron of 1891, returning to it nearly fifty years later, would find some changes in its external appearance. In its first seasons, as pictured in Miss Ethel Peyser's "The House That Music Built," it was topped by a windowless mansard roof. There were no stores at the street level, and a long and shallow flight of steps led to the main entrance. Studios replaced the mansard roof on the top floor in 1894, and the tower and the rows of studios on the east and south sides were added in 1896. Stores were added in 1925.

* * *

Later History and Economic Questions

ALTHOUGH Mr. Carnegie built the hall, he did not endow it, feeling that it should pay its own way and derive its support from the public. The annual revenue, however, often did not meet expenses, and September, 1924, brought the unwelcome report that the building was to be sold and replaced by apartments and offices. In January, 1925, it was acquired by the late Robert E. Simon, who agreed to a provision that it should be continued as a concert hall for five years, unless some other hall capable of replacing it should be built within that period. New halls were rumored, but none were built. Mr. Simon, however, as a business man of artistic tastes and vision, gave tangible proof of his intention to maintain the building permanently as a home of music by embarking upon a long-range improvement program, designed both to better its economic position and its suitability for its principal purposes. His policies are being continued by his son, Robert E. Simon jr., the present president of the owning company.

Only a cursory mention can be made here of the improvements and changes of the last fifteen years, such as the new organ installed in 1929, the lounge and art gallery, redecoration, bettered ventilation, arrangements for broadcasting and the rehabilitation of the chamber music hall. Broadcasting on a national scale from Carnegie Hall began in the fall of 1927 over the WOR network, and the Philharmonic-Symphony first went on the air over the Columbia System's stations three years later. Meanwhile, throughout its career of nearly half a century, the main auditorium has maintained the paramount asset for which it has long been praised, its excellent acoustic conditions. These have been an important factor in its vogue for public purposes outside the realm of music, for lectures, meetings and memorable political debates.

* * *

Prospects for the Future

WITHIN the last decade, the future of the building has twice been in question. In April, 1933, after a period of shrinking bookings and rentals as a result of hard times, it was announced that the hall might have to be converted to non-musical uses. A year and a half later the proposed amalgamation of the Philharmonic-Symphony Society and Metropolitan Opera Association threatened the hall with loss of its principal tenant. But now, so far as one can venture to say in an unpredictable era, Carnegie Hall promises to continue for many years to come as the scene of a large proportion of the city's major musical events, while the schedule for the next seven months promises a fitting observance of this season's memorable anniversary.

This Clipping From
NEW YORK, N.Y.
TIMES
OCT 6 - 1940

WITH SOME ORCHESTRAS

AT its first New York concert of the season, Oct. 15, the Philadelphia Orchestra, under Eugene Ormandy, will be heard in a program containing the initial performance in this city of Mr. Ormandy's transcription of a Handel concerto in D major; Sibelius's First symphony, in commemoration of the seventy-fifth anniversary of the composer's birth; four songs by Brahms for women's voices, with accompaniment of two horns and harp, which will be presented with the assistance of the Women's Glee Club of the University of Pennsylvania, Harl McDonald, director, and Respighi's "Feste Romane."

The Boston Symphony Orchestra, under Serge Koussevitzky, opens its sixtieth anniversary season this Friday in Boston, Mass., with a program composed of Vaughan Williams's "A London Symphony" and the Fifth symphony by Beethoven.

The Cincinnati Symphony Orchestra, under Eugene Goossens, opens its season Friday in Cincinnati, Ohio. There will be twenty pairs of concerts on Friday afternoons and Saturday nights; five young people's concerts and thirteen out-of-town engagements. The guest conductors include Igor Stravinsky, on Nov. 22-23, and Georges Enesco, on Jan. 24-26. Thirteen soloists will be presented.

Eight conductors will participate in the forthcoming season of the Detroit Symphony Orchestra, which opens Oct. 17 in Detroit, Mich. In order of their appearances these leaders are Victor Kolar, Bruno Walter, Efrem Kurtz, Tauno Hannikainen, Désiré Defauw, Georg Szell, Georges Enesco and Albert Stoessel. A total of forty-five performances is scheduled.

At its opening concert of the season Thursday in Cleveland, the Cleveland Orchestra, under Artur Rodzinski, will be heard in the Brahms "Variations on a Theme by Haydn"; the Vaughan Williams "A London Symphony"; Strauss's "Death and Transfiguration," and Elgar's "Pomp and Circumstance."

The Montreal Orchestra, under Douglas Clarke, will give ten concerts in Montreal, Canada, this season, beginning Nov. 3. Soloists engaged include Béla Bartók, Georges Enesco, Kathleen Parlow, Shura Cherkassky, Charles Naegele, Anis Fuleihan, Leonard Shure and Maria Marova.

The new $1,500,000 music auditorium, Kleinhans Music Hall, in Buffalo, N. Y., will be opened next Saturday night with a concert by the Buffalo Philharmonic Orchestra under Franco Autori. Eudice Shapiro, violinist, will be the soloist. The music hall was built with funds from the estates of the late Mr. and Mrs. Edward L. Kleinhans, jointly with a WPA grant.

This Clipping From
SPRINGFIELD, MASS.
NEWS
OCT 11 1940

Music Box

As we start up the old Music Box for another season, we discover there's a lot of dust which has gathered during the summer and probably it's pertinent to get rid of that first before we really start grinding out for what lies before us. The coming season for music lovers in the Springfield area should be one of the best. We hope by next Friday to present as complete a schedule as our checking up will allow so that you may have a list of coming attractions within a radius of approximately 25 miles, and the dates as far as they can be obtained. Publishing of this material in a handy table often prevents embarrassing conflicts later in the season, and if we can help avoid them, that suits us.

* * *

In the eyes of outsiders, probably the biggest thing that happened during the summer was the tremendous success of the Berkshire Music festival. Crowds were never so large nor so enthusiastic before and the new academy seems headed for considerable recognition. The way memberships for 1941 were gobbled up shows best of all the rising tide of popularity of the music center at Tanglewood.

* * *

One fly appears in the ointment. The new president of the American Federation of Musicians, James C. Petrillo, and a very tough gentleman, is gunning for the Boston orchestra, the only major non-union orchestra in the country. He's been able to drive them from the radio and now they have had to stop making records, though officials of the orchestra claim that they're not too disturbed by either action. The ace up Petrillo's sleeve, however, is that he can order other orchestras not to play in any hall where the Boston orchestra appears. That tremendous power can put quite a crimp not only in the orchestra's schedule and its income, but it will probably set up enough apprehension in the hearts of concert managers that they will think twice before signing up the Bostonians for the 1941 series. Petrillo has said that he would not pull that play this year. Boston supports its own orchestra pretty well and perhaps it might make a go of it in the Hub and at Tanglewood, but we feel we express the hope of most music lovers when we say we hope things never come to that pass.

* * *

Petrillo has also started war on the American Guild of Musical Artists, which is headed by Lawrence Tibbett. Petrillo thinks that instrumentalists like Heiftez, Iturbi, Zimbalist, Spalding, Feuermann and Balokovic should join up with his organization before they are permitted to appear as soloists with orchestras which belong to his union. The comic phase of the battle is that both groups belong to the American Federation of Labor. If Mr Petrillo was struggling along on less than his $46,000 annual income, he'd have gained much more sympathy by now. As it is, the battle is stalemated, though high A. F. L. officials are trying to bring about peace within the family. Tibbett, incidentally, is leading the battle, though his doctor has advised a rest from singing until about Christmas because of some throat ailment.

This Clipping From
BROOKLYN, N.Y.
EAGLE
OCT 6 - 1940

MUSIC

Carnegie Hall Has Golden Anniversary

Carnegie Hall this year approaches its 50th birthday. With painters and decorators busily engaged in retouching the Hall and its surroundings, plans were announced last week for an extensive all-year observance of the golden anniversary.

When the stately reddish brown building was opened in 1891 it was called, functionally, Music Hall. The guiding personality behind its erection was the eminent industrialist and patron of the arts, the late Andrew Carnegie. Seven years after the dedicatory festival it was decided by the board of directors to rename the hall after its foremost benefactor as a tribute to his foresight, interest and generosity in providing New York with its finest home for concerts.

First as Music Hall and later as Carnegie Hall the building became known as a superb acoustical theater for music. Its particular location at the corner of 7th Ave. and 57th St., moreover, was the reason for New York's music center becoming focused along 57th St., often referred to now as "music row"

Mr. Carnegie was inspired to foster the building of the hall by Walter Damrosch, then the young conductor of the New York Symphony Society Orchestra. It was built primarily to house the rehearsals and concerts of both Dr. Damrosch's Orchestra and the Oratorio Society Chorus, also under his direction. However, its unprecedented acoustical properties immediately revealed its potentialities as a place for recitals. The choice of top-rank artists for their principal American recitals, Carnegie Hall became the goal toward which all younger musicians aspired. Around the hall there grew an aura matched by few of the world's concert auditoriums.

Recalling the rich half century which Carnegie Hall has helped to inscribe in the annals of American culture this year's program will present one of the widest range fares in the hall's history. Many of the famed artists who have been closely associated with the season in the past will appear once again during the golden anniversary season. Damrosch, Barbirolli, Koussevitzky, Toscanini, Walter, Stokowski, Ormandy, Rodzinski, Stock, Hofmann, Rachmaninoff, Horowitz, Serkin, Rubinstein, Cassadesus, Heifetz, Kreisler, Menuhin, Milstein, Spalding, Feuermann, Marian Anderson, Paul Robeson, Kirsten Flagstad, John Charles Thomas, the Oratorio Society Chorus and the Schola Cantorum are among the outstanding musical personalities and organizations who will participate in the festival program.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY
OCT 12 1940

Don't forget to keep "het up" that Petrillo, erstwhile Chicago peanut vender who played a mediocre trumpet in a brass quartet of his organizing and climbed the union bosses' ladder to a $46,000 plus salary, is responsible for a ban upon broadcasting and record-making by the Boston Symphony Orchestra. This finest orchestra in the world is not in his union, being content to bow and blow and pound as the best paid (because almost continuously occupied) orchestra in the country.

Symphony's Sixtieth Season Opens Tomorrow

'A London Symphony' Listed; First Time From Koussevitzky

By L. A. Sloper

As the symphony season opens, interesting revivals are foreshadowed for the first two programs. This week, Dr. Koussevitzky is directing for the first time Vaughan Williams' "A London Symphony." Next week he will pay a similar honor to Shostakovich's Fifth Symphony.

Both these works were introduced to Boston by Richard Burgin, the assistant conductor. Neither of the composers has seemed hitherto to enjoy the favorable notice of Dr. Koussevitzky. At least he has seldom listed any of their works, and the musical public has deduced from this fact that he was not sympathetic to their art.

But Dr. Koussevitzky has always been exceptionally catholic in his tastes, and he appears to be growing more so. Presumably he has devoted further study to these two composers, and quite possibly has discovered unsuspected beauties in their work. At all events, he is giving evidence of his high sense of responsibility as guide of musical taste in the community by presenting his interpretation of these two works.

* * *

No doubt the timeliness of a tribute to the defense of the British capital was in Dr. Koussevitzky's thought when he decided to produce "A London Symphony." The conductor is keenly aware of world problems. His sympathy with the cause of the democracies is well known. What more appropriate than to begin the sixtieth season of the Boston Symphony Orchestra, whose first conductor was Georg Henschel, naturalized British subject, with this musical portrait of London?

From a musical viewpoint, too, the opportunity to hear the "London" Symphony from Dr. Koussevitzky is welcome. Vaughan Williams is a distinguished and a representative British composer. By many he is considered the foremost living composer of Great Britain. The "London" Symphony is one of his most important works, containing, it would seem, endless opportunities for the exercise of Dr. Koussevitzky's interpretive genius.

The symphony is dedicated to the memory of George Butterworth, a young composer of promise, who was killed on Aug. 5, 1916, "after successfully taking an enemy trench at the head of a bombing party." Albert Coates, who introduced the symphony to the United States, wrote a detailed description of the work, which was published in the bulletin of the Symphony Society of New York. According to this account, the music depicts variously the Thames, the Strand, the Adelphi, Bloomsbury, the Temple Embankment, a march of unemployed, finally again the Thames flowing ceaselessly. "Big Ben" and street cries are among the familiar London sounds heard in the symphony.

* * *

Mr. Coates' description apparently has not received the approval of the composer, who has been quoted as saying: "The title might run, 'A Symphony by a Londoner,' that is to say, various sights and sounds of London may have influenced the composer, but it would not be helpful to describe these. The work must succeed or fail as music, and in no other way. Therefore, if the hearers recognize a few suggestions of such things as the Westminster chimes, or the lavender cry, these must be treated as accidents and not essentials of the music."

If Dr. Koussevitzky has evidenced little sympathy for the music of Vaughan Williams, he has displayed less for that of the Soviet composers. Before Shostakovich wrote the Fifth Symphony, he had been both exalted and disgraced by the Stalin Government. Finally he was reinstated in favor.

At the time Mr. Burgin introduced this symphony to Boston (Jan. 22, 1939) the present writer commented as follows on Shostakovich and his work: "Both his talent and the effect of governmental restriction on it are evident in his Fifth Symphony. . . . In this score pages of great beauty stand side by side with pages of rubbish. It is as if Shostakovich had written for a time under the guidance of his own imagination, then suddenly remembered that if he was going to write at all, or at least if his music was to be heard at all, he must celebrate the virtues of communism; whereupon he put in a cheap military march, or a bombastic coda in the manner of Liszt. And he had his reward in the form of official approbation."

But a rehearing of this music under Dr. Koussevitzky's baton may give us quite another impression of it. That has happened to us before, and it would not surprise us if it happened again. It is one of the virtues of Dr. Koussevitzky that he never allows us to sink to fixed conceptions of music.

News of Music

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which begins its 60th season at Symphony Hall on Friday afternoon and Saturday evening. This is Dr. Koussevitsky's 17th season in Boston.

Vaughan Williams Work Opens Season

The Boston Symphony orchestra will open its 60th season in Symphony Hall next Friday afternoon under the conductorship of Serge Koussevitzky, who will then begin his 17th consecutive year at the head of the orchestra. Mr. Koussevitzky will open the program with "A London Symphony" by Ralph Vaughan Williams. This symphony is suggestive of its subject by the introduction of such sounds familiar to Londoners as the chimes of Big Ben, and certain street cries. Albert Coates who introduced the symphony to America was more explicit, characterizing the first movement as the Strand in the bustle of morning traffic; the second movement as Bloomsbury at dusk; the third as Saturday night on the Thames Embankment; the fourth as "the crueler aspects of London, the London of the unemployed and unfortunate." The symphony, which has contributed more than any other work to the fame of its composer, has been performed here several times, but not until now under the direction of Koussevitzky. The Fifth Symphony of Beethoven in C minor will complete the program.

The concert will be repeated on Saturday evening, Oct. 12. The shorter series of six Monday evening and six Tuesday afternoon concerts will begin on Oct. 28 and 29.

WOONSOCKET, R. I.
CALL
OCT 10 1940

Music Association Season Planned

First Concert, Nov. 7, Will Feature Hortense Monath, Young Pianist

Membership cards have been mailed out to members of the Woonsocket Civic Music association along with an announcement of the first concert, which will be conducted Nov. 7 in the Hotel Blackstone ballroom. Hortense Monath, a brilliant young pianist, will be featured in the first event on the local association's program.

Miss Monath, who is an assistant of Arthur Schnabel, is an American. She studied first in New York and then completed her musical studies in Berlin, returning to this country to make one of her first appearances as solo artist with the Boston Symphony orchestra under Koussevitsky.

The second season, like the first season, will have three concerts. Felix Knight will be heard on Jan. 14 and Ossy Renardy on March 4. Members have been reminded of the change of place, however, for last year's concerts were all staged in the Park theatre, while the 1940-41 series will be presented in the hotel ballroom.

Reciprocity again will be enjoyed. Members have been mailed a schedule of the concerts that have been planned for the associations at Pawtucket-Attleboro (Pawtucket senior high school); Fall River (St. Ann's auditorium; New Bedford (New Bedford high school); Newport (Rogers high school); Waltham (Hovey Memorial Institute; Salem (Empire theatre), and Webster, Mass.

At all of the places mentioned, excepting the Pawtucket senior high school, the membership card for the local association will entitle the member to admission to the concerts. Any members planning to attend Pawtucket-Attleboro offerings may secure admission tickets from Mrs. Ethelbert P. Hebert, secretary of the Woonsocket group.

This Clipping From
ST. LOUIS, MO.
GLOBE-DEMOCRAT
OCT 13 1940

Negro Soprano First on Principia Course

Dorothy Maynor, Negro soprano whose debut last year was one of the major events of the New York music season, will open the Principia concert and lecture course next Friday evening with a recital in Howard Hall.

Two summers ago Miss Maynor, then virtually unknown beyond a small circle interested in Negro music, went to the Berkshire Festival to hear the Boston Symphony Orchestra, conducted by Koussevitzky. A friendly festival sponsor persuaded Koussevitzky to grant an audition during a morning rehearsal. Roused to enthusiasm by the musical "find," Koussevitzky invited her to sing the next day at the picnic he gives each year for members of his orchestra, festival artists and critics. When Miss Maynor had finished her impromptu recital, which ranged from Negro spirituals and German lieder through difficult arias by Handel and Mozart and ended with the Wagnerian "Ho-Yo-To" from "Die Walkuere," her reputation was made, for the audience was enthusiastic and went forth to spread her fame.

A brilliant New York debut a few months later was followed by engagements with the Boston Symphony, New York Philharmonic, Chicago and Philadelphia Symphony Orchestras and a successful tour of Eastern cities consolidated that success.

THIS CLIPPING FROM
SAN MATEO, CALIF.
Times & News Leader
OCT 8 - 1940

THIS CLIPPING FROM
WAUKESHA, WIS.
FREEMAN
OCT 12 1940

THIS CLIPPING FROM
WHEELING, W. VA.
NEWS
OCT 13 1940

THE WORLD OF MUSIC

NEW YORK, Oct. 8.—(UP)—After a lapse of 26 years, Verdi's opera, "Un Ballo in Maschera," (The Masked Ball) will return to the operatic repertoire here when it is presented on the opening night of the Metropolitan 1940-41 season, December 2.

It was choesn as something fresh to mark the company's first performance in its own house, which it purchased last year with funds raised by public subscription in a $1,000,000 drive. Through radio subscriptions, many people throughout the country feel a proprietary interest in the opera.

"Un Ballo in Maschera" was last revived here in November, 1914, when Arturo Toscanini conducted it at the Metropolitan. It was first presented in this country at the New York Acedemy of Music in 1861.

The Metropolitan's new production will be the first time the opera has been presented here in it original form, as Verdi wrote it. Its premiere performance in Rome in 1859 could be given only after the local censors, over Verdi's vehement protests, insisted on a complete change in the characters and locale of the drama.

Verdi based the opera on a play by Scribe, dealing with the assassination of King Gustav III of Sweden. The Rome censors feared it would displease the royal courts of Europe.

The time of the drama was turned by a century and the scene laid in Boston. King Gustav III became the Earl of Warick, English governor of Boston and all the other characters were changed. The heat and fire of conspiracy surrounding court life in eighteenth century Stockholm was transferred to the stolid athosphere of Puritan New England. The changed version has been followed ever since.

* * *

Just across the river from Manhattan lies music-minded Brooklyn, which is far from being dependent on the main borough for its music. The Brooklyn Institute has announced the most extensive program of concerts, recitals and lecture-recitals to be offered anywhere in the country by on organization. It comprises at least 75 musical events to be held in the Brooklyn Academy of Music between October 16 and next April.

The schedule is headed by a large number of internationally famous artists, including Serge Koussevitzky and the Boston Symphony Orchestra; Fritz Kreisler, Kirsten Flagstand, the Ballet Russe de Monte Carlo, Josef Hofman, Dorothy Maynor, Artur Rubinstein, Percy Grainger, Harold Bauer, Moriz Rosenthal, Alexander Kipnis, Josef Szigeti, the New Yark Philharmonic-Symphony Chamber Orchestra, the Budapest String Quartette, and many others.

Showing that Brooklynites are ready to storm a concert hall as well as a ball park, it was announced a week ago that only 150 seats remained available for subscription sale. The house seats 2207.

This Clipping From
PIQUA, O.
CALL
OCT 12 1940

MUSICALENDAR

Or From "Long Hair" to "Jumping Jive" and Back.

By LOLA HILL

Carnegie Hall, New York, which will be 50 years old next May 5, has set aside the entire season for the celebration of its golden anniversary. The celebration got under way this week with the opening of the 99th season of the New York Philharmonic-Symphony Orchestra, which next season will observe its centenary, the oldest major orchestra in the country. The Philharmonic-Symphony has made its headquarters in Carnegie Hall since the house was built.

Over the years, Carnegie Hall has become a New York and almost a national institution. It is more than an auditorium. It is a center of music and art. Besides the main hall, the big building houses the Chamber Music Hall and the Chapter Room for meeting and lectures. There is a small but impressive art gallery and the 156 studios for musicians and artists. The city's music center has grown up along 57th street in the vicinity, which is known as "music row."

During the anniversary season, many famous artists, who have been closely associated with the hall in the past, will appear there. Among them will be Damrosch, Barbirolli, Koussevitzky, Toscanini, Walter, Stokowski, Ormandy, Rodzinski, Stock, Hofmann, Rachmaninoff, Serkin, Rubinstein, Heifitz, Casadesus, Kreisler, Menuhin, Milstein, Spalding, Feuermann, Marian Anderson, Paul Robeson, Kirsten Flagstad, John Charles Thomas—names to conjure with.

"THE SYMPHONY AT SIXTY

"The Boston Symphony Orchestra begins this week its sixtieth consecutive season. As observance of this anniversary, it has issued a brochure elegantly printed and illustrated with pen drawings of its five most eminent conductors, from Henschel, its first, to Dr. Koussevitzsky, its present; and a notable dynasty they make: Gericke, the polisher; Nikisch, the romantic poet; Muck, the classicist, and Koussevitzsky, the explorer.

"Sixty years ago a resident orchestra of the first rank in America did not exist. The country had to be shown. It was. By 1900 we had six major symphony orchestras; in 1940 we have sixteen, and, in the second rank, two hundred and fifty lesser ones, four-fifths of which have been established since 1919, and one-half of which, slump or no slump, post date 1929. And after six decades of trail-blazing the Boston orchestra is still preeminent.

"It goes on blazing trails. Pops, Esplanade concerts, Berkshire Symphonic Festival, and, in its sixtieth year, the new music school at Tanglewood. So soon as one path has been found, it starts another.

"The great creative epoch of music (from about 1720 to 1920), a period in which masterpieces came tumbling over one another from the brains of composers, was one in which musical form was being elaborated, but performances were often, if not generally, crude. That epoch has now been succeeded by one in which performance of the music is now being elaborated. Bach never heard his B Minor Mass. We can hear it annually—or daily by phonograph. Wagner never heard as good a performance of Tristan as those at the Metropolitan in New York. But in the art of composition, our epoch, with one or two exceptions, is a long way behind the two centuries from 1720 to 1920.

Where we do excel is in performance. This art of interpretation in music is relatively new. It was, of course, always there, but in the background. Bach and Handel were virtuoso organists, but primarily they were composers. The change began among the concert pianists. A hundred years ago, Clara Schumann, then a young girl in braids and muslins, was a strict classicist. In Vienna she heard Liszt. He was a one-man revolution. Flashing eyes and floating hair, 19th-century romanticism had burst the dykes of the formal 18th century. Music had changed its dress from satin and ruffles to the flowing cape and Byronical collar open at the throat.

"At the turn of the present century something similar happened to orchestral conducting. Hitherto the conductor had been secondary to the orchestra; now he began to be an interpretive artist in his own right; like a fine instrumentalist, he not only played the music, he played on the music. Were we today to return to the flawless technical perfection of Gericke's orchestra, or even to the austere classicism of Dr. Muck, it is a question whether, after having grown expectant of Dr. Koussevitzsky's performances that glow like October foliage, we would any longer be quite satisfied with the older style. For the art of conducting, too, has moved forward.

"This epoch of elaborate performance has its perils. Vast as the literature of music is, its masterworks are being subjected to an ordeal of repetition by concert, by radio, and by phonograph such as no other art except architecture, which we see and use daily, has ever been required to endure. How can its charm of novelty survive? Partly in the abiding unexpectedness which is an ingredient of all fine music, and partly in the art of interpretive conducting which recreates anew the music in each performance. Here, again, after sixty years of pioneering, the Boston Symphony Orchestra is still pioneer.

UNCLE DUDLEY.

Boston Globe, C

C.S.M. Oct 12

Symphony Begins New Season

The Arts in Boston

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, began its sixtieth season yesterday afternoon in Symphony Hall. The program read: Vaughan Williams, A London Symphony; Beethoven, Symphony No. 5 in C minor, op. 67. This is Dr. Koussevitzky's seventeenth season here.

The program book noted that in honor of the orchestra's anniversary a collection is being shown in the first balcony gallery, including photographs of conductors and players, and a complete set of the programs.

Since the orchestra now plays virtually 11 months a year, it is unnecessary to stress that it began the new series in mid-season form. The personnel, as forecast recently in this place, is virtually unchanged. Mr. Tortelier, still presumably in France, was missing. His chair at the second desk of cellos was occupied by Mr. Chardon. A new doublebass player has been added. Otherwise no change was observable from the floor. Thus the new season had a beginning auspicious in all respects.

There was both timeliness and musical interest in the performance of the "London" Symphony. As was remarked the other day in these columns, this was the first interpretation of the work by Dr. Koussevitzky. The symphony was first heard here from Mr. Monteux, nearly 20 years ago. It was played again in 1923. Richard Burgin directed it once more, in 1933. He had previously played the composer's "Pastoral" Symphony.

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OCT 12 1940

(9)

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The sixtieth season of its concerts opened this afternoon with Vaughn Williams's "London Symphony." I remember hearing the work nearly twenty years ago in that same Symphony Hall, Pierre Monteux conducting. It is the same piece it was then, too, in spite of some cuts operated by the composer. The first two movements are long, episodic, disjointed. The third is short, delicate, neatly sequential, compact, efficacious, charming. The finale is rich and varied. Its musical material is of high quality, its instrumental organization ample and solid. Also, it is not without expressive power. Perhaps one is accustomed to the lengthiness and the slow reflective atmosphere of the symphony by the time one gets to this movement. The improvement in melodic material that manifests itself as the work progresses helps, too. In any case the last two of the symphony's four movements are anything but dull, which the first two are, and more than a little.

Making a program out of only that and Beethoven, out of one live Englishman and one dead German, classic and great though he be, is an obvious reference to current events and sympathies. The reference might have turned out in its effect to be not nearly so gracious as in its intention, had those last two movements of the "London Symphony" not been in themselves so impressive, the finale so moving and deeply somber. It was written in 1913, I believe. It might have been written last month, so actual is its expressive content.

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Musically considered, these refinements are more of a delight in themselves than a help of any kind to the work played. They rather tend, especially in the fine moulding and rounding off of phrases, to interrupt the music's continuity, to give it an exaggerated emphasis all over that tends to obliterate any real emphasis or meaning that the score may imply. Only the toughest of the classics and the most glittery of the moderns can satisfactorily resist that kind of polish in execution.

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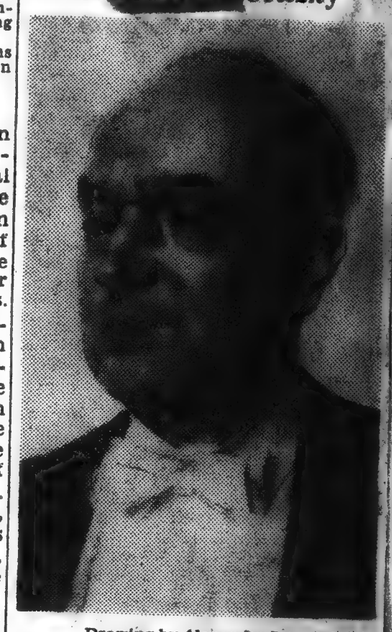

Drawing by Alexandre Iacovleff

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Major concert halls and music centers were visited regularly by 80 per cent of those responding. Detailed analysis of the replies reveals that the American business executive listens to the Philharmonic or Boston Symphony Orchestras, the Goldman Band, the Hall Johnson Choir, the Wallenstein Sinfonietta and Fred Waring's musical radio group in that order.

Goes For Wagner

When he goes to the opera his choice is "Tristan" over "Carmen," "Butterfly" or "Aida." In musical comedy his tastes run to plays like "Show Boat," or the operettas of Victor Herbert and Gilbert and Sullivan.

Flagstad and Tibbett are first choice in vocalists, with Marian Anderson, John Charles Thomas and Kate Smith next in preference. Jascha Heifetz and Josef Hofmann are favored instrumentalists, with Menuhin, Gieseking, Kreisler and Rachmaninoff next in order.

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CSM. Oct 12

Symphony B... Season

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The program book noted that in honor of the orchestra's anniversary a collection is being shown in the first balcony gallery, including photographs of conductors and players, and a complete set of the programs.

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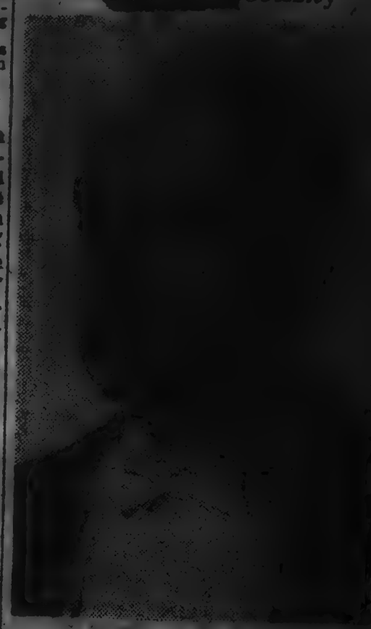

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This Clipping From
PORTLAND, OREGON
OREGON JOURNAL

OCT 13 1940

Carnegie Hall's Anniversary Noted

Mecca for Rising Young Artist Plans Observance of Erection 50 Years Ago

By Susie Aubrey Smith

Carnegie Hall, New York's finest home for concerts and American musical mecca for rising young artists, will be 50 years old May 5, 1941. Rather than set aside just one day for commemorative events, it has been decided to celebrate with a golden anniversary season during 1940 and 1941. From the East comes a special story of the planned observance, which will offer one of the widest ranges of musical fares in the hall's entire history.

Andrew Carnegie Guiding Personality

From the story sent by Arthur W. Hepner, publicity director for the hall, come these interesting excerpts: "When the stately reddish brown building was opened in 1891, it was called . . . Music Hall. The guiding personality behind its erection was the industrialist and patron of the arts, the late Andrew Carnegie. Seven years after the dedicatory festival, it was decided to rename the hall after its foremost benefactor. . . .

"First as Music Hall and later as Carnegie Hall, the building became known as a superb acoustical theatre for music. Its particular location at the corner of 7th avenue and 57th street was raison d'etre for New York's music center becoming focused along 57th street, often referred to now as 'music row.'

"Mr. Carnegie was inspired to foster the erection of the hall by Walter Damrosch, then young conductor of the New York Symphone Society orchestra.

"Recalling the rich half century which Carnegie Hall has helped to inscribe in the annals of American culture . . . many of the artists who have been closely associated with the hall in the past will appear again during the golden anniversary season. Damrosch, Koussevitzky, Toscanini, Walter, Stokowski, Ormandy Rodzinski, Stock, Hofmann, Rachmaninoff, Horowitz, Rubinstein, Heifetz, Kreisler, Milstein, Spalding, John Charles Thomas, the Oratorio Society chorus and the Schola Cantorum are among the outstanding personalities and organizations who will participate in the festive programs. (Also Barbirolli, Serkin, Cassadesus, Menuhin, Marian Anderson, Paul Robeson, Kirsten Flagstad).

"A long list of orchestral concerts is headed by the annual series of the ((New York) Philharmonic-Symphony, National Orchestral association, Boston symphony and Philadelphia orchestra."

This Clipping From
MILWAUKEE, WIS.
JOURNAL

OCT 13 1940

Noted Wisconsin Composer, Kreutz, to Conduct Here

ARTHUR KREUTZ, La Crosse (Wis.) composer and conductor will share honors with Jan Peerce the tenor, at the opening concert of the fifth winter series of the Wisconsin symphony orchestra, a unit of the works projects administration at the Milwaukee Auditorium next Sunday at 3 p. m.

Mr. Kreutz will conduct his symphony in three movements, called "Music for Symphony Orchestra," with which he won the Prix de Rome award last spring. The term of the award, which was endowed by the late Frederic A. Juilliard, is two years. It began Oct. 1, and its estimated value is $4,000. Normally, the winner would study at the American Academy in Rome and would travel six months each year. Because of European conditions, Mr. Kreutz had the option of deferring his fellowship, or fulfilling it in America. He chose to continue his studies at teacher's college, Columbia university.

A native of La Crosse, he received a bachelor of science degree in engineering at the University of Wisconsin in 1930, and in 1935 won a bachelor of music degree at the same university. He also received a master's degree at Columbia university last year. Several years ago, he won a first prize in Belgium for violin playing.

He has also participated in numerous concerts and recitals in Wisconsin cities, including one with the Wisconsin symphony orchestra in Milwaukee in 1937. He has appeared with Koussevitzky and Ormandy, has made recordings of his compositions and was one time a pupil of Roy Harris, American composer.

Excepting for the Kreutz composition, the orchestra will be conducted by Dr. Sigfrid Prager.

This Clipping From
SAN DIEGO, CAL.
UNION

OCT 13 1940

Mrs. Bok Gives Funds For Opera Theater

Dr. Serge Koussevitsky, Boston symphony conductor and director of Berkshire Music center, Tanglewood, Mass., recently announced the gift of $10,000 from Mrs. Mary Louise Curtis Bok, to build an opera theater at Tanglewood and a hall for chamber music concerts.

This Clipping From
ROANOKE, VA.
TIMES

OCT 13 1940

The World Of Music

NEW YORK, Oct. 12 (UP).—Carnegie Hall, which will be 50 years old next May 5, has set aside this entire season for the celebration of its golden anniversary.

The celebration got under way this week with the opening of the 99th season of the New York Philharmonic-Symphony orchestra, which next season will observe its centenary, the oldest major orchestra in the country.

The Philharmonic-Symphony has made its headquarters in Carnegie Hall since the house was built.

Over the years, Carnegie Hall has become a New York and almost a national institution. It is more than an auditorium. It is a center of music and art. Besides the main hall, the big building houses the Chamber Music Hall and the Chapter Room for meetings and lectures. There is a small but impressive art gallery and 155 studios for musicians and artists. The city's music center has grown up along 57th street in the vicinity, which is known as "music row."

During the anniversary season, many famous artists, who have been closely associated with the hall in the past, will appear there. Among them will be Damrosch, Barbirolli, Koussevitzky, Toscanini, Walter, Stokowski, Ormandy, Rodzinski, Stock, Hofmann, Rachmaninoff, Horowitz, Serkin, Rubinstein, Cassadesus, Heifetz, Kreisler, Menuhin, Milstein, Spalding, Feuermann, Marian Anderson, Paul Robeson, Kirsten Flagstad, John Charles Thomas, the Oratorio Society Chorus and the Schola Cantorum.

In addition to the Philharmonic-Symphony, orchestras to be heard will include the Boston, Philadelphia, Chicago and Cleveland orchestras; the National Symphony of Washington, the N. B. C. Symphony under Toscanini, the New Friends of Music, the New York Orchestra, and the National Orchestral Association.

Beginning with a composite photograph of the original group of players under Georg Henschel, set against the heroic statue of Beethoven and the immense organ of the old Music Hall, photographs trace the changes and developments of the orchestra through the 60 years of its growth. A collection of programs shows the history of the program book from its one-sheet beginning to its present form.

The collection from which these memorabilia have been chosen has grown from year to year, partly through the natural accretion of official records, but also through the generosity of friends of the orchestra who from time to time have contributed either as loans or as gifts scrap books, programs, photographs and clippings.

This Clipping From
BILLINGS, MONT.
MORNING GAZETTE

OCT 13 1940

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

OCT 14 1940

Symphony Hall Filled for 60th Opening

Koussevitzky Cheered —Historical Display In Gallery

Not a seat was empty in Symphony Hall, Friday and Saturday, when the Boston Symphony Orchestra, Serge Koussevitzky, conductor, opened the orchestra's 60th season. At both concerts, the audience stood and cheered and applauded when the conductor stepped to the podium. On the program were Vaughan Williams' "A London Symphony" and Beethoven's symphony No. 5.

This week's program will include the much discussed Symphony No. 5 by Shostakovitch.

In celebration of the orchestra's 60th anniversary, a collection relating to its history is being shown in the first balcony gallery. Photographs of its conductors are to be seen and of the orchestra under them, in different periods, both in the Boston Music Hall and in Symphony Hall.

THIS CLIPPING FROM
GREENFIELD, MASS.
RECORDER-GAZETTE

OCT 14 1940

Music for Everybody

Up and down the Connecticut valley, as over the hills in Berkshire and for all we know generally through the land, music seems to be coming out of hot houses and to thrive in common garden soil.

Time was when the more accomplished professional artists and companies made extended concert tours that were very successful financially. The public took its music from them with pleasure, but with a feeling that it was an exotic art not found in themselves nor in their neighbors. The radio has cut heavily into the concert tour possibilities even while it increased the audiences for those broadcasting.

This switch of the professional from stage to microphone perhaps opened space for growth of more indigenous musical organizations. Some of the top professionals, barred from radio like Serge Koussevitzky and his Boston Symphony, encourage this trend by planting themselves as examples and instructors in a bucolic summer setting far from their sophisticated urban background of the winter. The people, thousands of them, not only enjoyed the Berkshire Festival concerts this summer but were inspired to create more music about them.

The Pioneer Valley Symphony orchestra is one manifestation of this new idea of music. It centers in Greenfield but it is not as unique as we supposed a year ago for similar movements are afoot in Vermont and Connecticut and from eastern Massachusetts far out into the wilds of Michigan. It is music made by those who like to make it, although only a few of them at other times seek livelihood from it. It is music heard by those who like music, not simply by those hoping culture may be reflected from a famous personage.

Based on its initial success last winter and with the impetus given last week by the eloquent Stanley Chapple, the Pioneer Symphony seems headed for an even greater season. Its founder and conductor, Harold Leslie, has meanwhile been employed to lead another venture into humanizing music. The Brattleboro Vt., town recreation department and the Woman's club have combined to invite him to give in that town a series of 11 related lectures and demonstrations looking toward appreciation of music.

If Chapple, a conductor and composer, is at all right in contending that every person is born with an instinct for music requiring only development and if existing large number of music lovers are right in contending it is among their more valuable experiences, then these current developments will make life better and more interesting for those in this valley.

Post Oct 13

THEY MIXED MUSIC AND POLITICS

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

PRESUMABLY the most gifted and certainly the most renowned of the Russian composers who have come to maturity under the Soviet regime is 34-year-old Dmitri Shostakovitch. Before he was 20 he had composed a symphony so striking and individual that, in spite of certain obvious defects, it has won for itself a place in the repertory. After this, young Mr. Shostakovitch went Communist in his music, and his next symphonies celebrated certain epochal dates in the Revolutionary calendar. In his next phase, however, he was writing such works as the scandalous opera, "Lady Macbeth of Mzensk," and a ballet, "Limpid Stream," which went counter to the artistic conservatism that seems to be inseparable from political radicalism—witness the banning of Hindemith's music by the Third Reich.

For a time, then, our hero was in bad odor with the Russian government but he redeemed himself with a Fifth Symphony that was free from "bourgeois" tendencies (or full of them, if you care to look at it that way.) In Russia enthusiasm knew no bounds. The lost sheep had returned to the fold.

Two years ago Mr. Burgin introduced this Fifth Symphony to Boston, having already done similar service to the First. Now Dr. Koussevitzky, making his initial venture into the music of Shostakovitch, will conduct the piece at this week's pair of Symphony Concerts. How will it impress on a second hearing and at the hands of the conductor-in-chief?

For basis of comparison there is herewith appended the opinion registered in the Post at that time: "Whether the almost arrogant simplicity of this Symphony was dictated by contrition or conformity will probably never be known. In any event, the piece was widely hailed in Russia, and it seemed to please the audience of yesterday. When so much modern music is harsh, arbitrarily complex and anything but melodious, it is almost ungrateful to suggest that the Shostakovitch work—a few spirited pages and affecting episodes aside—is vapid and wishy-washy."

* * * *

Another and quite different Russian composer, Alexander Gretchaninov, has recently come to New York with the intention of settling there. While he does not complain of his treatment by the Soviets, this pupil of Rimsky-Korsakov says that he can no longer stomach the mixing of art and politics. Born in 1864, Gretchaninov is the last surviving member of what may be called the second generation of Russian nationalist composers. His more prominent colleagues, some of them long deceased, were Arensky, Liadov, Glazounov and Ippolitov-Ivanov.

Although he is now at work on his Sixth Symphony and has written other compositions of large dimensions, including two operas, Gretchaninov is best known for his church music and his songs. One of the latter, "Over the Steppe" is destined to long endure. A recording of it is now available. Of the orchestral and chamber works, this reviewer, who has been about musically quite a bit, can recall hearing only one, a charming Trio for piano, violin and 'cello, and that in semi-private performance. In an interview published in last Sunday's New York Times Mr. Gretchaninov said that while he understood the music of Stravinsky, Prokofieff and Shostakovitch he did not compose as they did, but remained faithful to the musical manner of his earlier years.

In March, 1929, Mr. Gretchaninov appeared in Jordan Hall. The occasion was a recital by his fellow-countrywoman, Nino Koshetz. The second half of Mme. Koshetz's programme was devoted to Mr. Gretchaninov's songs for which he himself provided the accompaniment. The Post described him thus: "A man of medium build and stature, with brownish hair and beard, distinctly a Slav of the intellectual, visionary type. A composer who plays rather than a pianist who composes, Mr. Gretchaninov nevertheless proved himself a wholly satisfactory performer of his own music."

To return to Dr. Koussevitzky's programme, the Shostakovitch Symphony will be preceded on Friday afternoon and Saturday evening by a pair of classics, Gluck's Overture to "Iphigenia in Aulis" and Mozart's Symphony in E-flat major.

MUSIC IN REVIEW

By JULES WOLFFERS

Boston Symphony Orchestra Opens Its Current Season

CONDUCTOR

Serge Koussevitzky, who this week opens the Boston Symphony's sixtieth season. This will be the noted leader's 17th year in Boston.

Concert Master

RICHARD BURGIN
Assistant conductor and concert master of the orchestra.

Pops Leader

ARTHUR FIEDLER
Who will conduct the Pops and Esplanade concerts.

HARRY ELLIS DICKSON
Violinist

SAMUEL SEINIGER
Violinist

JEAN BEDETTI
Noted first cellist of the orchestra.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN

OCT 16 1940

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PRESS
10/16/40

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THIS CLIPPING FROM
MONTREAL, CANADA
STAR

OCT 15 1940

Defauw and Elman Next Tuesday

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MUSIC IN REVIEW

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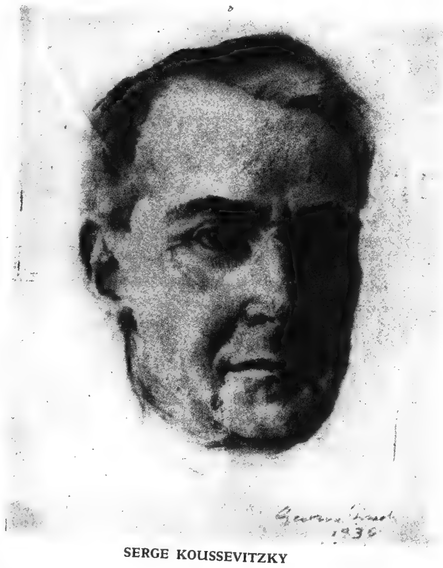
SKETCH BOOK: BOSTON SYMPHONY ORCHESTRA



SERGE KOUSSEVITZKY

INDIVIDUAL MUSICIANS MAKE UP AN ORCHESTRA, BUT ONLY when they blend into one playing unit have they the right to greatness. The Boston Symphony Orchestra meets this test. Since its founding, the orchestra has been known for its excellent performances. Its members are distinguished not merely for separate virtuosity; they possess the spirit of true ensemble musicianship. When Henry Lee Higginson founded the organization in 1881, his plans called for sixty selected musicians; for concerts that should be short rather than long; and for a conductor who "was to have the sole artistic direction of everything. . . . In my opinion, nothing but constant, steady, intelligent playing and rehearsing under one conductor and one conductor alone would make the orchestra good."

The Boston Symphony Orchestra has grown to almost twice its original size and scope. Since 1924, the orchestra has found in Dr. Serge Koussevitzky a permanent conductor who has extended its reputation until many deem it unmatched anywhere in musical performance. This season Dr. Koussevitzky and the orchestra return to the Institute for their annual series of five concerts, the first of which takes place Friday evening, November 22.

On this page are reproduced charcoal sketches of leading members of the orchestra. Each musician sat for the artist, Gerome Brush, in the little room in Symphony Hall that houses the Casadesus Collection. Each played a solo for Mr. Brush in order to avoid any trace of self-consciousness.

RICHARD BURGIN
Concert-master

JEAN LEFRANC
Viola

JEAN BEDETTI
Violincello

GEORGES MOLEUX
Double Bass

JULIUS THEODOROWICZ
Second Concert-master

BERNARD ZIGHERA
Harp

FERNAND GILLET
Oboe

GEORGES LAURENT
Flute

VICTOR POLATSCHEK
Clarinet

GEORGES MAGER
Trumpet

JACOB RAICHMAN
Trombone

MUSIC IN REVIEW

Concert Master

[redacted]

Tel Aviv might be a target for Italian bombers, not because of military importance, of which it has none, but for terrorization. The reply of the Palestine Government to the expert's warnings about danger to civilians in Tel Aviv, Haifa and elsewhere, and the need for a Government program of protection for the population, was given by one of the highest civilian officials, Edward Keith-Roach, District Commissioner of Jerusalem. He said: "God helps those who help themselves."

No anti-aircraft guns were installed in Tel Aviv, and apparently there are still none there. Strange still, there is no word of a single British plane opposing the raiders, although a major military airfield is within a few minutes' flight.

One wonders what the British people and the world at large would say if the Nazis winging over London encountered no balloon barrage, no anti-aircraft fire, no defending fighter planes.

And there is something more. The raid took place on September 9. It was reported in a British military communique in Cairo on the 10th, and the whole world knew about it from the British and Italian wireless that day. But messages from newspaper correspondents in Palestine itself were held up by the censor there, and were not released until September 11.

If you were the chief of censorship in a country at war and the enemy carried out a wanton [illegible] enemy [illegible] prevent the cafes and cinemas from being filled nightly, and the dancers at Cafe Rehavia and Talpiot and Cafe Europe tread on each other's heels as closely as in normal times.

"Habimah's premiere this week was a great success; so was the first performance in Palestine of Ernest Bloch's oratorio, 'Avodath Hakodesh.'

"The press still reports new economic developments, including the registration in the past month of new industrial and commercial enterprises representing a total investment of over L.P.100,000 ($400,000). And my tailor has just phoned to inform me that he has some smart new summer suitings.

"After the initial shock of Italy's entry, there was almost a feeling of relief that now at least we know where we stand. It's not a very pleasant standing, but at least it's firmly defined.

"The Food Controller has told us what we've enough of, and of what we'll be short; the latter includes butter, fish and all kinds of tinned stuff and preserves. (Here the censor has inked out two lines.) And, of course, we are still accessible to the outside world from the east.

"Our old friends are still as rancorous, malevolent, impossible or charming respectively—all in the names yourself—as of yore. Tempers are somewhat more exacerbated, and faces rather more haggard.

"Rumors abound, and make the correspondent's life harder

Common knowledge in Palestine is the attitude of one of the highest ranking officials who told a Jewish business man: "I don't like to encourage Jewish business because that encourages Jewish labor, and I don't like to encourage Jewish labor because that encourages Jewish immigration, and I don't like to encourage Jewish immigration because I don't like Jews."

That man, and others of his stripe, still hold their posts in war-beleaguered Palestine. Their viewpoint, at best, can hardly be consistent with readiness to struggle to the death against Nazism; at worst, it might produce actual treachery. The handling of the Palestinian censorship in the war has unquestionably been such that a good case could be made for the thesis that it is helping the enemy and not Britain. The same thing can be said of the protection of civilians against air raids, particularly in view of the fact that experience has shown that reassuring arrangements to prevent panic are as essential an element of defense as guns and planes.

The Churchill Government apparently has been making a real effort to ferret out elements that may undermine the united determination of Britons to defend their freedom and democracy. It might not be a bad idea for them to take a good, sharp look into

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Symphony Opening

Trans. Oct. 12

Koussevitzky and Players Welcomed Home And Boston Season Is Officially Opened

By EDWARD DOWNES

With a traditionally conservative program, but one nevertheless eloquent of the hour, Serge Koussevitzky opened the sixtieth season of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. As Dr. Koussevitzky approached the conductor's stand, the entire hall rose to receive him with an ovation which combined anticipatory excitement and affection for an old friend. "A London Symphony" by the contemporary Englishman, Vaughan Williams, and the Fifth Symphony in C minor of that still greater contemporary, Ludwig van Beethoven, officially launched the Boston musical season.

Reunited after a relatively short vacation which followed the Berkshire Festival, the orchestra played with the sensitive response, much of the technical precision and the tonal glamour which have won it its unrivaled position.

Vaughan Williams' "London Symphony," which falls so poignantly upon the ear today—and we may be forgiven if extra-musical thoughts play their part here—was written a quarter of a century ago, before London had dreamed of even such comparatively harmless air-raids as those of the first World War. There is no opera which preserves for us the spirit of pre-war London as legendary Vienna survives in the Strauss-Hofmannthal "Rosenkavalier" or the Paris of 1900 lives on in Charpentier's "Louise."

The "London Symphony" may be as near as we shall come to such a work. But the composer has warned that in spite of his use of the Lavender Cry and the chimes of Big Ben, his music is not to be taken literally or pictorially. It must stand as pure music, he says. However you take it the symphony contains real flights of imagination, passages of deep emotion.

Among the strongest are the quiet, almost impressionalistic moments: Bloomsbury at dusk (in the second movement), the sudden descent of the fog (in the third) and the epilog to the fourth, portraying the enigmatic soul of Father Thames. These are also the moments of greatest originality. The delicacy of Koussevitsky's orchestral palette and his air for creating atmosphere contributed much. At the conclusion, after the bells of Big Ben have died away, there was a long moment of complete silence before the spell was finally broken by applause.

On the other hand the Saturday night rejoicing of the Cockney slums is anaemic and convincing while the march of the unemployed of the last movement proper is unimaginative. The march theme itself is commonplace and only at its climax does the movement attain anything like the intensity of feeling its subject suggests.

In spite of the composer's warning against too literal interpretations, the English conductor, Albert Coates, issued a long and detailed itinerary for the listener, which makes strange reading today. Its descriptions of the various quarters of London are all too reminiscent of settings into which bombs are now falling — which makes the rather macabre impression of a prematurely printed obituary. It is better to follow the composer's advice and listen only to the spirit of London itself—a spirit which has meant many things through the ages and which today means a courage and a faith which command the respect of all mankind.

Curiously enough this spirit is expressed more directly and emphatically in the C minor Symphony of Beethoven, a symphony full of the violence of the Napoleon-hater, by a passionate democrat and a gallant fighter to the last, who, when a thunderstorm passed over his deathbed, shook his clenched fist in defiance at the sky as he died. There is much of tenderness in this symphony too, and it was in the quieter second and third movements that Koussevitzky and his men were at their finest. Particularly graceful in line and rich in subtle shadings were the variations of the second movement. The last movement unfolded at the broadest tempo we had heard.

This program will be repeated tonight in Symphony Hall and Thursday evening in Sanders Theater, Cambridge. The program for next week's Friday-Saturday concerts lists the Overture to Gluck's "Iphigenie en Aulide," Mozart's E flat major Symphony and the Fifth Symphony of Shostakovitch.

MUSIC

Boston Symphony Orchestra Inaugurates Its 60th Season

Post Oct 12

An elderly lady who sat next to me in Boston's Symphony Hall yesterday afternoon got herself in a genteel dither as Dr. Koussevitzky and the Boston Orchestra prepared to sound the 60th season's opening notes. She leaned over and exclaimed: "Isn't it wonderful to see them again?"

You could have taken a quick Gallup poll of the audience and tabulated a unanimous agreement with my friend. It was, indeed, good to see the beloved maestro and his men, looking tanned and healthy, ready to begin another season after their summer success at Tanglewood. And it was good to realize that a fine orchestra, really a national institution, could exist for 60 years in spite of war and revolution, creating beauty in a world sorely needing it.

For this first occasion, Dr. Koussevitzky exercised his gift for program making and offered Vaughn Williams's "London" symphony, followed by the Beethoven fifth.

No season could have had a better start than the performance of the "London" symphony, a work 28 years old and yet strangely neglected, not heard in Boston since 1933. Whether taken as absolute music, which Williams intended, or as an impressionistic extended tone poem, the score is a rich, satisfying experience.

Probably most of yesterday's audience leaned to the sentimental side and accepted the music as a series of pictures, poignantly evocative of a London that may never be again. You could hear that London echoing in every page of the score—Big Ben striking, slum noises of a Saturday night, a concertina, a hurdy-gurdy, an old street fiddler, the lavender cry. Forever lost.

It must be noted that in the performance of this difficult work, the Boston orchestra exhibited nearly mid-season form. The brass was splendid, the strings incisive, the entire ensemble flexible and responsive.

After intermission, everybody relaxed and settled down to familiar music. No extended comment is necessary on either Beethoven's music or Dr. Koussevitzky's interpretation of it except to note that with the good, gray maestro at the helm, you hear Beethoven and no nonsense about it. The symphony completed a perfect afternoon.

The customary opening day audience of dowagers, debutantes and other music lovers welcomed the orchestra ardently and made noises indicating approval of what was played.

J. T.

60th Season of Boston Symphony

SYMPHONY OPENS 60TH MUSIC YEAR

Herald Oct 12

William's "London" Given Expressive Performance

BY WARREN STOREY SMITH

With a program born of world conditions Dr. Koussevitzky and the Symphony Orchestra inaugurated yesterday afternoon that organization's 60th season and the conductor's 17th. Ralph Vaughan William's "London" Symphony, which had not been heard here since the fall of 1933, and Beethoven's Fifth Symphony, of fate and final triumph, completed it.

FITTING CONDITIONS

Although this last previous performance or "A London Symphony" came within Dr. Koussevitzky's reign at Symphony Hall, it was Richard Burgin who directed it and its repetition on Saturday evening. Indeed, Dr. Koussevitzky had never before turned his attention to the piece and might never have done so had not London's present plight so pointedly suggested the revival of a work prompted in every measure by some phase or other of that unhappy city.

Anyway, it is an ill wind that bloweth no one good. Yesterday London's distress ministered indirectly to the pleasure and satisfaction of those—and they must have been many—who found the performance a deeply affecting experience.

Hearer Builds Own Story

Unquestionably, the work is more London than symphony and, paradoxically speaking, leans very heavily upon the programme which its composer was disinclined to give it. That programme, possibly in too much realistic detail, was later supplied by Albert Coates, and it is difficult to believe that the composer was not consulted; that the Thames, the Strand, the Adelphi, Bloomsbury and the rest are merely fanciful and arbitrary suggestions on Mr. Coates' part. The music bears out his programme much too well.

Yesterday, however, some of us perforce constructed a programme of our own. The London we heard was not wholly the late Edwardian London of Vaughan Williams' imaginings or the London of poignant personal memories, but the London now suffering under the savage blows of those who would utterly destroy it. Parts of the music, such as the agonizing opening of the last movement, and the subsequent so-called "Hunger March," allegedly inspired by "the crueler aspects of London, the London of the unemployed and unfortunate," might have had their origin in the horrors of the present.

Impressive Performance

The performance was an impressive one, moving in expression and often unbelievably eloquent and beautiful as sheer sound. And the perfect tribute to the piece, and the playing of it, came not in the applause that twice returned Dr. Koussevitzky to the stage but in the silence which for a time fell upon all concerned, when the music died in the soft chiming of Big Ben, with the last tone of that familiar sequence purposely unheard.

For those to whom this music, whether directly or indirectly, had meant so much the Fifth Symphony constituted a rather rude return to musical reality. The performance, to which Dr. Koussevitzky gave all that he had—gave perhaps, more than the music required—aroused some enthusiasm though one cannot record an ovation. Except for the very young and the very old, or the musically inexperienced, the Fifth Symphony has lost its punch.

Herald Oct 12

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The first concert of the 60th season of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, was given yesterday afternoon in Symphony Hall. The program was as follows.

A London Symphony....Vaughan Williams
Symphony, No. 5 in C minor Op. 67 Beethoven

It was a stroke of genius on Dr. Koussevitzky's part to start off the season with Vaughan Williams' London Symphony. Because of our sentiments just now regarding the havoc that is being wrought in one of the world's most beautiful cities there was added emotion in our response to this particular symphony. When the clamor of the orchestral voices was at length silenced and the chimes sounded from afar we will wages that there was not a dry eye in the audience.

Even without the feelings aroused by current events, Vaughan Williams' London Symphony is an impressive work. Its quality is very English and its title is certainly appropriate. Just how we instinctively that this symphony is English to the core is hard to explain. The shape of a phrase, a rhythm or tune or particular harmonic twist, these perhaps, if analyzed and pointed out, might give us the answer. For most of us it is sufficient that here is beautiful music that definitely evokes for us the spirit of the English capital.

The ending of hte symphony is a marvelous capturnig of an effect. After the splendid, brazen climax what could have been better than this hushed stillness. It is, if you like, on the sentimental side, but in such an evocative work this mood not only could not but also should not have been avoided. Another remarkable feature of this symphony is the sustained beauty of the slow movement and the skill of the composer working with such simple material. The scherzo, delightful in its way, is more commonplace, more what anyone would expect.

The London Symphony can hardly have been very familiar to most of yesterday's audience. We can forget a lot of music in the course of seven years. If we recalled it agreeably, though, we could not have been prepared for the positively shattering effect which Mr. Koussevitzky's interpretation and the orchestra's playing brought about. It was an extraodinarily eloquent performance and reminded us forcibly, in case we tsood in any need of it, of the prowess of the Boston Symphony.

We shall own that ofr us the performance of Beethoven's 5th Symphony, which followed, was something of an anti-climax. That is one of the tribulations of listening constantly to music and was in no way due to any lack of care in the performance. On the contrary Mr. Koussevitzky recreated the music with great clarity and vigor. Let us hope that it glowed for most of the audience with all the magic of hearing it for the first time.

The Boston Symphony is now entering its 60th year and Mr. Koussevitzky his 17th as its leader. His record speaks for itself. The orchestra is the finest in the world today, and its concerts are consistently interesting. There is nothing stodgy about the performances or the variety of music chosen. On the other hand we do not get eccentric interpretations and exhibitions of temperament. And this high standard is due in the long run—a run of 16 years or more than a quarter of the orchestra's ristory—to the conductor. When the audience and the orchestra rose to greet Mr. Koussevitzky yesterday afternoon the gesture should not have been perfunctory. We all owe him a tremendous debt of gratitude; and if standing at the beginning of the season is the only way we can show our thanks, by all means let us stand with a will.

The concert will be repeated tonight. Next week Mr. Koussevitzky will conduct the following program: Gluck's Overture to "Iphigenia in Aulis"; Mozart's Symphony in E flat major, K 543; Shostakovitch's Symphony No. ', Op. 47.

London Symphony Features Opening of Boston Season

Koussevitzky Directs Superb Performance of Williams' Work

Serge Koussevitsky and the Boston Symphony entered another season of concert-giving at Symphony Hall yesterday afternoon. When the small, graceful, energetic and faultlessly tailored man emerged to open his 17th year as conductor, what happened was familiar and ritualistic. The audience rose and applauded enthusiastically; Mr. Koussevitzky smiled and ascended the stand, shook the hand of concert-master Richard Burgin, bowed again and again, and finally with his usual gesture bade listeners and players be seated. So began the 60th season of the greatest orchestra.

That Vaughan Williams' "A London Symphony" was the first number indicates more than artistic significance. One may assume its performance was at once recognition of a masterly score and of what has happened to London these past few months. Last Winter Mr. Koussevitzky paid a similar tribute, during the Russo-Finnish war, by playing that hymn of racial strength, Sibelius' "Finlandia."

Splendid Orchestration

On purely musical grounds, too, "A London Symphony" was long due for revival. It was last heard at Symphony Hall in 1933, Mr. Burgin conducting. This week's performances are the first Mr. Koussevitzky has given the work in Boston, and they also observe for the first time in this city the third revision Vaughan Williams made to his score. The revision is said to be mostly cuts, largely in the finale.

"A London Symphony" is the sort of music best heard two or three times before a militant opinion is ventured. Not that it is abstruse or hard to grasp, but there is so much atmosphere that one is apt to put it down as a vaguely pleasant sort of tone painting with a good many loud pages. This reviewer, on first acquaintance with the Symphony in 1933, made just that mistake.

Yesterday it seemed quite different, and what was most impressive was the solid musical fabric, the skillful writing, ingenious harmony and splendid orchestration. While Vaughan Williams intended no literal pictures of London, one cannot escape an undeniable flavor of locality.

There is no harm, accordingly, in following the outline of Albert Coates, who introduced the Symphony to the United States, who found the introduction symbolic of the placid Thames, who found the bustling Strand in the first allegro. Bloomsbury at dusk in the slow movement, a Saturday night on the Thames Embankment in the scherzo, and the London poor in part of the finale.

Beethoven's Fifth

By the time Vaughan Williams has built up the majestic finale, one senses more than just local atmosphere. Then you are aware of the immensity of a great old city, of its vast stream of human history. Perhaps the scherzo and the finale are the finest movements of all. Somehow they seem to go deeper than the rest, although certain pages like the hushed introduction and much of the slow movement are remarkable music.

In the scherzo are odd and faint suggestions of Ravel, specifically of "Le Tombeau de Couperin." It will not do to explain them on the ground that Vaughan Williams as a young man was a pupil of Ravel, and perhaps was influenced by him as late as the writing of "A London Symphony." If there are Ravellian echoes, no doubt they just happened. A masterly touch was giving the quotation of the notes of the Westminster Chimes to a solo harp, producing an effect of distance.

Mr. Koussevitzky's reading must surely have done complete justice to the Symphony. Splendor and intensity went together, as they did in Beethoven's Fifth Symphony, which came after intermission as the one other number of the program. Indeed, a more taut or stirring performance of Beethoven's perennial masterpiece, is hardly imaginable.

The depth and clear beauty of the Boston Symphony tone again was thrilling. So were the collective skill and precision. Not without good reason is the Boston Symphony called the greatest orchestra.

Next week the program assembles the Overture to Gluck's "Iphigenia In Aulis," the E-flat Symphony (K 543) by Mozart, and Shostakovitch's Fifth Symphony.

C. W. D.

Orchestra Is Opened with 'London Symphony'

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THIS CLIPPING FROM
BRADFORD, PA.
ERA

1940

Geraldine Farrar Says Modern Music Is Noise and Cacophony, Swing Ghastly

By MILTON MARMOR

Newark, N.J., Oct. 14.—(AP)—The grand lady leans forward, her eyes sparkle, but she smiles sadly as she speaks of a grand era that is gone and of the cacophony that is the music of today.

Geraldine Farrar, America's contribution to the golden age of music, of Caruso and Schumann-Heink, gives an interview in her hotel suite.

"Yes, music will survive the brutality of war which has hampered, has retarded, but never has crippled the creative urge. There is an inner something that persists despite persecution, despite suffering and migration."

"The music of today?" someone asks.

"Music is not made today."

"There is marvelous mechanism, but it is all noise and cacophony. x x x I wouldn't know where one could find a Bizet, a Gounod, a Debussy or a Puccini today."

Blames Mechanics

Miss Farrar sees the mechanistic age with its accelerated tempo, its noise and its great utilitarian benefits as the reason for the emptiness in the modern world of great creative music and art.

Only in a return to plain, hard work and not from synthetic, fabricated fame can there be a resurgence of the "aristocratic genius of the great century of art in whose tail-end I had the great fortune to live," she observes.

In the music world, she says, there were three carry-overs from a glorious yesteryear; conductor Aruro Toscanini, violinist Fritz Kreisler and pianist Serge Rachmaninoff. "They are three superb artists in the tradition of the aristocracy of art."

Of the Metropolitan Opera company, in which she was one of the brilliant stars, Miss Farrar says she derives pleasure in listening to Lily Pons, Kirsten Flagstad or to Kerstin Thorsberg, but "they are surrounded by very unfortunate examples of the vocal art."

Not Happy About Place

No, she is not happy about the old place these days.

"Do you know anywhere where there is a Caruso, a Lehmann or a Schumann-Heink? May I suggest that the present crop of vocalists should learn their trade the hard work way. You don't become opera singers synthetically and out of large headlines."

Igor Stravinsky, Serge Prokopieff and the others of the modern music school ((Sibelius is of the old world) do not appeal to her. "I don't care for that type of calculated noise."

She tells how she was wont to "suffer through Stravinsky" at a Boston symphony concert because [redacted] has the "good taste to put Brahms last and I could go home in the proper Christian spirit of good will."

"Why do people with machine minds want to make music? A great many people are permitted to think they have talent when they should be told to seek another field and vocation."

Glad She's Apart

Then, with a sigh:

"Personally, I am very glad I am not a singer at this moment. If I were 30 years younger I might be a part of what is wrong with music today."

She reflects:

"People were not engaged in the 'Met' in other days who did not know their trade. Today they are."

A week with the opera star of today—in the eyes of Miss Farrar:

Monday, a role at the opera; Tuesday, a plane trip and a concert in Chicago; Wednesday, Hollywood and a guest appearance on the radio with Bing Crosby; Thursday, another hurried plane trip and a concert in Dallas; and so on. "In one week six mental disturbances."

In other days, Miss Farrar recalls, if Monday's performance did not suit the artist, he or she knew that Thursday's would be better because he or she worked to make it so.

Thinks Swing Ghastly

On the subject of "swinging the classics":

"It's ghastly, this stealing of music; it's nauseating. There ought to be a law."

But, in all this there is a cheering note: the remarkable recordings of great artists for all to hear. She tells how the great Enrico Caruso blazed the way on the phonograph.

"He didn't want to; he was afraid. We all were afraid. "How he tore his hair when he heard his voice. He never was satisfied. Ah, but this voice was wonderful, even on those old recording machines."

THIS CLIPPING FROM
KENOSHA, WIS.
NEWS

OCT 16 1940

Richard Cerzwonky to Lead Kenosha Civic Orchestra

Services of Internationally Known Conductor, Violinist, and Composer Obtained by Local Board and Officers; Rehearsals to Begin at 7:30 P. M. Thursday

Richard Czerwonky, conductor, violinist, and composer of international reputation, will serve as director of the Kenosha Civic Orchestra.

This announcement was made today by G. M. Phelan, director of the city department of public recreation, under whose supervision the orchestra is being reorganized after having been discontinued for more than a year. First rehearsals will be in the Kenosha Historical and Art museum tomorrow evening at 7:30 o'clock.

Cards were sent out this morning by the recreation department to prospective members of the orchestra. All musicians in Kenosha who are interested in participating in the organization, whether or not they received a card, are welcome to attend Thursday's rehearsal.

Newly-elected officers and other members of the board of directors, who have been working for several weeks on reorganization of the orchestra, feel extremely fortunate in obtaining the services of Richard Czerwonky, and they are hopeful that under the direction of his capable leadership, the Kenosha Civic Orchestra will become an outstanding musical unit.

Ot the present time on the faculty of De Paul university school of music, Chicago, Mr. Czerwonky is perhaps best known in Kenosha as conductor of the Chicago Philharmonic Orchestra which played in the Grant Park summer series in 1936 and 1937. His fame went out over the air in broadcasts from Grant Park.

Before Mr. Czerwonky became a naturalized American citizen in 1915, he achieved honors in Germany and other countries of Europe where he became known as a brilliant violinist. He served as assistant concertmaster of the Boston Symphony Orchestra in 1907 and was for ten years concertmaster and assistant conductor of the Minneapolis Symphony Orchestra. He was instrumental in organizing the unique Woman's Symphony Orchestra of Chicago and was its conductor for two years.

This Clipping From
COLUMBUS, OHIO
DISPATCH
OCT 17 1940

Famed Conductor Realizes Dream Of Three Decades

Establishes School of Music In Berkshire Hills.

STOCKBRIDGE, MASS., OCT. 17.—A dream of three decades was fulfilled by Dr. Serge Koussevitzky, famed conductor of the Boston Symphony orchestra.

Back in pre-war Russia, Dr. Koussevitzky wanted a school of music in Moscow. But the Red revolution forced the postponement of this idea and Dr. Koussevitzky came to America.

The stock market crash of 1929 wiped out the second attempt started in White Plains, N. Y.

Now, three decades later—in another war year—Dr. Koussevitzky has his dream school, located in the Berkshire hills.

340 Students Attend

Chiefly, the music center is unusual because of its teaching plan and the caliber of its teachers.

Here, 340 students have as their general director Serge Koussevitzky, director of the Boston Symphony, called the finest orchestra the world has ever known.

Dr. Kossevitzky believed his school should be divided to give intensive training to musicians of first grade intending to make a life work of it. About a third of the student body is in that class. So he tailored the course of study to fit.

Five of the advanced students he has accepted for personal coaching in the art of conducting. Dr. Herbert Graf has a small theater of his own in which 20 pupils are coached in the art of operatic interpretation. Aaron Copland and Paul Hindemith head a class in the study of composition. G. Wallace Woodworth teaches a class in choral conductifng.

Other classes: Advance orchestra, chorus of 200 voices, lectures, chamber music classes—even dancing.

Boston Society Attends Opening of 60th Season of Symphony Concerts

THE BOSTON HERALD, SATURDAY, OCTOBER 12, 1940

Audience Fills Symphony Hall In Welcome to Dr. Koussevitzky

Mrs. Robert Treat Paine, Mrs. Allan Forbes, Mrs. Charles Goddard Weld Are Noted

By ALISON ARNOLD

Boston's winter social season began officially yesterday with the opening of the 60th season of Symphony concerts. From now on until spring, Friday afternoons will be steadfastly reserved for these concerts. The huge audience that filled Symphony Hall yesterday afternoon followed the gracious tradition of rising in one vast body to greet Dr. Serge Koussevitzky, the beloved conductor. Poignantly appropriate, with London so strongly in the minds and hearts of us all these days, was Ralph Vaughan Williams' "A London Symphony," during which one felt the very soul of the big city with the mighty Thames flowing calm and silent through the fog. Also on the program was Beethoven's Fifth Symphony in C minor.

Again this year, as in the past, there was that same air of restrained excitement at this opening of Symphony. Everywhere greetings were exchanged as friend met friend after the long summer. Corsages bloomed on many a shoulder, and smart fall tweeds vied in popularity with furs and silks. Particularly chic in her favorite black and white was Mrs. Robert Treat Paine, who wore with her costume a sumptuous silver fox cape. Mrs. Charles Goddard Weld wore with her black ensemble a pearl choker and pearl and diamond earrings, and in her snowy coiffure a brilliant comb sparkled.

Chatting together in the foyer during the intermission were Mrs. S. Huntington Wolcott, Mrs. J. Gardner Bradley and Mrs. Robert H. Stevenson. Nearby we glimpsed Mrs. Allan Forbes, perky black and white wings on her hat, discussing the concert with Mrs. Guido Perera, in black, her hat banded with rose. Mrs. Forbes' sister, Mrs. Daniel A. de Mesnal, also wore black.

Although there were many in the audience who have hardly missed a concert in 50 years, the younger generation was also well represented. Miss Elizabeth Sears, debutante daughter of Mr. and Mrs. Francis P. Sears, who topped her black frock with a fur jacket, stopped to greet three North Shore post-debutantes, Miss Cynthia Sortwell, Miss Pauline McKean and Miss Diana Bird, the latter in a black wool suit and gold hoop earrings, her pompadour most becoming.

Mrs. Edward MacNichol, Jr. (Anne Ayer) wore a becoming taupe frock and Miss Ethel Febiger contrasted her black frock with a coat of Lilac red. Also wearing a red jacket with her black frock was Miss Dorothy Gannett. Miss Joan Lawson, subdebutante daughter of Mr. and Mrs. Ralph Lawson of Salem, wore smart tweeds. Miss Josephine Murray attended with her aunt, Mrs. Richard K. Thorndike, Jr.; Miss Elizabeth Jenney wore with her black frock an off-the-face hat of black beaver, white gloves and a string of pearls.

There were many mothers and daughters present. With Mrs. John T. Bottomley was her debutante daughter, Miss May Bottomley, and with Mrs. Fuller Halsey, in a striking purple ensemble, was her pretty daughter, Miss Hope Halsey, in brown. Mrs. Phister Cowin had with her her daughter, Miss Jean Cowin, and attending together were Mrs. Edmund Sears Kelley and Mrs. I. Alexander Vance (Jane Kelley).

Mrs. William Stanley Parker's tailored suit was brightened by a scarf of gay Roman stripes, and Mrs. Ronald T. Lyman wore with her black coat a colorful striped turban. Mrs. John E. Yerxa wore sables with her brown suit and Mrs. John Moseley Abbot chose for the occasion a suit of cinnamon brown and an off-the-face hat. With her black gown which had a fringed skirt, Mrs. William Dana Orcutt wore a mink cape.

Still others we noted were Mrs. Alfred Kidder, 2d, Mrs. Alvan T. Fuller, Miss Barbara Bremer, Mrs. William Morris Hunt (Rosamond Pier), Mrs. Hugh Bancroft, Mrs. William B. Long, Mrs. Alexander Stelnert, Mrs. Samuel J. Newman, Mrs. Paul F. Clark, Miss Jean Ciark, Mrs. J. Brooks Fenno, Jr., Miss Olive Perry, Mrs. Charles Gaston Smith, Mrs. Horatio Lamb, Miss Louise Sargent, Mrs. Frank Sawtell, Mrs. Horace G. Arnold, Miss Jane Megrew, Mrs. Sidney Conrad, Mrs. Adolph Leeds, Mrs. Frank Allen, Mrs. C. Nichols Greene, Miss Jeannie Robinson, Miss Mary Woodberry, Mrs. Henry N. Pratt, Mrs. Carl Dreyfus, Miss Constance Learned, Miss Ernestine Hills and Mrs. Edward Harding.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
OCT 18 1940

Berkshire Festival Meeting Reflects Success of Concerts

Gertrude Smith Re-elected President; 1941 Membership Lists Already Closed

STOCKBRIDGE, Oct. 17—Miss Gertrude Robinson Smith of Stockbridge and New York was re-elected president; Norval H. Busey, Jr. of Lee and New York, vice-president; Henry W. Dwight of Stockbridge, treasurer; and George W. Edman of Pittsfield, clerk, at the annual meeting of the Berkshire Symphonic Festival, Inc. today.

Trustees Elected

The following trustees were elected to the board to serve for three years: Mrs. Carlos de Heredia of Lenox and New York, Mrs. John B. Lloyd of Lee, Mrs. Elizabeth C. T. Miller of Stockbridge and New York, Robert K. Wheeler of Great Barrington, Edward S. Rogers of Lee, John F. Noxon, Jr. of Pittsfield, and Dr. James P. Baxter, 3d of Williamstown.

The meeting was held at the home of Mrs. Charles Robinson Smith in Stockbridge. Reports of officers reflected the outstanding success of the seventh annual series of concerts and great interest was indicated in the 1941 concerts.

Allied Relief Benefit

A report was received from the Boston Symphony Orchestra stating that the net receipts from the Allied Relief benefit concert at Tanglewood during the festival period were $23,512.94. The proceeds have been devoted to the civilian and medical relief so much needed in England. The auction conducted by Owen Johnson furnished a mobile surgical unit. The sum of $5000 was allocated at the suggestion of the donors to aid needy musicians and their families in Britain.

Miss Robinson Smith reported that 1500 applications for membership had been received early in September for each of the three series of concerts in 1941, and as a result the membership lists were closed long before the anticipated deadline of Nov. 1. She also reported equally as keen interest in subscriptions and boxes. The treasurer's report showed all bills paid with a balance to be applied to much needed improvements in festival facilities at Tanglewood.

Presto Music Times
Oct 1930

AN OLD PROBLEM IN A NEW DRESS

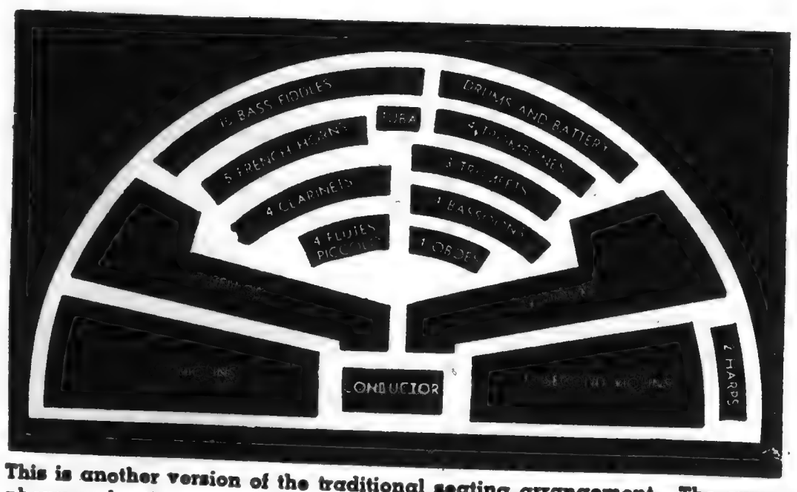
In the East this year public and critics are much exercised over the seating arrangement of the symphony orchestra. Leopold Stokowski who has probably garnered more headlines than any other conductor alive, is harvesting a new crop now by reason of his recent bold challenge to tradition. He has picked up the *string* section and transferred it bodily to the back of the stage, bringing forward in its stead such long-hidden instruments as flutes, oboes, clarinets, horns, trumpets, trombones and even percussions.

Experiments in the seating arrangements of the orchestra are an old story, but such experiments have usually been carried on in such a way that basic traditions have not been disturbed. These basic traditions require that the small strings—by far the most numerous, most used, and most important orchestral family—should be down front in close touch with conductor and audience. These traditions require also that brass instruments and double basses should be kept in the background and compelled to perform their relatively small tasks in obscurity.

Past experimenters, instead of challenging the soundness of these general ideas, would merely change the position of violas or second violins within the string section or shift whole small choirs (the wood wind, for example) from one part of the platform to another. In comparison with these conservative changes Stokowski's action is as radical as that of a football coach who should decide to place all of his backs slightly in advance of the line.

A glance at the diagram of the orchestra conducted by Arturo Toscanini will acquaint the reader with the conventional seating arrangement and will demonstrate the fact that this conventional seating arrangement is not absolutely rigid. Frederick Stock, conductor of the Chicago Symphony Orchestra, and Toscanini agree on major points but disagree on several minor ones. The former likes the cellos bunched cozily in front of him; the latter puts them to his left, behind the first violins. The former keeps his brasses to the extreme right; the latter has them directly in front of him.

Even the most perfunctory study of the diagram of the Philadelphia orchestra will serve to establish the fact that Stokowski's ideas differ radically from those of his colleagues. The concertmaster (principal first violin), who traditionally occupies the place of honor at the front of the stage and right under the conductor's left hand, now must peer at his chief thru rows of clarinets and flutes. The cellists, who in other days could actually go thru life without ever seeing a bassoon, now find that instrument directly in front of them.



This is another version of the traditional seating arrangement. The symphony orchestra conducted by Arturo Toscanini keeps its strings forward.

This is Leopold Stokowski's radical rearrangement of the Philadelphia orchestra. Brasses and wood winds are down front, strings back.

Advantages of New Arrangement

The advantages of the new arrangement are as follows:

It brings forward flutes and clarinets—which are soft of tone and few in number—and permits their tone to reach the audience without having first to cut its way thru the great mass of strings.

It gives people who come to concerts to look as well as to listen (and this includes virtually every member of the audience) an opportunity to get acquainted with other instruments besides strings.

It reunites the strings after generations of separation. The string basses have always stood along the back wall, and in Stokowski's arrangement they continue to do so. Now, however, their proud cousins—violins, violas, cellos—have at last come back to join them.

Disadvantages Of New Arrangement

And here are some disadvantages of the new system:

It banishes the most important sections of the orchestra (the strings) to positions back of the wood winds and endangers the rapport between the conductor and his hardest working men.

And of course it banishes the concertmaster along with his lesser fellows.

The audience will see much idleness—for brasses, wood winds, and percussions rest frequently and for long periods—and a suspicion may conceivably arise that a full money's worth is being withheld.

The brass instruments whose tone does not always blend easily with that of the rest of the orchestra even in the conventional seating arrangement, are apt to be more difficult still to control when those instruments are at the front of the stage.

But there is too much theory in all the above and too resolute an avoidance of an important factor in orchestral seating. The factor is the shape and the acoustics of the hall in which the orchestra habitually plays. Mr. Stock has arranged his orchestra by ear, as it were. If a certain position gives the best tonal result in Orchestra Hall, then that position is the best.

The present seating arrangement of the Chicago Orchestra represents the results of decades of experimentation. Three years ago an important change took place when the percussion instruments were moved from the right rear to the left rear in order to get them away from other highly sonorous instruments such as the heavy brasses. The tonal weight of the right rear (in the old arrangement) made proper balance almost impossible.

The Chicago Orchestra once tried an experiment almost as novel as Mr. Stokowski's present one. All of the strings were put on the right side and all of the wind instruments on the left. This looked logical enough, but it just didn't sound right.

In reference to the problem of orchestral seating in general Mr. Stock recently said: "We have found that the present arrangement of the orchestra is best suited to the acoustical properties of Orchestra hall", and that is that.

Soviet Symphony

Trans. Oct 19

Fifth Symphony of Young Russian Composer Is Climax of Brilliant Concert Program

By EDWARD DOWNES

A twentieth century masterpiece of volcanic splendour and fury, Shostakovitch's Fifth Symphony, climaxed a concert of extraordinary brilliance given by the Boston Symphony under the direction of Serge Koussevitzky yesterday afternoon in Symphony Hall. This was the first time Koussevitzky had directed the work of the young Soviet composer, and to many a listener who had heard this symphony with other orchestras, under other conductors, this performance was something in the nature of a premiere. Its revitalizing and recreative power was tremendous. A confrontation of this with other interpretations should scotch once and for ever the pious theory that, given a merely adequate conductor and orchestra, masterpieces will speak for themselves. Few masterpieces do, and the Shostakovitch Fifth isn't one of them.

The program opened with a more firmly established masterpiece: The ascetic, almost archaic Overture to Gluck's opera, "Iphigenie en Aulide." The performance was superb, the music of the greatest, but the response of the audience was curiously lethargic.

Gluck's stern voice was an ideal foil for the seraphic Symphony in E flat major of Wolfgang Amade Mozart which followed. And the Mozart Symphony in turn made a peculiarly effective introduction to the clangorous dissonances of Shostakovitch. This was Koussevitzky's flair for program building at its finest.

Of course the Mozart was not just introduction. It is younger than the Shostakovitch, for all its youthful temperament, is—even today. And it will continue to be played when the name of Shostakovitch is forgotten. Its serene and balanced beauty is the product of a banished esthetic dictum: That all art, no matter what it expresses, should have a pleasing and graceful exterior.

The warm timbre of the orchestra in this work, indeed much of the mellowness of the symphony as a whole is determined by the fact that Mozart speaks here without the slightly acid voice of the oboes. The golden tone of the Boston Symphony strings enhanced the sensuous appeal of Mozart's cantilena, and Koussevitzky moulded the first two movements with an exquisite sense of style and finesse.

Only in the Menuetto and Finale was the tempo hurried. Thus in the trio of the Menuetto, the delicious inter-play of clarinet and flute never had quite the breathing space to unfold with the grace and ease inherent in the notes. And the Finale coursed at a speed which was exhilirating and brilliant, but definitely out of character. The whole would have gained immeasurably, had it been performed with reduced orchestra.

The Royal Blue Line

Without making any comparisons of artistic rank, we may put down the Shostakovitch Fifth Symphony as a continuation of the great line of symphonic rhapsodies which run from Berlioz, through Liszt to Richard Strauss. Like Strauss, Shostakovitch uses many themes which are banal and flat enough in themselves, and depends on his dazzling virtuosity in developing and orchestrating them, or on sheer temperament, to carry him through.

Ideas come to Mr. Shostakovitch so fast that it cannot be called mere fertility; it is a volcanic eruption of ideas. But the volcano is uncritical, and along with the pure fire of inspiration it casts up a deal of slack and ashes. Alongside passages of true grandeur and power there are moments of brassy bombast that are simply embarrassing. The dramatic and the merely theatrical are closely mixed. Even at second or third hearing it is not necessarily easy to tell the gilt from the gold, the musical diamonds from—paste.

For one listener, however, the slow third movement was by far the realest of the four—the most original, the most sincere and perhaps the most effective as well. This brooding song appears to grow out of itself, not have been put together by any craftsman, however skilled. Its language is its own and its form organic. Its climax, when it finally arrives, rises to an almost unbearable pitch of intensity before subsiding to the deep calm of the beginning.

The exact antithesis of this is the short and brutal but extremely effective scherzo. The name of a new composer jumps into your head every time Shostakovitch throws another theme into this symphonic maelstrom. There is everything in it, as the saying goes, but the kitchen stove. Of course, he may have meant to do this. It may be intentional eclectic parody. Or parody of parody. Say the late Stravinsky?

Though the first and last movements too have their derivative moments, their heroic stature is little reduced thereby. Whatever his faults may be, Shostakovitch is still obviously one of the few vital symphonists of our day. His work was received yesterday with some shaking of conservative heads and much vigorous applause.

Yesterday's program will be repeated this evening in Symphony Hall. The next pair of Friday-Saturday concerts on October 25 and 26, will bring the first performance of "Cipressi" by the Italian composer now resident in this country, Castelnuovo-Tedesco. Haydn's Symphony No. 88 in G major, Chabrier's Bourree Fantasque and "Death and Transfiguration" by Richard Strauss complete the program.

MUSIC

Oct 19

15

Symphony Concert

By ALEXANDER WILLIAMS

The second regular concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony hall. The program was as follows:

Gluck....Overture to "Iphigenia in Aulis"
Mozart.....Symphony in E flat major, K. 543
Shostakovitch.....Symphony No. 5 Op. 47

Philip Hale used to say that if a piece of music made enough noise, especially at the end, it could not help but succeed and garner a huge measure of applause. This discouraging aesthetic doctrine was well illustrated yesterday afternoon by the Shostakovitch fifth symphony. That this vapid and tedious work could so go down amazes us, and we must hope that there is a more discriminating section of the public that refuses to be taken in by it.

There is in the symphony just one passage indicative of an artistic imagination, with some originality at work; and this occurs at the conclusion of the first movement. The scherzo tries desperately to imitate Prokofieff and fails. The largo is a wilderness of boredom in which the device of the pedal point is flagrantly abused. The finale is a bit of bombast for the crowd.

A number of cheap bits—witness the march in the first movement—were inserted, we assume, as a sop to the proletariat. There is no artistic justification for them. At any rate it must have taken the OGPU to prevent the workers walking out on that largo! The reputation of Shostakovitch is, we believe, grossly overrated. This symphony is pretentious and with hardly a spark of real, creative talent. Judging by the applause, even between movements, there were many who would not agree with this opinion. Nevertheless, after due reflection, we can find no better summing up of the fifth symphony than to say that it is a crashing bore.

Now, the trouble is that the playing of the Boston symphony under so inspired a leader as Mr. Koussevitzky can never be dull. As pure sound or orchestral tone even bad music takes on luster. "Pop Goes the Weasel" would sound perfectly bully if Mr. Koussevitzky undertook to play it. Therefore a very inferior work of symphonic art, such as this by Shostakovitch, does not seem as empty and stupid as in fact it is. The sheer athletic prowess of the orchestra carries it along and gives it a specious triumph which it does not deserve. And, as an opportunity for the orchestra to shine, we suppose that Mr. Koussevitzky elected to revive it.

The first part of the concert was a triumph of quite another and entirely legitimate color. Mozart's E flat symphony has, perhaps, been too much played as compared with others of his symphonies no less deserving. Still, it is always a delight to hear it. Mr. Koussevitzky is singularly at home with Mozart. His interpretations are miracles of clarity, lightness and precision. Another conductor might not have taken the andante as slowly or the finale as fast, but these tempi were justified by the performance yesterday. For some reason it is not supposed to be quite "the thing" to single out one member of the orchestra for special praise, unless he be really a soloist. But for once we cannot forbear to mention the perfection of Mr. Polatschek's playing of the clarinet solo in the trio. It must be heard to be believed.

Gluck's overture is a grand piece of music, not too often heard. His importance in the history of opera has led to a great deal being written about him; but, as things go in the world of music nowadays, the public gets little chance to hear his music. The overture to "Iphigenia in Aulis" is one of the best ways to get acquainted with him.

The concert will be repeated tonight. Next week Mr. Koussevitzky offers Haydn's symphony No. 88, Castelnuovo-Tedesco's "Cipressi," Chabrier's Bouree Fantasque and Strauss' "Tod und Verklaerung."

SOVIET MUSIC BY SYMPHONY

Shostakovitch's Fifth Is Effective

Oct 19

BY WARREN STOREY SMITH

Having placed Vaughan Williams ahead of Beethoven at last week's Symphony Concerts, Dr. Koussevitzky adhered yesterday to a strict chronology, playing Gluck and Mozart before the interval, Shostakovitch after it. The 18th century Austrians were represented by the Overture to "Iphigenia in Aulis" and the Symphony in E-flat major, respectively; the contemporary Russian, by his Fifth Symphony.

We were reminded yesterday, through Mr. Burk's ever-admirable programme notes, that Mozart wrote his E-flat major when he was harassed by debts and family cares. Yet of these trying circumstances this most serene of symphonies reveals not the slightest trace. Also these notes set forth the now familiar background of Shostakovitch's Fifth: how the composer had fallen out with the Soviets because of certain radical scores and had re-established himself in their good graces with this tuneful and uncomplicated music.

Now while we can listen to Mozart with no thought of the pressing creditors and the ailing Constanze, we cannot take the Shostakovitch Symphony entirely at its face value. There must always arise the question of the composer's sincerity. Did these simplicities, and also these trivialities and vulgarities, come from the heart or were they the result of a deliberate attempt to write down to what might be assumed to be the musical level of the masses?

Add the evidence of our ears to our knowledge of Shostakovitch's previous music and the latter conclusion seems inescapable. Nevertheless, with no government to intimidate him, Stravinsky could follow "The Rite of Spring" with the "Apollo Musagetes," "The Fairy's Kiss" and the "Card Game." And equally free from external pressure, Strauss could write first "Elektra" and then "The Egyptian Helen" and the ballet, "Cream-Puffs." Surely the historian of the future is going to be perplexed by this swing from radicalism to conservatism, from complexity to simplicity, from dissonance to consonance

Possibly music cannot be made to sound better than it is, but it was difficult to believe yesterday that Dr. Koussevitzky, who had not conducted the piece here before, was not ennobling and improving upon Shostakovitch's Symphony wherever such assistance was at all possible. In any case, the work was more effective, more palatable than in the previous performance under the direction of Richard Burgin, who had been more disposed to let the music speak for itself. But no conductor, not even Dr. Koussevitzky doing his darndest, could free the music from all its insipidities and banalities, its triteness and claptrap.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The concerts this week of the Boston Symphony Orchestra have a heavenly beginning and a Soviet conclusion. Serge Koussevitzky's program starts with the Overture to Gluck's opera "Iphigenia in Aulis," continues with "big" E-flat Symphony of Mozart (K. 543), and comes to anticlimax with the Fifth Symphony by Dmitri Shostakovitch.

Without doubt some in the audience at Symphony Hall yesterday afternoon will strongly disapprove of calling Mr. Shostakovitch's ideological effort "anticlimax." But in sincerity this reviewer again finds it so.

After the scherzo and the slow movement, some listeners in the rear and the upper parts of the hall forgot the etiquette of not clapping between symphonic movements, and burst out in a flurry of applause. As a matter of strict justice, one may add that about 4:15 the customary number who have trains, teas or cocktail parties to make, could be seen taking their departure.

Shostakovitch's Fifth Symphony was intended to commemorate the Bolshevik revolution of 1917, and its first perforcence in 1937 restored him to Soviet good graces. For some months previously, he had been in disfavor because certain of his music allegedly had failed to express the proper Soviet ideology. Too much has probably been made of the ideological side of Shostakovich's work. At best that could be only an unimportant external element.

Had Ravel written his "Bolero" to celebrate the Bolshevik revolution, the composition would still have been the "Bolero," no better and no worse for whatever outside influences prompted it. What counts in music, therefore, is substance and the skill of its writing.

When Richard Burgin introduced the Shostakovitch Fifth here a year ago last January, this reviewer found it disappointing, "unoriginal, long-winded and banal." Let those words stand; add thin and sterile to them. For one reason or another the Fifth shows no fruition of the promise of the Shostakovitch First Symphony, a clever work of student years.

Technically the Fifth Symphony has a good deal in its favor, the orchestration for example, and some pages sound very well by themselves. But "some pages" are no more a good work that one swallow is a Spring. At that, Mr. Koussevitzky's painstaking interpretation must have accounted largely for whatever brilliance there was. A virtuoso orchestra and conductor can make some music sound better than it is. Yesterday's performance was Mr. Koussevitzky's first of this score.

One enjoyed hearing again the solemn and imposing Gluck Overture, although it was played a bit heavily. The precision of the orchestra was quite astonishing, even to listeners thoroughly familiar with the finesse of the Boston Symphony. Would it not have been better to reduce the strings or increase the wind parts for the sake of closer orchestral balance?

Mozart's E-flat Symphony, like all true classics, never shows a sign of wear. The high point of yesterday's reading was, interpretively, the slow movement. The first movement and finale seemed nervously strained and a shade too fast.

Next week's program will be as follows: Haydn: Symphony in G major, No. 88; Castelnuovo-Tedesco: "Cipressi" (first performance); Chabrier-Mottl: Bourree Fantasque"; Strauss: "Death and Transfiguration."

C. W. D.

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ussevitzky, Shostakovitch

C.S.M. Oct 19

The Arts in Boston

e second Friday afternoon rt of the Boston Symphony n, given yesterday afternoon ymphony Hall, was notable for inclusion in the program of e Fifth Symphony of Shostaovitch. It was not the first time his symphony had been heard here; Mr. Burgin introduced it nearly two years ago. Nor was it the first time Dr. Koussevitzky had conducted a composition from Soviet Russia; he made Starokadomsky's Concerto for Orchestra known to us three years ago. But it was the first time he had directed a composition by Shostakovitch, and that was what lent special interest to the occasion.

The symphony made a much better impression than it did on its first hearing. Was this due to the interpretation, to the greater familiarity of the players with the score, to a greater receptivity in the listener, or to all these factors? The reading, at all events, was intensely Russian. Shostakovitch sounded more Slavic than he ever had before in the ears of this hearer. He seemed to belong of right with Moussorgsky, Tchaikovsky, and Borodin.

A tense emotion permeated the score yesterday, particularly in the first movement and in the slow movement. The substance and the form of this first movement were made crystal clear, its architectural proportions were beautifully drawn. Passages that previously had seemed banal, irrelevant, or repetitious took their place in the design. Only the measures for brass fortissimo, before the recapitulation, seemed still unworthy of the scheme.

The slow movement (the third) was characteristic of the fatherland, rather than of Soviet ideology, in its profound somberness. Here, as in the first movement, the composer seemed to be feeling the ties of nationality and race that bind him to his musical forebears. The long lament was sung with exquisite beauty of tone, delicate balance of voices, and an eloquent lyricism.

The Scherzo now appeared as the expression of folk joy and playfulness; appropriately crude in its humor, but captivating with its tricky rhythms. The Finale is the least impressive of the four movements, being remarkable primarily for its much sounding; yet even here the substructure is firm, and it may be argued that the tumult is in the true Tchaikovsky tradition, though the thematic values certainly are not. We owe thanks to Dr. Koussevitzky for bringing us his interpretation of this extraordinary work, which makes us wonder what its composer might not do if he could write without thought of anything but his music.

The concert opened with a performance of Gluck's Overture to "Iphigenia in Aulis" which revealed again—the amazing tonal beauties not only of the strings but of the wind choirs. The other item was Mozart's Symphony in E flat (K. 543), which was played with the technical brilliance and interpretative illumination which have become customary at Symphony Hall.

L. A. S.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
OCT 20 1940

BOSTON SYMPHONY THIRD PROGRAM

The following programme will be presented by Serge Koussevitzky at the third pair of concerts of the Boston Symphony Orchestra's sixtieth season, the concerts to be given in Symphony hall next Friday afternoon and Saturday evening. The first number will be the Symphony of Haydn in G major, No. 88, a symphony of the Paris series. Dr. Koussevitzky will introduce a new piece by Mario Castelnuovo-Tedesco, the Italian composer now living in this country. It is entitled "Cipressi" (Remembrance of the Cypresses of Usiglian di Lari). Chabrier's "Bourrée Fantasque," as orchestrated by Felix Mottl, and Strauss' tone poem "Death and Transfiguration" will complete the programme.

The series of six Monday evening and six Tuesday afternoon concerts by the Boston Symphony Orchestra will begin in Symphony Hall a week from Monday and Tuesday, October 28 and 29. Concerts of this double series will also be given on December 2-3, December 30-31, January 27-28, March 3-4, and April 14-15.

Dr. Koussevitzky will conduct at the opening pair of concerts the Overture to Gluck's "Iphigenia in Aulis," Haydn's Symphony in G major, No. 88, and "A London Symphony" by Vaughan Williams, the symphony which was played at the opening concert of the season and evoked a tremendous response from the audience.

SOCIETY

Traveler Oct. 19 16

Symphony Concert Revives Memories of Old Music Hall

By NATALIE GORDON

YESTERDAY'S SOCIAL SCHEDULE was a long full one for many a prominent Bostonian who started the day with Eunice Harriet Avery's opening lecture at the Copley Plaza in her season's series benefitting the Children's Hospital, lingered over lunch at the hotel, and then dashed uptown for the Friday afternoon concert of the Boston Symphony Orchestra, which, under the direction of Serge Koussevitzky, divided the program between Gluck, Mozart and Shostakovitch.

Although the symphony opened its 60th season last week, yesterday's concert was actually the closest anniversary date to the first Friday "Public Rehearsal" (as they were then called) of the orchestra, given 60 years ago on Oct. 22, 1881, in the old Music Hall on Hamilton place. There were a few yesterday who remembered that first concert, when an excited and breathless attendance gathered to hear the orchestra which had resulted from Henry Lee Higginson's daring experiment in appointing young and talented Georg Henschel on a yearly salary to gather around him 60 musicians, also on a yearly salary, to give Boston a permanent symphonic orchestra instead of the hit-and-miss concerts which had taken place previously.

There were a few yesterday who, as Hub debutantes or young matrons, remembered the social highlight of those falls in the late 80's, when crowds gathered for the yearly public auction of Symphony seats, which prior to the beginning of the last war took the place of the present subscription system, and the memorable Monday of Sept. 21, 1892, when a few fun-loving bidders jacked up Mrs. Jack Gardner's bid for a single seat to $392, to the highest price ever paid in Music Hall.

Excited reminiscing yesterday went back, also, to 1900, when the orchestra opened its own and present home in Symphony Hall, acclaimed by the press as actually being equipped with Edison electric lights! Thus memorabilia added sparkle to the delight of yesterday's music.

Among those who attended both the morning lecture and yesterday's Symphony were Mrs. Frank H. Stewart, able co-chairman with Mrs. Thomas H. Lanman of the Avery lectures, and her daughter, Mrs. C. Stewart Black, Mrs. Richard P. Waters, Mrs. Durham Jones, Mrs. Charles Dana Orcutt, Mrs. Channing H. Cox, Miss Elizabeth Leland, Mrs. Franklin G. Balch, Jr., Mrs. Alfred Kidder, 2d, Mrs. Caroline F. Ely and Mrs. Louis B. McCarthy.

Others we noted at the Symphony were Mrs. Richard K. Thorndike, Jr., lovely in a gray wool dress and tiny matching hat topped by a short fur jacket; Mrs. Maynard Hutchinson; charming debutante Mary Helen Brown, a picture in fluffy fox jacket over a black crepe dress whose full skirt had a wide band of velvet around the hemline,

Mrs. Richard K. Thorndike, Jr.

wore a small veiled hat with chartreuse and black-birds on it; Therese Thomas, Mrs. Richard Thompson, Mrs. Rene E. Paine and her son, L. Gerard Paine; Mrs. Hugh Bancroft, Mrs. Joseph Meigs, Mrs. Franklin W. Hobbs, Beth Killiam, Mrs. Frank G. Allen, Mrs. Roswell Parrish, Jr., Mrs. Frederic H. Chase, Mrs. Frederick Robinson, Mrs. Lyman P. Gutterson, Mrs. Edward B. Simmons, Mrs. Robert Treat Paine with Mrs. Garret Schenck; Mrs. Hamilton Edwards of Swampscott, Mrs. Prescott Warren, Mrs. Harold B. Jobes, Mrs. Jaffray de Hauteville-Bell, Mrs. John Correa, Jr., Dorothy and Priscilla Parrish, Leslie Lindsey, Mrs. Alvan T. Fuller and her daughter, Lydia; Mrs. George D. Aldrich (Alice Burrage), stunning in a full skirted frock topped by a waist-length silver fox jacket and diminutive black hat edged with tiny curled green ostrich tips; Mrs. Carl Dreyfus, Mrs. Albert C. Armstrong, Mrs. Donald Hood, the glamorous Cochrane sisters, Lucy and Nancy; Mrs. T. Barnet Plimpton, Mrs. Clement Stodder, Mrs. Samuel Cross, sub-deb Edith Winsor, Mary Amory, Harriet Bundy, Mrs. Robert Cushman and Mrs. John McDuffy.

Still others were: Mrs. Edward R. Hale, Hope Halsey and her mother, Mrs. Fuller Halsey; Lucy Pope, Mrs. Harry Hayward, Mrs. Samuel Winslow of Worcester, Mrs. Roland Baker, Mrs. Moses Williams, post-deb Louise Sargent, in a trim black frock with lingerie collar and cuffs of soldier blue; Mrs. Charles F. Hovey, Mrs. James J. Storrow, Jane Megrew, Charlotte Rantoul, Mrs. John E. Yerxa, Mrs. George Willard Smith, Mrs. Charles Gaston Smith, Mrs. Charles Carney, Mrs Martin Bovey of Carlisle, Mrs. Kenneth Collison, Mrs. Edwin Webster, Mrs. Francis C. Hall and her daughter, Priscilla, Mrs. Morrill Wiggin, Jean Q. Clark, Mrs. Morris F. Lacroix, Mrs. Gilbert King, Mrs. Roger Converse, Mrs. Robert Barton, and Mrs. Franklin Hatch.

YOUNG FOLK CONCERTS IMPORTANT

BY WARREN STOREY SMITH

WHAT assurance have we that the Boston Symphony Orchestra will not share the fate of the Boston Opera Company? How do we know but that on some dark tomorrow a for-sale sign will not chill our hearts as does the for-sale sign on the Opera House today?

Unthinkable, you say. But we should have learned by now that no calamity is unthinkable. Too many unthinkable things have already happened.

The Boston Opera Company was not self-supporting. No more is New York's Metropolitan. And the Boston Symphony, like all great orchestras, cannot pay its own way, and never has. The annual deficit of many thousands of dollars is met by a public-spirited body of men and women known as the Friends of the Boston Symphony Orchestra. If the sale of seats fell off too much or if these yearly contributions were not forthcoming in sufficient quantity, the Boston Symphony Orchestra would vanish from the scene. It is not likely that the city would take it over. Municipally-supported orchestras are as rare in this country as they are — or were — common in Europe. Certainly the city has shown no disposition to purchase the Opera House.

To come to the point of this jeremiad, how can we safeguard the future of the Symphony Orchestra, Boston's last claim to musical supremacy? There is only one way and that is by educating the younger generation. And the way in which that is best accomplished is through the Symphony Orchestra's own Youth Concerts, the current series of which begins on Wednesday afternoon. Obviously, the young patron of today's Youth Concerts may become tomorrow's subscriber to one of the four series of Symphony Concerts proper, or tomorrow's friend of the orchestra.

This year, as in the past two seasons, the six Youth Concerts will be under the able, experienced, wise and tactful guidance of Wheeler Beckett. Mr. Beckett's first programme (which exemplifies his well-tested theory that the youngsters do not want to be played down to) assembles, as Dr. Koussevitzky might have assembled them, Mozart's "Eine Kleine Nachtmusik," Beethoven's Eighth Symphony, the First Rumanian Rhapsody of Enesco (a timely item), Debussy's Prelude to "The Afternoon of a Faun" and the "Flying Dutchman" overture of Wagner. All these numbers, save Debussy's Prelude, will be new to Mr. Beckett's concerts. In the subsequent programmes American compositions will be heard.

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Coming back to the matter of the Opera House, a correspondent whose letter was printed in last Sunday's Post makes the suggestion that the present owners (the Messrs. Shubert) make public the financial situation regarding that theatre so we may all know just how much money would be needed to make the house at least self-supporting. In point of fact, they have admitted a loss of $250,000 over a period of 25 years. This correspondent, like most of the others, thinks the sale of the Opera House and subsequent disappearance of opera from our midst would be a great misfortune. Yet among these letters was one—not to the Post—which said, in effect, "What's the use?" If, as this writer maintained, the Opera House is to be used for only 10 days of opera, a fortnight of ballet and an occasional play or musical show, why should anyone assume the financial burden envolved?

To this realistic and cynical point of view one might reply that half a loaf is better than none; that if we have 10 days of opera now we might have two weeks, or even three in future. Moreover, the new subway will make the Opera House far more accessible than it has been in the past, and some day we might again have a company of our own. Philadelphia has one, and it has performances by New York's Metropolitan besides. On Tuesday of next week the Philadelphia Opera Company will give the first of the season's seven productions, a performance of Tchaikovsky's "Eugene Onegin" in English. Lucky Philadelphia can use its Academy of Music for both symphony concerts and opera. Symphony Hall would ill serve the latter purpose.

And, returning to the Symphony Orchestra, the series of six Monday evening and six Tuesday afternoon concerts begin next week and will end with those of April 14 and 15. The first programme, derived from those already given at the longer series, includes Gluck's Overture to "Iphigenia in Aulis," Haydn's Symphony No. 88, and the "London" Symphony of Vaughan Williams.

This Symphony of Haydn, famed for its noble and expressive Largo, is the first number on the list designed for this Friday afternoon and Saturday evening. After it will come, as the season's first novelty, a composition entitled "Cipressi," by the Italian composer Mario Castelnuovo-Tedesco, now living in this country; the Chabrier-Mottl "Bourree Fantasque" and, with grim appropriateness, Strauss' "Death and Transfiguration."

The first recital of the season will be given at Symphony Hall next Sunday afternoon by Fritz Kreisler.

The People's Choral Union will open its 44th season next Sunday afternoon at 3:30 in Recital Hall, the New England Conservatory of Music. Stanley Hassell is again the conductor. Auditions for membership will be held at the Conservatory in Room 15 from 7 to 9 p. m. on Wednesday and Friday afternoon of this week.

Symphony Excites

Trav. Oct. 20

By LEO GAFFNEY

IT was, possibly, Serge Koussevitzky's humor and purpose to play such music in the Symphony. concerts over the weekend as would show us a bit of where we stand in this confused era of human history.

It was a striking contrast in the very old and the very new. Against the soulful singing of the Eighteenth Century masters, Gluck and Mozart—the "Iphigenia" overture of the former, the E-flat Symphony of the latter—the distinguished Boston conductor placed some of the best modern sound and fury, the Fifth Symphony of the contemporary young Sovietist, Dmitri Shostakovitch.

Both Mozart and Shostakovitch were in their early thirties when they produced their respective symphonies. Both, in their music at least, are in the idealist class. Mozart reached out for the Infinite; Shostakovitch, being under government subsidy, is bound to beat the drum for the immediate, worldly notion of the latest Five-Year plan, or whatever the inscrutable designs of Mr. Stalin may suggest.

IN the matter of inspiration, Mozart would seem to have the edge. He looked higher—and lasts longer, it seems. Although in all fairness to Mr. Shostakovitch there may be enduring young charms in his songs of social significance—especially in the Largo of the Fifth, where the long-breathed melodies sighing in the strings—were enough to beguile even the coolish Friday afternoon audience, persuading them to cheers at the end of the movement—though they certainly know better.

Say what you will of Mr. Shostakovitch, he does know how to shoot the works. And no matter what he is trying to convey—and many think he is not above spoofing—his Fifth Symphony is a most exciting experience.

Next Symphony

THE Boston Symphony Orchestra's concerts in Symphony Hall next Friday afternoon and Saturday evening will present the Symphony of Haydn in G major; a new piece by Marie Castelnuovo-Tedesco, "Cipressi" (Remembrance of the Cypresses of Usiglian di Lari); Chabrier's "Bourree Fantasque," as orchestrated by Felix Mottl, and Strauss' tone poem, "Death and Transfiguration."

Today Marks Orchestra's Birthday

Boston Symphony Founded by Maj. Henry Lee Higginson

BOSTON.—Fifty-nine years ago today, Maj. Henry Lee Higginson started an experiment in Boston which was to fill New England and the rest of the world with its fame in increasing measure far into the next half century and more. That experiment was the Boston Symphony Orchestra. It was considered experimental because at its founding in 1881 none of the cities of the United States had its own permanent professional symphony orchestra.

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In the course of time, the size of the orchestra has been increased from its original 60 men to 110. With the corresponding gain in the richness of tone, the enlarged personnel has brought, of course, an increase in expenses of travel. But while that has resulted in the omission of various New England cities from its former touring list, modern transportation facilities have made it simple for music-lovers from a radius of 100 miles of Boston to come to Symphony Hall. A distinct advantage is, that no other auditorium surpasses the sound-quality of the orchestra's home auditorium. This was, in fact, the first music hall in the world to be built by strict adherence to the scientific laws of sound. Wallace Sabine of Harvard University was the responsible sound consultant.

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THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

OCT 25 1940

NEW BEDFORD, MASS.
MERCURY

OCT 25 1940

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 20 1940

17

Symphony Season to Open-

Program Announced by Boston Orchestra

Providence to Act as Host to Organization on Its Birthday Tuesday.—Shostakovitch and Beethoven Works to Be Played.

BY JOHN TEBBEL

BY a happy though unplanned coincidence, Providence will play host to the Boston Symphony Orchestra on its birthday, Tuesday night in Metropolitan Theatre. It was exactly 59 years ago, Oct. 22, 1881, that Georg Henschel raised his baton in Boston Music Hall to begin the career of what has become perhaps the finest orchestra in the world.

From Henschel to Koussevitzky, from the highly critical first night audience at the Boston Music Hall to enthusiastic acclaim everywhere today, stretches a sequence of events which is a bright spot in America's cultural history. The story has been told and re-told. Currently, it is presented in graphic form by means of an historical exhibition at Symphony Hall, Boston, where the start of the 60th season has brought on a flood of reminiscence and relics.

Personalities have changed as the orchestra has developed but the original ideals and ideas propounded by Henry L. Higginson, the founder, are fundamentally the same today. Mr. Higginson, if he could hear the concert Tuesday night, would doubtless see it as the full expression of the dreams he held for the orchestra's future 60 years ago.

Ignored in Providence

Few people, however, foresaw the Symphony's potentialities when it began. Providence, as a matter of record, ignored it. The Journal at that time was preoccupied in its columns with the Irish troubles and the Sprague case. News from Boston came by way of a spasmodic news letter written in Cambridge. The anonymous correspondent reported fully on the news from Harvard, which had a symphony orchestra of its own, but of such isolated doings as the launching of a new and unknown organization in Boston he had nothing to say.

The Cambridge man was as preoccupied in his own fashion as the Journal was with the Irish. Providence's "bright-eyed and stylish girls are decided additions to any Boston attraction," he reported in his blarneying manner. "Boston girls," he added bitterly, "are devoid of that nameless attribute which is known as style."

As for the Boston papers, they were skeptical from the very first in the eruditely violent manner of that day. Particularly they criticized Higginson's wisdom in naming so inexperienced a conductor as Henschel to lead the new orchestra. Henschel himself rather understated the case when he noted that "one paper—I think it was called the Saturday Gazette, a distinctly society paper—showed, and for some time maintained, a decidedly hostile attitude."

Stand in Line All Night

Nevertheless, when tickets for the first season went on sale early in September, some people stood in line all night to buy them and there were 75 standees at 6 o'clock in the morning. One man, it was said, had waited since 3 p. m. the day before.

The first concert pleased the audience more than it did the critics. Newspapers complained about the seating of the orchestra and with justice because Henschel followed the curious plan of dividing his celli and basses equally, seating them on opposite sides of the orchestra except for one man from each division placed anomalously together at the rear. The harpist nearly crowded the conductor from the podium. This arrangement was not long maintained.

More specifically the Boston critics were irritated by what they called Henschel's "un-Haydnesque" manner of conducting the Haydn B flat symphony, No. 12. That was the beginning of a first season storm of controversy in and out of the local journals, centred on the tempi of familiar classics heard under Henschel's baton. The storm blew itself out in time and the orchestra's first leader eventually got the generous appreciation he deserved.

Program for First Concert

The first concert began with Beethoven's "Dedication of the House" overture, appropriately enough. Annie Louise Cary, appearing as soloist, sang an "Air" from Gluck's "Orpheus" and the first half concluded with the Haydn symphony. After intermission, the orchestra played Schubert's ballet music to "Rosamunde," a piece by Max Bruch from "Odysseus" and wound up the evening with Weber's Festival Overture. When the audience recognized the English national air in the overture, reported the Boston Traveller, they "arose en masse and remained standing until the close." This first program pleased the listeners mightily even if it failed to satisfy the more exacting critical standards.

Sixty years and eight conductors later, Dr. Koussevitzky has planned a program for the orchestra's birthday which would, in part, have jarred that first audience from its foundations. He will offer two fifth symphonies separated by two generations of musical thought: those of Shostakovitch and Beethoven.

The mighty Beethoven fifth, probably the most popular of all symphonies, will be played here for the 13th time in 51 years by the orchestra, a more infrequent repetition than one would suppose.

No contemporary accounts are readily available but the symphony must have made a profound impression on the Providence audience when it was first offered here under the baton of Arthur Nikisch on Nov. 28, 1889. That was the first year of the Nikisch reign and concert-goers had never seen anything like him.

Graceful in Action

Nikisch was the founder of the beautiful-hands school of conducting and employed an early version of the style later made famous by Leopold Stokowski. The legend was current that Nikisch dipped his long, gorgeous fingers in warm rosewater before he appeared on the podium. In action, he was as graceful and poetic as a ballet dancer. He had a sensitive, medieval sort of face, well-obscured by a full beard.

It is difficult to imagine Nikisch conducting Beethoven at all. The Boston Sunday Globe nearly bogged down in an attempt to anatomize the man's bow and his gestures. Of the first, it was described as "erect, with expressionless face, motionless arms lying at his side, he inclines his spinal column slowly and at a very acute angle."

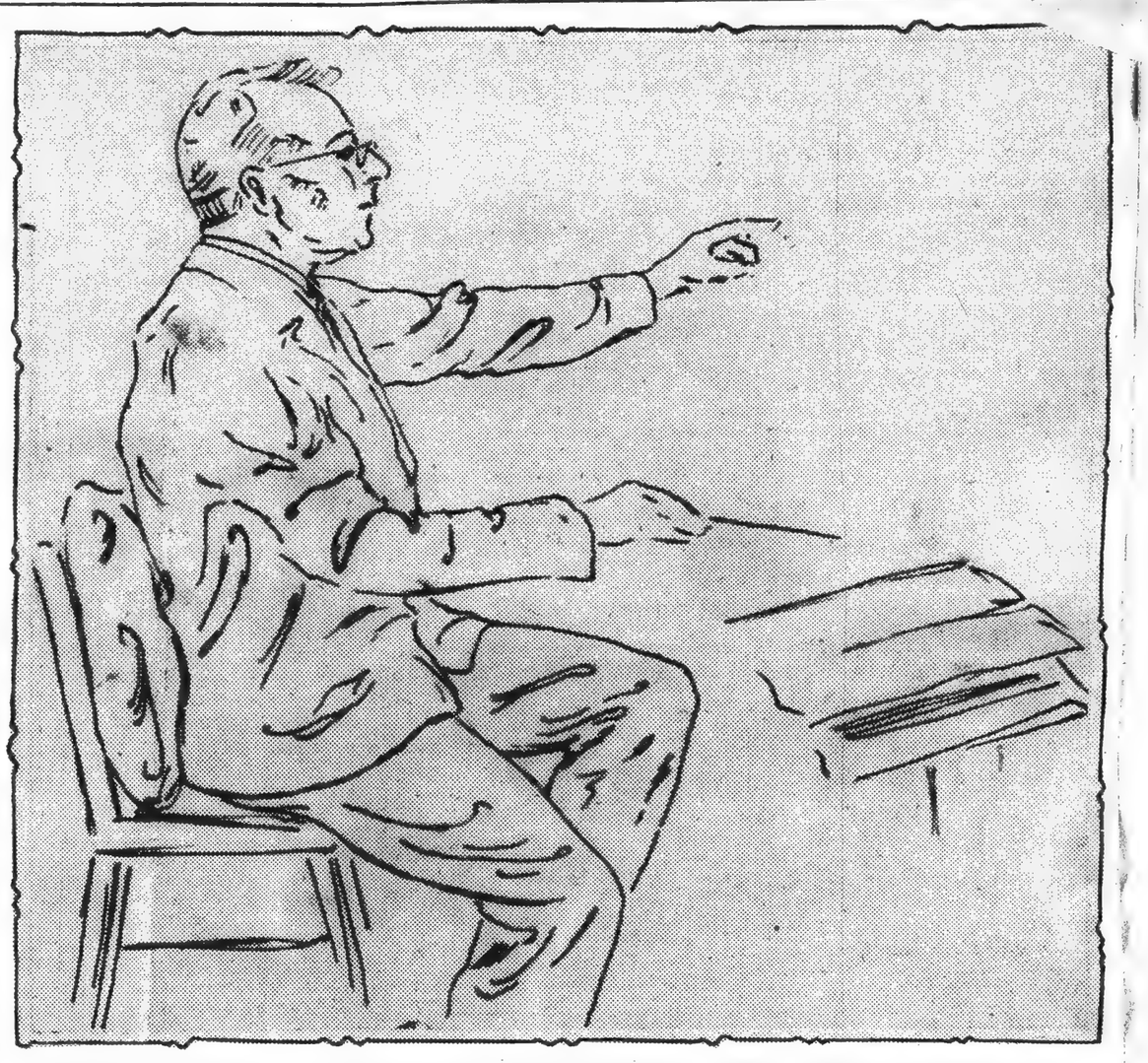
Concerning one gesture, the Globe was painfully explicit. "This movement is made with pianissimo intent. The forearm and hand are the factors. The former is raised not quite up to the level of the right forearm, and the hand curls toward the palm, first suggesting a driver pulling in his horses. The baton at that moment is lowered, as the driver lowers his whip after he has ceased to urge his ambitious steeds. This peculiar left-hand movement of Herr Nikisch also suggests the cold weather poise of a feathery biped's foot. But whatever it may suggest to you or me, it is decidedly effective."

A Startling Jump

From Nikisch and Beethoven to Shostakovitch is a startling jump. Dr. Koussevitzky will make it easier by reversing the process and playing the modern work first on the program. Composed in 1937, the Russian's symphony resembles older symphonies principally in the fact that it has four movements. Only the composer's first symphony, written 15 years ago when he was 19, has been more popular. It is powerful, rugged music in the modern idiom and in that way resembles the Beethoven music, although the contrast makes vivid the great change in expressing musical thought which has come upon the world in this century.

Thus begins the 60th season of the Boston Symphony. Ripened to near perfection, the great orchestra extends the benefit of its work far beyond its initial boundaries, even as Mr. Higginson hoped and believed it would. The schedule for this year includes appearances in New York, Brooklyn, Providence, Hartford, Pittsburgh, New Haven, Worcester, Cleveland, Newark, Philadelphia, Rochester, Ann Arbor, Toledo and Buffalo—as well as a total of 38 concerts in Boston itself. Even when the regular season ends on May 3, there are the pop concerts, the esplanade concerts and the Berkshire Symphonic Festival, easily the outstanding event of its kind in the world today.

In view of all this, and realizing the tremendous force for making the world a better place to live in which the orchestra has been these 60 years, Providence on Tuesday night may well expend more than ordinary fervor on the birthday greeting its gives to Dr. Koussevitzky and the men of the Boston Symphony.



Dr. Serge Koussevitzky, who comes here on Tuesday night with the Boston Symphony Orchestra to begin the orchestra's Providence season, is seen above in a characteristic attitude at rehearsal. The drawing was made on the scene by Martha Burnham.

This Clipping From
PITTSFIELD, MASS.
EAGLE
OCT 21 1940

Today Marks Orchestra's Birthday

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QUINCY, MASS.
PATRIOT LEDGER
OCT 22 1940

MANCHESTER, N. H.
UNION
OCT 22 1940

This Clipping From
PROVIDENCE, R. I.
BULLETIN
OCT 21 1940

SYMPHONY PROGRAM

The Boston Symphony Orchestra will play the fifth symphonies of Beethoven and Shostakovitch in Metropolitan Theatre tomorrow night. Dr. Serge Koussevitzky will conduct.

Of the Beethoven opus not much need to be said; the ingenuity and the force with which he has developed a simple motive in the first movement, the searching manner in which he refined the slow movement, and many other interesting facts and alleged facts have been scattered by the world's presses for decades.

The Shostakovitch is little known. It was not performed in this country until 1938, and has not been performed frequently. Soviet critics praise it—after having condemned several previous works by Comrade Shostakovitch as not adhering to the party line—but critics in other countries have not sung unison odes of approval. John N. Burk, in the program notes for the Boston Symphony, describes it as "conceived, developed, and scored for the most part with great simplicity," with themes "usually melodic and long-breathed in character."

"The composer tends to present his material in the pure medium of the string choirs, notably in the opening slow movements, where wind color and sonority are gradually built up," Mr. Burk says. "The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications."

G. Y. L.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
OCT 20 1940

THREE ORCHESTRAS

By VIRGIL THOMSON

THE New York Philharmonic, the Boston and the Philadelphia Orchestras are justly celebrated organizations. Their personnel is tops. They are composed of expert instrumentalists, internationally trained, prepared to meet any emergency of technique or of style according to accepted formulas. These elements are as mutually replaceable and as anonymous as members of the Roman Catholic clergy. And the summum of their integrity, their consecration and their efficacy is as beyond question.

* * *

The Conductor's Role

THE conductors of these orchestras, of all first-class orchestras everywhere, in fact, are, although in a pinch mutually replaceable, quite the opposite of anonymous. The modern world likes impersonal musicianship, but it will have none of impersonal conducting. The rôle of the orchestral conductor is therefore a dual rôle. He needs to be objective in rehearsal and dependable technically in performance, but he must project in the concert hall a personal and subjective interpretation of every work he conducts. If he lacks technical objectivity he is not a competent conductor, fails to draw the best from his players. If he lacks the power of personal projection, he does not hold his public. He should really be Bodanzky and Mary Garden at the same time.

Also, he must interpret an international repertory, because a resident symphony orchestra is a repertory theater. That repertory, all over the world, consists of the same fifty pieces. A small amount of playing time a year, say five or ten per cent of it, is more flexible, consists of foreign novelties and compliments to local composers. The reasons for the standardization of symphony repertory are many, and all of them are not pretty ones. But the fact is the fact that the standardized repertory is just another neutral background, like the standardized instrumental execution, that throws further into relief the glamour and the personality of the conductor.

* * *

Three Conductorial Types

CONDUCTORS' glamour and personality fall into three easily recognizable geographic types: the Slavic, the central European and the Latin. There are excellent American conductors, but there is no such thing (not yet, at any rate) as American conducting. There is such a thing as American music, however; and most of the unhappiness that exists about it in America is due to the fact that there is no way of interpreting it in our high-powered concerts except one of the European ways. An Arab or Chinese way would be more advantageous, because that would be a frank translation, comprehensible as such. But the most difficult thing in the world is to translate an American book into British. Musically we are Europe's child, just as we are linguistically Britain's, but we are already another person, just as our language is already another thing than England's English. It is the common grammar that deceives everybody. Still, the literary world is not so deceived as the musical world is. We do not try to produce plays by Odets and Saroyan and Erskine Caldwell with English actors or in an Anglo-international manner. They would come out pretty funny if we did. In fact, there is more to be said for playing Borodine here as if it were by Roy Harris, which is one way of coming to understand it, after all, than there is for the present practice of playing Roy Harris as if it were Borodine, which is a sure way of preventing anybody's ever understanding it.

However all that may be, the three geographical styles of conducting are what we have in our concert halls; and we have to take what we have. That's all there is, there isn't any more. Those three styles, conveniently enough, are represented by the conductors of our three first Northeastern orchestras. Dr. Koussevitzky holds the Slavic fort; the Hungarian Mr. Ormandy is admirably central European, and Mr. Barbirolli, for better or for worse, is unquestionably an Italian conductor.

* * *

Koussevitzky and the Slavic Style

THE characteristics of the Slavic style of playing are exaggerated dynamism and facile emotivity. It seems to be made for Tchaikovsky and Tchaikovsky for it. There is a tendency among all Slavs to overblow the brass and to encourage a thick and throaty, an absorbent string-tone. That Slavic string-tone blends the highly differentiated wind-instrument timbres unto itself in a muddy but unified sonority that is a powerful carrying agent for the facile and rather emotional substance of the Russian symphonists. Dr. Koussevitzky, although he has a Slavic weakness for dynamic exaggeration, is not Slavic-minded at all about string-tone; he is pure Parisian, the purest Parisian we have on this coast.

* * *

Ormandy and String Choirs

THE central European style of conducting is military, authoritative and energetic. It is capable of a gentleness in soft passages and of a nobility in loud ones that is incomparable. It is the musical language of the great Viennese masters from Haydn through Schoenberg, although it seems to have been made up both for and out of Handel. Perhaps the Handelian is its most easily exportable form. Mr. Ormandy is an admirable exponent of this style. His authority is authoritative, his tenderness tender. He happens also to have inherited from his Slavic predecessor a superb choir of rich Tchaikovskian string-players. He has toned down their dynamic violence and toned up their lethargic throat-tones, but he has kept their rare and finely blended dark coloration, a bright dark thing like red copper. The instruments themselves are, I am told, all from the old Cremona fiddle makers. At present the string-sound that comes from them is like nothing I have ever heard anywhere.

Koussevitzky is better at balancing a string-chord than anybody. He always was. When he first came to Paris after the war he could already do it, could do it with any pick-up orchestra. The French conductors themselves could not make such an exact equilibrium, a balance in which the most neutral viola part, the most secondary second violin part, were as clearly perceptible as the top-line melody or the bass. His Boston string section is a lovely thing, thinner and more brilliant, as is the Parisian taste, than that of the Philadelphia band; and his chord-balances, just because of that thinner and higher-voiced sonority, are neater, more stable, more exact. The Philadelphia tone, however, in its present condition, remains a luxury product of unmatched quality, a unique experience for its delicacy and for its almost tactile sensuality.

* * *

Barbirolli as a Latin

MR. BARBIROLLI is a Latin out of his natural water, perhaps, too, just a little over his head. By temperament a self-effacing accompanist, he is not at his best in a stellar rôle. He might be excellent at the opera. He is objective and clear-minded about music; he likes and produces from his band that centrifugal sonority that Latins love, a sonority that is not so much a blend of different sounds as a simultaneity of clearly differentiated ones. One has the feeling, all the same, that he might do better in rehearsal than in concert. He gives a reading rather than a performance. He deforms a composer's wish rather less than the more spectacular leaders do; but he rarely possesses a work and makes it his own. And I think he is bored by the necessity of being a personality. All of which gives him an air of trying to lift himself by his boot straps, of being out beyond his depth. His honest but elementary little breast stroke is no match for the streamlined baton technique that both his public and his players are used to. So he gets frantic and conducts with his hair, always the first refuge of an Italian when he can't think of the right next move.

* * *

The Case of the Philharmonic

THE Philharmonic does not have that tradition of great conductors under long tenure that the Philadelphia and the Boston have. The Philharmonic's best conductors, Mahler, Mengelberg, Walter, Furtwängler, Toscanini, have never stayed long enough to mould the orchestra into a thing at once expressive of its leaders and of the city and public it is supposed to honor, not, at least, in the way that the Philadelphia Orchestra seems to be at the same time Leopold Stokowski and Eugene Ormandy and also an appropriate symbol of that swanky and luxurious town. Nor in the way that the Boston Symphony seems, even after sixteen years of Koussevitzky, still to remember the martial elegance of Muck, the Gallic clear-headedness of Monteux, as well as to correspond in both programs and playing to that tradition of bourgeois dignity with intellectual open-mindedness that is Boston, the most characteristically Victorian and inveterately good-mannered of our intellectual centers.

I imagine the trouble with the Philharmonic is that nobody really cares. Nobody in New York could care, because New York is a musical capital, a crossroads. We are not obliged to take our nourishment from any one source of supply, to trade with any one store. And so, whereas a really first-rate orchestra is a necessity to a proud provincial city, it maybe isn't worth bothering about here. We don't need to keep any conductor around all the time. We can let them come and go, because even the best of them need our metropolitan accolade far more than we need the steady presence of their rather terrifying tension.

And so New York takes on an Emil Paur and keeps him for years, a Joseph Stransky, a Van Hoogstraten. Under such men the Philharmonic lies fallow, rests up, so to speak, for those terrific combats between the podium and the desks that mark the brief Metropolitan tenure of great conductors.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN
OCT 23 1940

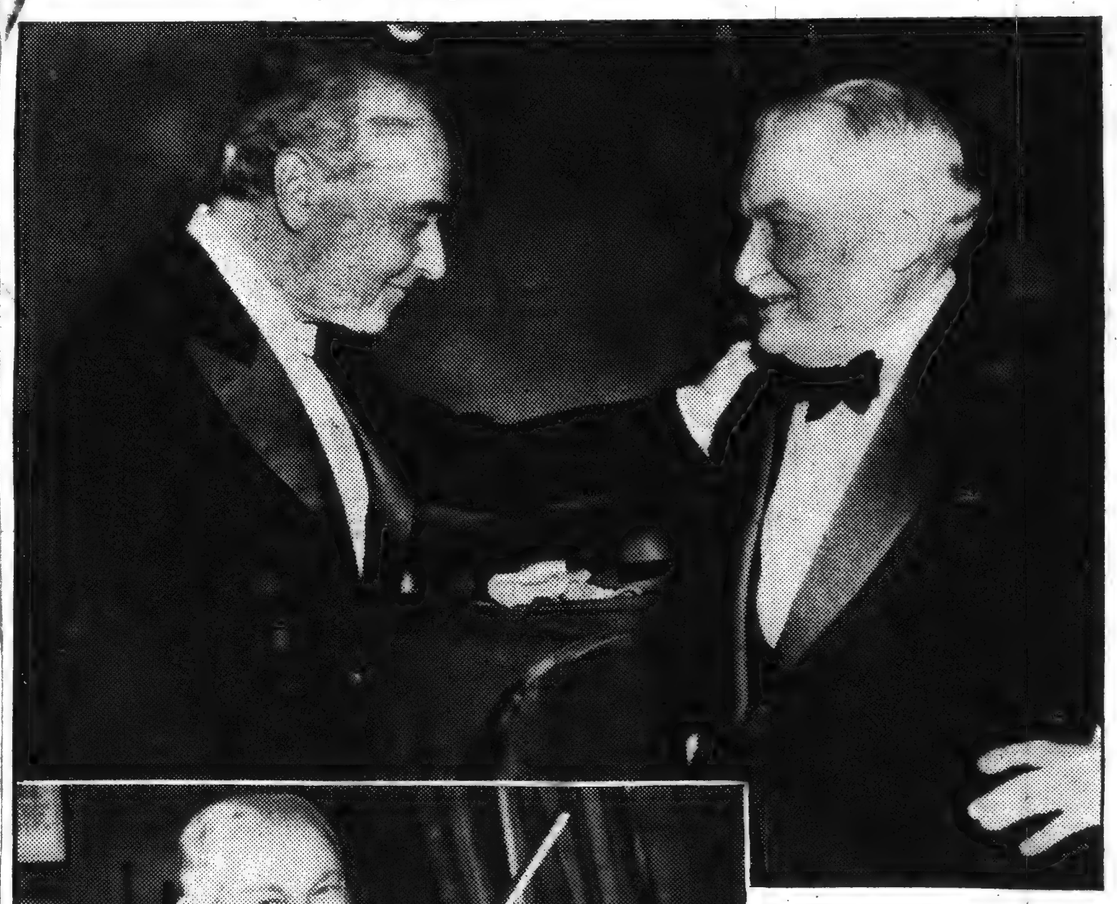
Soviet Music.

For the first time at the Boston Symphony concerts last week, Dr. Koussevitsky conducted the Fifth Symphony of the young Russian composer Shostakovitch. This, they tell us, is the work which on its first performance in Leningrad brought the composer back into the good graces of the Soviet regime from which he had fallen previously, apparently because his music did not reflect the new order there.

Whether it is possible to reflect a political philosohy in music is a question. This reviewer, hearing the symphony of last Friday, without the aid of program notes, might have identified it as Russian. It had Slavic characteristics and touches of Slavic melancholy amidst its sound and fury. But lacking previous knowledge, it would have been difficult to spot it as Soviet music, albeit beauty and grace were not its characteristics. The nearest approach to these was in the largo movement, in which every now and then a melodic theme appeared briefly merely to be tossed aside as if the composer were fearful of anything sentimental or sugary. Yet there was no denying that the clangor of the march passages which put the entire orchestra, piano and celesta into full cry had its thrill. At any rate, it was in sharp and strident contrast to the Mozart symphony which partnered it on the program.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 23 1940

He Played Again—And Remembered



WHILE Daniel Kuntz, who started with the Boston Symphony Orchestra just 59 years ago and played with it until 1914, waited for Dr. Serge Koussevitsky, conductor, last night at the Metropolitan Theatre so that they could pose for the picture above, he took a violin from one of the musicians, tucked it under his chin—and remembered.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
OCT 23 1940

Violinist, 80, Who Looks 65, Tells How to Retain Youth

Veteran of Boston Symphony's First Concert Eats When He Is Hungry, Drinks When He Is Thirsty

By G. Y. Loveridge

Daniel Kuntz is only 80, looks more like recent 65. But he can remember a great many pleasant things and amusing things, most of which have to do with music.

He was sitting in a little room under the Metropolitan Theatre stage last night, among steam pipes and boilers, with the Boston Symphony Orchestra's fiddlers tuning up on all sides, and the bassoonists burping, and the flute players giving forth elegant trills that seemed a little odd among the cement floors and iron staircases under the stage. Daniel Kuntz, sitting on a chair that had no back and clasping his hands about a cane that is more an ornament than a necessity, began to remember.

Saw Wagner Library

Fifty-nine years ago, precisely, he had been on the stage of the Boston Music Hall, waiting for Georg Henschel to give the sign that would start the Boston Symphony Orchestra on its first concert. Young Daniel was in the first violin section. At that moment he wasn't a particularly good violinist, but he got to be. He played with the symphony until 1914. He played at a Bayreuth festival once, and talked to Siegfried Wagner, who showed him Richard Wagner's library. He learned to know and love the great classics under the baton of leaders like Gericke and Muck.

He remembers when the men in the orchestra used to put their fiddles on their knees and laugh at the stupid stuff that a fellow named Richard Strauss had written and that they had been asked to play. They learned to appreciate Strauss, and even Debussy and Ravel.

"That's where I stopped," Mr. Kuntz smiled. "I don't know anything about the moderns."

He guardedly found the Shostakovitch fifth, on last night's program, "interesting," but Beethoven was another matter.

Still Fresh and New

"I have played and listened to his symphonies many, many times," he said, his blue eyes alight "and they are as fresh and new to me now as when I first heard them. I heard the seventh on the radio last Sunday. It was beautiful. But some of these new men try to impose their own personalities on Beethoven. That does not do for men who learned Beethoven from Gericke and Muck."

He remembers Gericke particularly, who used to say, "When I stand up here at rehearsal, I have no friends in the orchestra. But after rehearsal I like you all."

And so he did like them all. If they complained that their hotel rooms were not satisfactory, he inspected them himself and saw to it that they were well accommodated.

"We had a famous horn player, Xavier Reiter," Mr. Kuntz said. "He got a beautiful tone. He had long hair down to here, down to his shoulders. Sometimes when he had played a fine passage, he would raise the horn above his head and twirl it around, like this, right in the concert."

Recalls Gericke Incident

"Well, one night he was standing on the station platform and saying out loud, 'Look at Gericke. He has the only good stateroom, And I? What do I have? Does Gericke have to play horn tomorrow? No, but I do.'

"Gericke overheard him, He came out and invited Reiter into his stateroom. And Reiter slept there all night, and Gericke sat up in the smoking-car with the men all night from Portland to Boston."

It was in 1892 that he played at Bayreuth. He met Siegfried Wagner at a reception in the home of Madame Wagner.

"The young Siegfried came up to me and said, in English, 'You are from America?' And he took me to his father's library and showed me his scores and books, and he said, 'Do you know what composers my father liked best? Gluck, Weber, and Auber.' He showed me the scores."

How to Live Long

When Mr. Kuntz was complimented on his vigor at four-score, he laughed and remarked that his father, when 78, had appeared before five physicians, none of whom took him to be older than 65.

"They asked him what he did to live so long, and he said, 'Gentlemen, when I am hungry I eat, and when I am thirsty, I drink.' And I do the same. My father lived to be 85. I remember I sent him a five dollar bill once when the depression was on in Germany, and he got five million marks for it. But he couldn't buy breakfast with that. He wrote to me and said, 'I have lived a long time, but this is the first time I have been a millionaire.'"

Remembers Violin

As it was now about time for the concert to begin, Mr. Kuntz went upstairs to have his picture taken with Dr. Serge Koussevitzky, when the conductor should come from his dressing room. He had to wait a minute or two. He began talking to the younger men of the orchestra, who were standing about.

Quietly he reached out and took a fiddle and a bow from one of them. He put the fiddle under his chin. He began to draw the bow across the strings. The jolly face began to grin. The stocky body danced without moving.

He remembered.

THIS CLIPPING FROM
MALDEN, MASS.
NEWS
OCT 23 1940

ARCIERI TO LEAD SYMPHONY CONCERT

Program By New England Philharmonic Orchestra in New Malden High Hall Friday Night Under Lutheran Church Auspices. Eighty-five Players.

Emil Arcieri, well known members of Boston Symphony orchestra, will conduct the New England Philharmonic orchestra in a symphony concert Friday night at 8:15 in the new Malden High hall. The affair is under the direction of societies of the Lutheran church and has aroused much interest in Melrose, Medford and Everett, as well as Malden.

Mayor Wm A Hastings heads the list of patrons which includes Judge Emma Fall Schofield, Rev Carl S Ohman, pastor; Rev O K Olander, Miss Harriette M Perkins, teachers of Lincoln Junior High, Oliver T Bergstrom, Fire Com and Mrs L T West, Carl A Lindquist, Mr and Mrs Joseph Coguzzo, Mr and Mrs John D Brannon, the Ladies' Aid, Lutheran Guild and Men's club of the Lutheran church, Julius Johnson, Mr and Mrs John Haggkvist, Friendship circle, Mr and Mrs Leonard Bratt, Miss Ebba Anderson, Alvin Johnson, Miss Olive Dowd, Miss Eleanor Frey, Stanley Kelley, Miss Harriet Magnuson, Miss Marion Gustafson, A Russo & Sons, Tilden Motors of Melrose, Nelson's Bakery, Ideal Laundry Co, Lutheran church, Mr and Mrs Carl Schwartz, Mr and Mrs Richard Ericson, Mr and Mrs Carl Swanson, Mr and Mrs Elof Friberg, Mr and Mrs Harry Olson, Mr and Mrs C F Nystrom and Mr and Mrs Carlton R Nelson.

This Clipping From
NEWARK, N. J.
NEWS
OCT 25 1940

What Others Have to Say

Letters from Readers of The News on Subjects and Questions of Contemporary Interest and Importance

To the Editor:

Sir—As a former Bostonian I beg to take exception to Willard B. Savary's expose of the Hub's cultural demise.

To begin with, classical music appreciation alone is not the ultimate in culture. However, if it were, Boston has for generations made substantial contributions thereto. A city of less than 1,000,000, Boston not only supported an opera house, but the Boston Symphony as well. And where else on earth do pop concerts enjoy such popularity?

New York, with a population of over 7,000,000, was obliged to solicit popular subscriptions to maintain its Metropolitan Opera.

Newark, with an ego twice the size of the Massachusetts capital, gets its opera dished out at rare intervals, attended with all the pomp and display that its snobbish suburbanites can muster.

In all of Beantown you'll find no former Jerseyite who will sit down and compose such a dissertation as Mr. Savary's on his Jersey home town, if for no other reason than association there has taught him better.

When it comes to scholastic moral and scientific culture, the gracious hospitality of its people and their general good manners, I'll still take Boston.

Newfoundland. M. J. O'GRADY.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
OCT 23 1940

MUSIC

Boston Symphony, Observing Anniversary of First Concert, Enthralls.

By G. Y. Loveridge

The Boston Symphony Orchestra, which began in a small way in the Hub and has now worked up to five performances a season in Providence, had a birthday party in Metropolitan Theatre last night. The first concert was given in the old Boston Music Hall on Oct. 22, 1881; 59 years later, to the day and hour, the orchestra was receiving, as on many another occasion, the plaudits of discriminating outlanders in These Plantations.

Dr. Serge Koussevitzky conducted. The program comprised the symphony No. 5 of Shostakovitch and the symphony No. 5 of Beethoven. They did not by any means add up to 10, but the evening was nonetheless interesting for that. The Shostakovitch produces a situation that may be said to be chronic between composers (those heaven-sent geniuses) and critics (them dopes). If an up-and-coming fellow tries something new he is accused of breaking the ear-drums of his listeners, flinging a pot of paint in the public's face, thumbing his nose at conservatism, and so on. If he doesn't try something new he is imitative, devoid of ideas, and so on in that direction.

So, now, Shostakovitch, having made a name for himself as a rebel and a new voice, comes forward with something that sets the teeth on edge hardly once in a dozen pages, and that does not seem at all baffling. What is the matter with the chap? Has working to the Soviet pattern stultified him? Has he said his say in earlier works? Surely he handles the orchestra with fluent mastery. He makes as much noise as Beethoven. But it isn't the same sort of noise. Here is a vigorous march, here a solo for flute with harp accompaniment, here the celesta, and, again, a sweep of strings, a dance among the basses. All wrought with skill, all interesting when played with the virtuosity that the Boston orchestra commands. But does one feel that this was music that sprang from any deep impulse or poetic insight? Echo, by some inexplicable acoustical phenomenon, answers, "No."

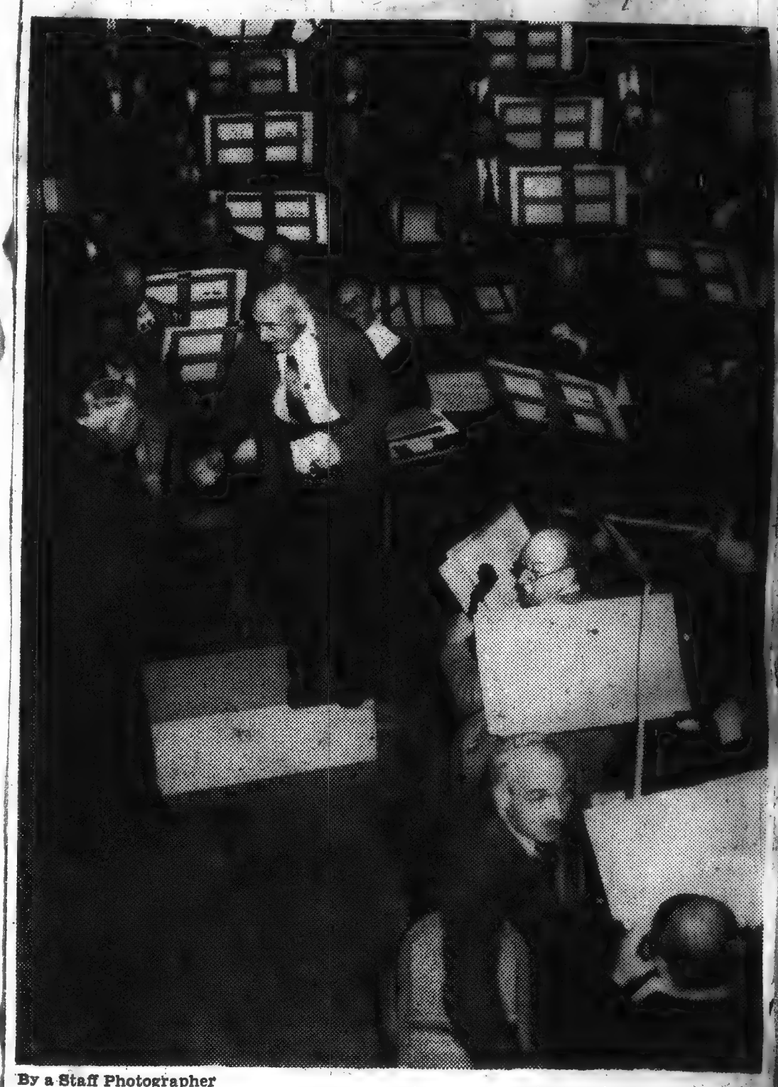
Now, as to Beethoven. If there is one symphony that is known to all the world (and there is not) it is the Fifth. Its rages, its determination, its lyricism have enchanted audiences for more than 100 years, and even the most cautious critic may safely proclaim it a masterpiece. Here is music urgent though familiar, in which one feels rather than hears the power of the composer.

Dr. Koussevitzky is famous for his unfolding of this work. He can create with it a sort of airflight thrill. One speeds evenly upon the earth, impatient, perhaps; to take to the sky. Suddenly one looks out, and the world is falling far away. Unimagined splendours reveal themselves. One lives in ethereal realms. Then, of course, one has to bail out rather coldly into the street and go home. But it was worth it.

Last night's revelation wasn't quite as good as that, but it will do. It certainly will.

CHRISTIAN SCIENCE MONITOR
BOSTON, TUESDAY, OCTOBER 22, 1940

Musician Honored



By a Staff Photographer

Member of First Orchestra Pays a Call

Dr. Serge Koussevitzky, right, at conductor's desk, congratulates Daniel Kuntz, left, a member of the original Boston Symphony Orchestra. Mr. Kunz played in the first violin section at the first concert in Boston, Oct. 22, 1881.

Original Symphony Member Honored as Season Opens

Before Dr. Serge Koussevitzky shed his leaf-brown jacket, tore off his tie and opened his shirt at the throat under the mounting demands of a full orchestra rehearsal today, he took time to extend a gracious greeting to Daniel Kuntz of Boston. Mr. Kuntz, long-time member of the Boston Symphony Orchestra, played in the first violin section under Conductor Georg Henschel at the first concert in Boston, the afternoon of Oct. 21, 1881.

Mr. Kuntz's appearance at Symphony Hall, as guest of Dr. Koussevitzky, marked the anniversary of the opening of the 60th season of the famed orchestra. He must have followed the rehearsal with mixed feelings, recalling, as he did later, the afternoon in 1881 when half a house, "and mostly schoolgirls," giggled when the conductor stopped the musicians fully ten times in the second movement of the First Symphony of Beethoven to correct ragged playing. Maj. Henry Lee Higginson, founder of the orchestra, finally sent word to the stage to make no further halts during the program. The musicians, Mr. Kuntz said, were all skilled players but were inexperienced in playing together and had little spirit of ensemble.

Introduced to Players

Dr. Koussevitsky introduced Mr. Kuntz to his players and congratulated him on his long years of service in music. Mr. Kuntz responded with a warm comment that he was very proud that Dr. Kousseviszky had kept the standard of his orchestra so high and hoped that it will continue so under his baton. The orchestra rose on Mr. Kuntz's departure from the stage.

In the half-light of the first balcony, just beyond a curtain that cut off the stage from the huge hall, Mr. Kuntz listened to one of the numbers to be played by the orchestra in Providence, R. I., tonight. Outside, he spoke of the earlier conductors of the '80's and up to 1914, when he resigned.

He recalled that the first program was played at "a public rehearsal" (for which tickets were sold), on Friday afternoon, Oct. 21, 1881, in Music Hall, in Hamilton Place off Tremont Street. So well was this experimental orchestra of 60 men received that it was active there for 19 years. In 1900 it moved to its permanent home in Symphony Hall.

Wedding Day

Conductor Henschel, later Sir Georg Henschel, he recalls as a fine musician, pianist, singer, composer, but not an experienced conductor. Wilhelm Gericke, who conducted from 1884 to 1889 and from 1898 to 1906, was a "drill-master and disciplinarian"; Arthur Nikisch (1889-1903), a poet. Mr. Nikisch demurred when Mr. Kuntz asked permission to be absent from one Thursday rehearsal but agreed when his violinist explained that he planned to be married that day. "But promise me," the conductor added, "that it won't happen again."

Mr. Kuntz played also under Max Fiedler, Emil Paur, and Karl Muck.

"Pops" are not new to Boston, he says. He was concertmaster of the "Promenades" in the old Music Hall downtown from May to September, 1886. These were the forerunner to present-day "Pops" and music went with refreshments.

He was leader of the orchestra for 22 summers at Poland Springs Hotel; 17 summers at the Lake Placid Club. He also conducted the orchestra at the Repertory Theater, under the direction of Henry Jewett. It is still recalled that audiences arrived early in order to enjoy the music preceding the play.

Concert Season Opened By Boston Symphony

Works of Contemporary Composer Delights Near Capacity Audience

By JOHN E. KENTON

Serge Koussevitzky opened the Providence season of the Boston Symphony Orchestra's sixtieth year last night before an enthusiastic audience in Metropolitan Theatre. The orchestra played two fifth symphonies, contrasting the fifth symphony of the greatest of the Old Masters with the fifth of one of the contemporary composers farthest advanced in new musical fields.

Dmitri Shostakovitch, the contemporary represented on last night's program, wrote his Fifth Symphony in 1937. Shostakovitch's earlier works had met with cold receptions in Russia, being denounced as reflecting bouregois tastes and betraying the cultural ideology of the Soviet. It seemed as though Shostakovitch's promising career had come to a sudden end due to this official displeasure, when his Fifth Symphony was introduced and won resounding acclaim throughout Russia. Musicians and the laity outdid one did one another praising it and thus Shostakovitch was vindicated.

Indescribably Astonishing

This symphony is indescribably astonishing. Of course, it would have to be astonishing to ears accustomed only to Bach, Beethoven and Brahms—or even to Richard Strauss, Stravinsky, and Sibelius. It is no easy matter to try to describe a symphony so utterly novel and unfamiliar in conception as this one. A theme by theme and movement by movement description such as given in the program notes, riddled with cliches, would mean absolutely nothing here. But, although this corner does not claim to have "understood" this symphony last night—in fact we doubt if we could understand it after two or four or six hearings—nevertheless we did carry away certain definite impressions.

Symphony of Contrasts

Shostakovitch's Fifth Symphony is a symphony of contrasts. There is a striking contrast between the humorous second movement and the deadly earnestness of the finale. There is a world of contrast between the beginning of the second movement which contains a spirit akin to that of Prokofieff's Classical and Berlioz's Fantastic Symphonies, and the beginning of the third movement which has an air of Bach or Handel about it. And above all there is the contrast between these vague traces of the styles of other composers, and the stunning originality that pervades the entire symphony.

It was a memorable experience to hear this symphony for the first time, and a distinctly pleasant one. The new musical territory which Shostakovich is exploring seem to us far more genuine, more interesting, more enjoyable, and more promising than the barren ones of Sibelius.

It is interesting to note the irony connected with the success of this symphony in Russia. For Shostakovitch's earlier symphonies which had explicit political messages were condemned as being "formalistic"; and the Fifth, which is abstract and is based to a greater extent on old structural and harmonic forms, is hailed as being folk-conscious and "consonant with Soviet philosophy". But *Pravda* and *Izvestia* and the rest of the Soviet press are, it seems to us, rather near-sighted in considering this symphony as a vehicle of national or political expression. Shostakovitch's Fifth Symphony impressed us as being the kind of music that is international in conception and scope, and long-lived in popularity.

The other Fifth Symphony on last night's program was the all-too-familiar one of Beethoven's. Although this masterpiece has suffered somewhat from being overplayed, Dr. Koussevitzky gave it an exquisite performance that made it seem new and fresh again.

OPENS SEASON

Dr. Serge Koussevitzky, who conducted the first Providence concert of the Boston Symphony Orchestra last night.

Symphony Concerts

By LEO GAFFNEY

THREE great pieces of descriptive, or "program," music enlivened and illumined the Symphony concerts over the weekend.

For a First Performance we had the tone poem, "Cypresses," by the distinguished contemporary Italian (now forced in this direction by the war), Castelnuovo-Tedesco.

Written in 1920 as a piano work, "Cypresses" was recently orchestrated by the composer. Now, as before, "Cypresses" dotes on the solemn beauty of Tuscany's wooded hills, moving the composer—and the audience, too—to moody consideration of the forest primeval.

The melancholy oboe carries the principal tune—with the strings sweeping it along in windy gusts, all expressive of the leafy secrets whispered or roared by the swaying branches.

"Cypresses" may not be permanent music, but it is certainly impressive of an autumn afternoon. Needless to say, Koussevitzky and his musicians gave it eloquent performance. The composer was present to acknowledge grateful applause.

There was also Chabrier's "Bouree Fantasque," another piano piece enlarged for orchestra; Strauss' agonizingly beautiful "Death and Transfiguration," and Papa Haydn's Paris Symphony, the G major, the latter perfect offset for the emotions of the others.

In "Bouree Fantasque" Chabrier did a little doting himself. The "bouree," peasant dance of his native Auvergne, he whipped up into a tone poem—most of it pretty lively—expressive of the grim folks of that area. Koussevitzky performed it with evident enjoyment.

Of the Haydn Symphony and Strauss tone poem there can be nothing else to report, save that both works are now "standard" in Symphony Hall, and, as usual, came to performance with stunning vigor and effect.

Dorothy Maynor In Recital

SHE lost every test except the hardest. That explains why fame as the greatest singing "find" in 10 years has come to Dorothy Maynor, young Negro soprano, who will give her first Symphony Hall song recital on Sunday afternoon, Nov. 17.

Miss Maynor had met with one failure after another in competitive auditions. Someone else always won. But Miss Maynor counted her failures as pieces of good fortune. She took them as timely warnings that she needed more preparation and she acted accordingly. So, when confronted with the severest test of all, she was equal to it.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

One listener came away from the concert of the Boston Symphony Orchestra yesterday afternoon with new faith in Richard Strauss' tone poem, "Death and Transfiguration." The more important of the two reasons for that exalted state of mind was a magnificent performance. So carefully imagined was Serge Koussevitzky's interpretation and so perfectly realized by the orchestra, that one might have been hearing the score for the first time.

"Death and Transfiguration" came at the end of a thoroughly enjoyable program. At the beginning was Haydn's G major Symphony, No. 88 (crisply done), and in between came orchestral transcriptions of two piano pieces—"Cypresses" by Mario Castelnuovo-Tedesco, and Chabrier's delectable but almost forgotten "Fantastic Bourree."

Spirit, idiom and "program" of "Death and Transfiguration" are 19th Century—mystically cheerful (or vice versa), full-blown, somewhat extravagantly poetic. Along with other manifestations of the 19th Century it has taken much abuse from some of the intellectual boys who would prefer to believe that nothing much of value happened between 1800 and the first World War. True, one has to be in the right mood for the score, but granted the right mood and such a recreation as Mr. Koussevitzky brought about, there is no difficulty in recognizing the enduring nature of the music.

Yet perhaps more than the other Strauss tone poems, "Death and Transfiguration" is very sensitive to interpretation. One has heard it done in a manner to makeit superficial. What is required is a poetic conception, complete belief in the soul of a dying man released into immortality, and in the alternately sentimental and heaven-storming character of the musical style. That is required, by the way, from both conductor and audience. This music must be felt. It cannot be rationalized.

Mr. Koussevitzky drew from the orchestra brass, wood and string sonorities that sent ecstatic chills down one's book. Those pages where death is illumined by a soul transfigured might have been a rending of heaven itself.

Mario Castelnuovo-Tedesco has a romantic dispostion though he happens to be under 50. "Cypresses" must be of especial significance to him because it is a memory of a place where he and his wife lived and where he composed much of his music—the house called Usigliano di Lari on a cypress-clad hilltop in Tuscany. He wrote "Cypresses" as a piano piece 20 years ago, and orchestrated it the same year. Last Spring, at his present home in Larchmont, N. Y., he devised a second orchestration, and it is this which is heard, for the first times anywhere, at these concerts.

Castelnuovo-Tedesco writes warmly, delicately, taking great care to make transparent the soft colors of his orchestration. In "Cypresses" is a wealth of subtle contrasts and detail, of which Mr. Koussevitzky must surely have made the most. As a descriptive idyll of miniature proportions, the work has a valid claim to attention. The composer showed his enjoyment of the performance when he strode from his seat in the hall and shook hands with the conductor.

Poor Chabrier has been relegated to so-called "popular" concerts. As if he were not entitled to a hearing on more "serious" programs now and then! His "Espana" has survived better than most of his works. The "Fantastic Bourree," originally for piano and orchestrated years ago by the great conductor, Felix Mottl, has been unjustly neglected. While of no great consequence, its sheer joyousness of rhythm and melody is irresistible. Now that Mr. Koussevitzky has revived the score, one hopes he may go on to other music of the past which may not be masterpieces but whose occasional performance will freshen the symphonic repertory. C. W. D.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 3rd regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Haydn.....Symphony in G major No. 88
Castelnuovo-Tedesco
"Cipressi" (Remembrance of the Cypresses of Usigliano di Lari)
Chabrier.....Bouree Fantasque (orchestrated by Felix Mottl
Strauss....."Tod und Verklaerung," Tone Poem Op. 24

Here was a concert of memorable performances, a thoroughly ingratiating and impressive program. The Haydn symphony is a gem, of which the brightest facet is perhaps the musette-like trio. Musettes, with their charming bagpipe drone, are conventionally supposed to be contrasted with gavottes; but Haydn evidently saw no reason why he should not exploit this manner in the minuet movement of a symphony.

The slow movement of this symphony is a particularly lovely largo, which Mr. Koussevitzky chose to take with great deliberation. Often this practice can spoil the classical slow movements, but in this case we felt that the conductor was completely justified by the results he obtained. On the other hand there was not the same excuse for the frenzied speed with which he whipped along the finale. Yes, the orchestra can play it thus and still maintain clarity; but it is not an artistic way of treating it.

Mr. Castelnuovo-Tedesco was in the audience yesterday to acknowledge the cordial applause for his orchestrated piano piece, "Cipressi." The piece is a charming, if not particularly original, work. It is rather on the lush side and in that vein is certainly effective. One can readily see how it would be successful as a piano piece, and the composer has also brilliantly succeeded in this, his second orchestration of it.

It is quite incredible that Chabrier's Bourree Fantasque has not been played at these concerts in fifteen years. Unaccountably, too, it is not often heard at piano recitals; nor is the composer's Valse-Scherzo, a grand piece for a virtuoso. Felix Mottl has made a splendidly exciting piece for orchestral display, of which, needless to say, Mr. Koussevitzky took full advantage. It is a vastly attractive work, one that requires to be played with the last word in orchestral polish. You want, and we in fact got, a performance of glittering precision and a good dash of worldliness. Most conductors are so concerned with finding spiritual values in music that they are unwilling to show a cloven hoof. Mr. Koussevitzky, fortunately, had no qualms about doing the Bourree Fantasque up brown.

While we are on the subject, is it not time for reviving the same composer's "Espana"? Possibly some will object that the piece is heard too often over the radio. But we are not all radio addicts, and besides the Boston Symphony would play it so well. Moreover, Chabrier's 100th anniversary in January, 1941, would provide the occasion. Mr. Koussevitzky might also repeat the Bourree, for we do not always have so much fun at a concert.

Strauss's "Death and Transfiguration" wears better than we had thought it would. Looking up our report of it in these columns three years ago we find that we had placed it midway in Strauss's tone poems between the best and the worst and had objected that it was too similar to and not as good as "Zarathustra." On the basis of yesterday's remarkably eloquent performance we should amend that opinion. The work has more unity in conveying its spiritual mood than we had given it credit for. The "program," if taken very generally, becomes strangely moving. Even the prolonged apotheosis has point and is not as tedious as we remember it to have been. Can it be that, after many years and much ink of protest, we are about to be converted to Strauss? But no; we shall buy records of the "Heldenleben" and the "Domestica" and hold the fort a while yet!

The concert will be repeated tonight. Next week Mr. Koussevitzky will conduct Beethoven's 3rd "Leonore" Overture and Rimsky-Korsakov's "Scheherazade;" and Arthur Shepherd will conduct has own 2nd Symphony in D minor.

SYMPHONY IN SHORT PIECES

List Played One of Violent Contrasts

BY WARREN STOREY SMITH

Yesterday's Symphony Concert was one of violent contrasts. First, Haydn's generally sprightly Symphony in G major, No. 88, a pleasant novelty from Mario Castelnuovo-Tedesco, "Cipressi" (Cypresses) and the gay and witty Bouree Fantasque of Chabrier, as orchestrated by Mottl, and then, in a preternaturally solemn performance, the "Death and Transfiguration" of Strauss.

Many conductors nowadays are bolstering up a languishing repertory with transcriptions of short piano pieces. Not so Dr. Koussevitzky, who as a rule ignores such tidbits. Yesterday, however, there were two, since Mr. Castelnuovo-Tedesco's piece was his own orchestrated and then reorchestrated version of a piano composition that has enjoyed considerable vogue in its own right. The reorchestration, and a luscious one it is, was heard yesterday for the first time and with the composer, who now makes his home in Larchmont, N. Y., in attendance.

At Dr. Koussevitzky's invitation the distinguished visitor left his seat and walked down the centre aisle to the stage, where he shook hands with conductor and concert master, congratulated the richly deserving orchestra and modestly acknowledged the applause of his fellow auditors. Pleasant piece; pleasant occasion.

While on the matter of applause, the unmistakable enthusiasm aroused by Haydn's Symphony suggested a reversal of values. As time goes on, Haydn's symphonies gain rather than lose in appeal. Can as much honestly be said for the more imposing symphonies of Mozart and Beethoven? This No. 88 is one of the most delightful, and boasts withal the finest slow movement of any 18th century symphony. There are, nevertheless, many other charming symphonies of Haydn which are not heard at Symphony Hall today. Surely two or three a year would not be too many.

According to the individual listener's response Dr. Koussevitzky's underscoring of "Tod und Verklaerung," his abnormally slow tempo at the beginning, his very deliberate unfolding of the close made the music more impressive, or less impressive, than it might have been in a more straightforward, less artfully contrived presentation. The general verdict was plainly one of complete and emphatic approval.

Concert Season Opened By Boston Symphony

Works of Contemporary Composer Delights Near Capacity Audience

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Dmitri Shostakovitch, the contemporary represented on last night's program, wrote his Fifth Symphony in 1937. Shostakovitch's earlier works had met with cold receptions in Russia, being denounced as reflecting bouregois tastes and betraying the cultural ideology of the Soviet. It seemed as though Shostakovitch's promising career had come to a sudden end due to this official displeasure, when his Fifth Symphony was introduced and won resounding acclaim throughout Russia. Musicians and the laity outdid one did one another praising it and thus Shostakovitch was vindicated.

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Miss Maynor had met with one success after another in competition. Someone also always [illegible] But Miss Maynor [illegible] pieces of [illegible] She took them as [illegible] that she needed [illegible] and she acted [illegible] So, when confronted [illegible] greatest test of all [illegible]

Adv Oct. 27

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By LEO GAFFNEY

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Yet perhaps more than the other Strauss tone poems, "Death and Transfiguration" is very sensitive to interpretation. One has heard it done in a manner to make it superficial. What is required is a poetic conception, complete belief in the soul of a dying man released into immortality, and in the alternately sentimental and heaven-storming character of the musical style. That is required, by the way, from both conductor and audience. This music must be felt. It cannot be rationalized.

Mr. Koussevitzky drew from the orchestra brass, wood and string sonorities that sent ecstatic chills down one's book. Those pages where death is illumined by a soul transfigured might have been a rending of heaven itself.

Mario Castelnuovo-Tedesco has a romantic dispostion though he happens to be under 50. "Cypresses" must be of especial significance to him because it is a memory of a place where he and his wife lived and where he composed much of his music—the house called Usigliano di Lari on a cypress-clad hilltop in Tuscany. He wrote "Cypresses" as a piano piece 20 years ago, and orchestrated it the same year. Last Spring, at his present home in Larchmont, N. Y., he devised a second orchestration, and it is this which is heard, for the first times anywhere, at these concerts.

Castelnuovo-Tedesco writes warmly, delicately, taking great care to make transparent the soft colors of his orchestration. In "Cypresses" is a wealth of subtle contrasts and detail, of which Mr. Koussevitzky must surely have made the most. As a descriptive idyll of miniature proportions, the work has a valid claim to attention. The composer showed his enjoyment of the performance when he strode from his seat in the hall and shook hands with the conductor.

Poor Chabrier has been relegated to so-called "popular" concerts. As if he were not entitled to a hearing on more "serious" programs now and then! His "Espana" has survived better than most of his works. The "Fantastic Bourree," originally for piano and orchestrated years ago by the great conductor, Felix Mottl, has been unjustly neglected. While of no great consequence, its sheer joyousness of rhythm and melody is irresistible. Now that Mr. Koussevitzky has revived the score, one hopes he may go on to other music of the past which may not be masterpieces but whose occasional performance will freshen the symphonic repertory. C. W. D.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 3rd regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Haydn.....Symphony in G major No. 88
Castelnuovo-Tedesco
"Cipressi" (Remembrance of the Cypresses of Usigliano di Lari)
Chabrier.....Bourree Fantasque (orchestrated by Felix Mottl
Strauss.....Tod und Verklaerung," Tone Poem Op. 24

Here was a concert of memorable performances, a thoroughly ingratiating and impressive program. The Haydn symphony is a gem, of which the brightest facet is perhaps the musette trio. Musettes, with their charming bagpipe drone, are conventionally supposed to be contrasted with gavottes; but Haydn evidently saw no reason why he should not exploit this manner in the minuet movement of a symphony.

The slow movement of this symphony is a particularly lovely largo, which Mr. Koussevitzky chose to take with great deliberation. Often this practice can spoil the classical slow movements, but in this case we felt that the conductor was completely justified by the results he obtained. On the other hand there was not the same excuse for the frenzied speed with which he whipped along the finale. Yes, the orchestra can play it thus and still maintain clarity; but it is not an artistic way of treating it.

Mr. Castelnuovo-Tedesco was in the audiance yesterday to acknowledge the cordial applause for his orchestrated piano piece, "Cipressi." The piece is a charming, if not particularly original, work. It is rather on the lush side and in that vein is certainly effective. One can readily see how it would be successful as a piano piece, and the composer has also brilliantly succeeded in this, his second orchestration of it.

It is quite incredible that Chabrier's Bourree Fantasque has not been played at these concerts in fifteen years. Unaccountably, too, it is not often heard at piano recitals; nor is the composer's Valse-Scherzo, a grand piece for a virtuoso. Felix Mottl has made a splendidly exciting piece for orchestral display, of which, needless to say, Mr. Koussevitzky took full advantage. It is a vastly attractive work, one that requires to be played with the last word in orchestral polish. You want, and we in fact got, a performance of glittering precision and a good dash of worldliness. Most conductors are so concerned with finding spiritual values in music that they are unwilling to show a cloven hoof. Mr. Koussevitzky, fortunately, had no qualms about doing the Bourree Fantasque up brown.

While we are on the subject, is it not time for reviving the same composer's "Espana"? Possibly some will object that the piece is heard too often over the radio. But we are not all radio addicts, and besides the Boston Symphony would play it so well. Moreover, Chabrier's 100th anniversary in January, 1941, would provide the occasion. Mr. Koussevitzky might also repeat the Bourree, for we do not always have so much fun at a concert.

Strauss's "Death and Transfiguration" wears better than we had thought it would. Looking up our report of it in these columns three years ago we find that we had placed it midway in Strauss's tone poems between the best and the worst and had objected that it was too similar to and not as good as "Zarathustra." On the basis of yesterday's remarkably eloquent performance we should amend that opinion. The work has more unity in conveying its spiritual mood than we had given it credit for. The "program," if taken very generally, becomes strangely moving. Even the prolonged apotheosis has point and is not as tedious as we remember it to have been. Can it be that, after many years and much ink of protest, we are about to be converted to Strauss? But no; we shall buy records of the "Heldenleben" and the "Domestica" and hold the fort a while yet!

The concert will be repeated tonight. Next week Mr. Koussevitzky will conduct Beethoven's 3rd "Leonore" Overture and Rimsky-Korsakov's "Scheherazade;" and Arthur Shepherd will conduct his own 2nd Symphony in D minor.

SYMPHONY IN SHORT PIECES

List Played One of Violent Contrasts

BY WARREN STOREY SMITH

Yesterday's Symphony Concert was one of violent contrasts. First, Haydn's generally sprightly Symphony in G major, No. 88, a pleasant novelty from Mario Castelnuovo-Tedesco, "Cipressi" (Cypresses) and the gay and witty Bouree Fantasque of Chabrier, as orchestrated by Mottl, and then, in a preternaturally solemn performance, the "Death and Transfiguration" of Strauss.

Many conductors nowadays are bolstering up a languishing repertory with transcriptions of short piano pieces. Not so Dr. Koussevitzky, who as a rule ignores such tidbits. Yesterday, however, there were two, since Mr. Castelnuovo-Tedesco's piece was his own orchestrated and then reorchestrated version of a piano composition that has enjoyed considerable vogue in its own right. The reorchestration, and a luscious one it is, was heard yesterday for the first time and with the composer, who now makes his home in Larchmont, N. Y., in attendance.

At Dr. Koussevitzky's invitation the distinguished visitor left his seat and walked down the centre aisle to the stage, where he shook hands with conductor and concert master, congratulated the richly deserving orchestra and modestly acknowledged the applause of his fellow auditors. Pleasant piece; pleasant occasion.

While on the matter of applause, the unmistakable enthusiasm aroused by Haydn's Symphony suggested a reversal of values. As time goes on, Haydn's symphonies gain rather than lose in appeal. Can as much honestly be said for the more imposing symphonies of Mozart and Beethoven? This No. 88 is one of the most delightful, and boasts withal the finest slow movement of any 18th century symphony. There are, nevertheless, many other charming symphonies of Haydn which are not heard at Symphony Hall today. Surely two or three a year would not be too many.

According to the individual listener's response Dr. Koussevitzky's underscoring of "Tod und Verklaerung," his abnormally slow tempo at the beginning, his very deliberate unfolding of the close made the music more impressive, or less impressive, than it might have been in a more straightforward, less artfully contrived presentation. The general verdict was plainly one of complete and emphatic approval.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 23 1940

21

Veteran of First Concert Recalls Early Days of Boston Symphony

Daniel Kuntz, 80, in First Violin Section 59 Years Ago in Hub Music Hall; Saw Wagner's Library at Bayreuth in 1892

By G. Y. Loveridge

Daniel Kuntz is only 80, looks more like recent 65. But he can remember a great many pleasant things and amusing things, most of which have to do with music.

He was sitting in a little room under the Metropolitan Theatre stage last night, among steam pipes and boilers, with the Boston Symphony Orchestra's fiddlers tuning up on all sides, and the bassoonists burping, and the flute players giving forth elegant trills that seemed a little odd among the cement floors and iron staircases under the stage. Daniel Kuntz, sitting on a chair that had no back and clasping his hands about a cane that is more an ornament than a necessity, began to remember.

Fifty-nine years ago, precisely, he had been on the stage of the Boston Music Hall, waiting for Georg Henschel to give the sign that would start the Boston Symphony Orchestra on its first concert. Young Daniel was in the first violin section. At that moment he wasn't a particularly good violinist, but he got to be. He played with the symphony until 1914. He played at a Bayreuth festival once, and talked to Siegfried Wagner, who showed him Richard Wagner's library. He learned to know and love the great classics under the baton of leaders like Gericke and Muck.

He remembers when the men in the orchestra used to put their fiddles on their knees and laugh at the stupid stuff that a fellow named Richard Strauss had written and that they had been asked to play. They learned to appreciate Strauss, and even Debussy and Ravel.

"That's where I stopped," Mr. Kuntz smiled. "I don't know anything about the moderns."

He guardedly found the Shostakovitch fifth, on last night's program, "interesting," but Beethoven was another matter.

"I have played and listened to his symphonies [illegible] many times," he said, his blue eyes alight "and they are as fresh and new to me now as when I first heard them. I heard the seventh on the radio last Sunday. It was beautiful. But some of these new men try to impose their own personalities on Beethoven. That does not do for men who learned Beethoven from Gericke and Muck."

He remembers Gericke particularly, who used to say, "When I stand up here at rehearsal, I have no friends in the orchestra. But after rehearsal I like you all."

And so he did like them all. If they complained that their hotel rooms were not satisfactory, he inspected them himself and saw to it that they were well accommodated.

"We had a famous horn player, Xavier Reiter," Mr. Kuntz said. "He got a beautiful tone. He had long hair down to here, down to his shoulders. Sometimes when he had played a fine passage, he would raise the horn above his head and twirl it around, like this, right in the concert."

"Well, one night he was standing on the station platform and saying out loud, 'Look at Gericke. He has the only good stateroom, And I? What do I have? Does Gericke have to play horn tomorrow? No, but I do.'

"Gericke overheard him, He came out and invited Reiter into his stateroom. And Reiter slept there all night, and Gericke sat up in the smoking-car with the men all night from Portland to Boston."

It was in 1892 that he played at Bayreuth. He met Siegfried Wagner at a reception in the home of Madame Wagner.

"The young Siegfried came up to me and said, in English, 'You are from America?' And he took me to his father's library and showed me his scores and books, and he said, 'Do you know what composers my father liked best? Gluck, Weber, and Auber.' He showed me the scores."

When Mr. Kuntz was complimented on his vigor at four-score, he laughed and remarked that his father, when 78, had appeared before five physicians, none of whom took him to be older than 65.

"They asked him what he did to live so long, and he said, 'Gentlemen, when I am hungry I eat, and when I am thirsty, I drink.' And I do the same. My father lived to be 85. I remember I sent him a five dollar bill once when the depression was on in Germany, and he got fi[illegible] million marks for it. But he could[illegible] buy breakfast with that. He wrote to me and said, 'I have lived a long time, but this is the first time I have been a millionaire.'"

As it was now about time for the concert to begin, Mr. Kuntz went upstairs to have his picture taken with Dr. Serge Koussevitzky, when the conductor should come from his dressing room. He had to wait a minute or two. He began talking to the younger men of the orchestra, who were standing about.

Quietly he reached out and took a fiddle and a bow from one of them. He put the fiddle under his chin. He began to draw the bow across the strings. The jolly face began to grin. The stocky body danced without moving.

He remembered.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 27 1940

A capacity audience of society people greeted the Boston Symphony Orchestra at the Metropolitan Theatre Tuesday evening when it presented the first concert of its season under the direction of Dr. Serge Koussevitzky.

A number of dinner parties were given before the concert.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
OCT 23 1940

They Attended Opening Concert of Symphony

PHOTOGRAPHED LAST EVENING as they arrived at the Metropolitan Theatre to attend the opening concert of the 60th season of the Boston Symphony Orchestra in this city were (above) Mr. and Mrs. Ashbell T. Wall, Jr., and (left photo) Mrs. Louis M. Ream and her daughter, Miss Janet Thresher.

This Clipping From
CLEVELAND, OHIO
NEWS
OCT 29 1940

Boston to Hear Dr. Shepherd's Work Friday

DR. ARTHUR SHEPHERD, distinguished composer and musician, head of the division of music at Western Reserve University, will direct his Second Symphony in D Minor as guest conductor of the Boston Symphony Orchestra this week.

DR. ARTHUR SHEPHERD

Dr. Shepherd thus achieves a goal that long has been his ambition. He was brought up musically in the effulgent glow of this great Koussevitzky instrumental group. He received his early training at the New England Conservatory in Boston, where later he became a [illegible]

Now he has been invited by Dr. Serge Koussevitzky to direct the Shepherd Second Symphony with the Boston Symphony Friday afternoon and Saturday evening. This notable modern score was given its premiere by the Cleveland Orchestra in Severance Hall last March, with Dr. Shepherd driecting.

Dr. Koussevitzky will open the Boston program with the Beethoven Leonore Overture No. 3 and close it with the Rimsky-Korsakoff "Scheherezade" suite. The Cleveland Orchestra has performed half a dozen or more of Dr. Shepherd's compositions, including the premiere of his First Symphony, "Horizons," tonal pictures of the West.

THIS CLIPPING FROM

ROCKLAND, ME
COURIER
10/29/40

REALM OF MUSIC

by Gladys St. Clair Heistad

OCTOBER 23, 1940

The Boston Symphony Orchestra, which Oscar Levant in his "Smattering of Ignorance" terms as the greatest orchestra in the world today, opened its 6th season on Oct. 11, with Dr. Serge Koussevitzky conducting. A handsome brochure used for the occasion commemorated these six decades of continuous activity, and recalled the days of 1881 when Boston citizens waited all night in a long queue for their season tickets, and season tickets were auctioned to the highest bidder. A facsimile of the dedicatory program of Symphony Hall on the evening of Oct. 15, 1900, when Beethoven's "Missa Solemnis" was performed under the baton of Wilhelm Gericke, was also of documentary interest.

In observance of the orchestra's 60th birthday, there is an exhibition on view in the First Balcony Gallery of Symphony Hall, which presents a graphic review of the history of the orchestra. The 60 years of the organization's growth is traced through photographs, programs, and newspaper clippings, beginning with a complete picture of the original group of players under George Henschel set against the heroic statue of Beethoven and the huge organ of the old Music Hall.

Dr. Koussevitzky, who now enters his 17th consecutive season, promises a number of revivals pertinent to the anniversary season, as well as new music of significance in addition to the more familiar classics in the orchestral repertoire. Among the composers whose new works will be heard are Roy Harris, Paul Hindemith, Igor Stravinsky, and Benjamin Britten. While the list of soloists is still incomplete, it is known that Vladimir Horowitz, pianist, will return after an absence of ten years, to be heard in the Rachmaninoff Third Piano Concerto which marked his Boston debut with the orchestra. The 60th season extends from Oct. 11 to May 3—or 24 Friday afternoon and Saturday evening concerts, six Monday evenings and Tuesday afternoons, two Pension Fund Concerts, and six Youth Concerts. Many out-of-town concerts are also scheduled. This season Mr. Vondrak of the contra-bass section since 1925 has resigned, and Willis Page has joined that section. The name of Paul Tortelliet is also absent from the list of 'cello players. When last heard from he was in France for military duty. Otherwise the orchestra begins its season with ranks intact.

THIS CLIPPING FROM

BROOKLINE, MASS
CHRONICLE
10/31/40

Sketch Of Koussevitzky In "Current Biography"

Among the celebrities discussed in the November issue of "Current Biography," monthly publication of the H. W. Wilson Company, is Serge Koussevitzky of Brookline, conductor of the Boston Symphony Orchestra and widely-known leader in the musical world. The article gives a complete sketch of his life and work and characterizes him as "the number one full-time conductor in the United States and a champion of modern music who has brought to the American public favorites about whom little was known." The magazine is devoted to biographies of outstanding men and women all over the world and copies are available at the Public Library.

Boston Symphony Celebrates Its 59th Birthday

Only Living Member, Daniel Kuntz, Recalls First Concert in 1881

The Boston Symphony Orchestra was 59 years old yesterday. While there was no birthday cake, conductor Serge Koussevitzky and the 110 players observed the occasion on the stage of Symphony Hall at the morning rehearsal.

When Mr. Koussevitzky appeared to begin work on this week's program he was accompanied by a short, white-haired and smiling man who probably has the best memory of all the years of the orchestra. That man is Daniel Kuntz, the only surviving member of the original Boston Symphony, for 33 years a violinist until he retired in 1914. Mr. Kuntz remembers well the first Boston Symphony concert in the now-vanished Music Hall, on Saturday evening, Oct. 22, 1881.

Mr. Kuntz was introduced to the orchestra by Mr. Koussevitzky, applauded by all, and then made a little speech. Then all stood for a moment of silence in memory of the orchestra's beneficent founder, Maj. Henry Lee Higginson.

More celebration came during the rehearsal's intermission. The whole cast of "Life With Father" came over from the Repertory Theatre across the street, dressed in the costumes of the 1880's which they wear in the Clarence Day play. Father (Louis Calhern), Mother (Dorothy Gish) and the whole red-headed family were there, down to little Harlan (Richard Tyler Howell), with his fiddle case tucked under his arm.

Up to the conductor's room they marched, to have pictures taken with Mr. Koussevitzky and Mr. Kuntz. Then out to the balcony where they listened to part of the rehearsal.

Back in 1881 the first audiences to hear the Boston Symphony must have looked a good deal like this "family," with its bonnets, bustles, top hats and frock coats.

Cast of "Father" at Symphony Rehearsal

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The atmosphere of Boston's first symphony concert, 60 years ago, was recreated at Symphony hall by the "Life With Father" folk in their costumes of the 1880's. The occasion was the 60th anniversary of America's most famous musical organization.

Present also, and perhaps the most attentive listener among the guests, was Daniel Kuntz, a member of the original orchestra which played at the opening concert, back in the days when Father really lived and roared in his brownstone mansion on Madison Avenue.

Compliments will be returned on Thursday evening when Dr. Koussevitsky plans to attend "Life With Father" at the Civic Repertory Theater across the street from Symphony hall.

Herald Oct

'Life With Father' Stars at Symphony's Birthday

Globe

COSTUMES REMINISCENT OF FIRST PERFORMANCE IN 1881

Left to Right—Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Dorothy Gish, Richard Tyler Howell and Louis Calhern of "Life With Father" cast, and Daniel Kuntz, only living member of original Boston Symphony.

Herald Oct 29

MUSIC

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Monday Concert

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Haydn.....Symuhony in G major, No. 88
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Perhaps it is a small matter to be concerned, at a time when the symphony does leave such a telling effect, with an attempt to place everything in its category. Yet it seems to us that the two inner movements contain the heart and soul of this work, for all the effectiveness and impact of the final movement. Nor can we refrain from pointing to the many moments of tedium. Nevertheless, under Mr. Koussevitsky's almost devout approach, which in itself could convince us that "Tiger Rag" is a sublime composition, the symphony rose to expressive heights quite beyond the powers of description. One does, in fact, feel almost conscience stricken even remotely to suggest that he was not quite swept away by the symphony.

On the other hand performance of the Haydn symphony so perfectly achieved that happy state that virtually any composition coming after would be an anti-climax. A miracle of grace and clarity, of flawless taste and accomplishment, it emerged as a monument to the conductor's interpretative art. The symphony itself is certainly one of Haydn's loveliest; one could almost welcome being tossed into the nearest gutter if shouting approval between movements would bring repetition.

The Gluck overture was a happy choice to begin the concert. Familiar, yet not by any means overdone, it is a serenely beautiful composition. Although considerable controversy has arisen in recent times over Wagner's tampering with Gluck's opera, his coda to the overture is inspired. This concert will be repeated this afternoon at 3 P. M.

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R. F. K., Jr.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
OCT 27 1940

Boston Symphony Founded in 1881

Anniversary Booklet Briefly Reviews Development of Orchestra Since Organization by Henry L. Higginson in March, 1881 — Notes 'General Disruptive Conditions' Threatening Pursuit of Music

WITH THE approach of the 60th anniversary of the Boston Symphony orchestra's founding (March, 1881), a modest booklet describing the evolution of the orchestra into a world-famous musical organization has been issued.

If the founder, Henry L. Higginson, were living today, the booklet suggests, he would recognize the orchestra as fundamentally his own, "as the consistent outgrowth of his early imaginings and his long endeavors."

There is no direct reference to the threats of James Petrillo, president of the A. F. L. musicians' union, to put the Boston Symphony "out of business." It is stated, however, that the determination of Boston citizens of 1881 "who waited all night in a queue for their season tickets" to "experience beauty at its highest" is still strong in spite of "general disruptive conditions" that "threaten the peaceable pursuit of music." That is the only portion which may be remotely considered to refer to union difficulties. It may also, of course, refer to the second World war.

Reviewing briefly the history of the orchestra, the booklet relates how Mr Higginson as a music student in Vienna in 1860 was impressed with the beauty of Beethoven, Schubert or Haydn as performed by a highly expert orchestra. Later when he had achieved business success, he organized and established a symphony orchestra in Boston. Georg Henschel, a young singer, composer and conductor, was brought from England.

Two years later, Wilhelm Gericke, "meticulous and exacting," became the leader. Then came Arthur Nikisch at the age of 34, "a Hungarian whose conducting at Leipzig had been attracting attention." He found the orchestra a highly expert instrument ready for rhapsodic uses. Emil Paur, successor of Nikisch at the Opera in Leipzig, succeeded him as conductor of the Boston Symphony. His five years in Boston were notable for a successful promotion of such new and debatable composers as Richard Strauss.

Mr Gericke returned in 1898 and a critic observed, "It is still Mr Gericke's orchestra." When he left in 1906 a new Symphony hall had been built and the orchestra had "reached an impressive degree of proficiency."

Mr Higginson secured Karl Muck, conductor at the Royal Opera in Berlin but he was recalled after two years and from 1908 to 1912 the orchestra was conducted by Max Fiedler. Dr Muck, however, was permitted by his government to return.

In 1918, Mr Higginson asked Judge Frederick P. Cabot, as president of the board of trustees, to assume responsibility of the orchestra and a relatively small number of patrons began to contribute toward maintenance. The organization of the Friends of the Orchestra has placed that charge in the hands of a large and growing portion of those who attend the concerts and consider them indispensable.

The trustees engaged Henri Rabaud, distinguished Parisian composer. Then Pierre Monteux of the Metropolitan Opera company came to Boston to become the orchestra's second French conductor.

In 1924 Serge Koussevitzky, the present leader who has brought the orchestra to new musical hights, came to America. At his first concerts, he manifested his "extraordinary courage and brilliance," revealed that he was a "musician of sensitive sympathy and emotional penetration."

"The Russian composer has become an American composer and while identifying himself with an orchestra such as he had never had before, he has realized the most illustrious years of his career. While bringing a new eloquence to the classical portion of the repertory, he has enlarged it as well. The musical trends of our own time he has so closely and sympathetically followed that the concerts have become the point of those 'first performances' which have since proved really important."

The booklet concludes, "It is not enough that Koussevitzky has brought the orchestra to a tonal richness, a brilliance of virtuosity and a warmth of response quite beyond compare. Koussevitzky looks always to a more complete capturing of beauty. To a great artist in the fullness of his day, his art is always an adventure, a new testing."

Prelude to Organization

Limitation of space prevented this memorial pamphlet from paying full tribute to the organizational genius and high purpose of Henry L. Higginson, the founder. To appreciate his accomplishment in giving Boston an orchestra that is now one of the world's greatest, it must be remembered that Boston in the first half of the 19th century was a barren field as far as music was concerned. M. S. DeWolfe Howe in his study of the orchestra on the occasion of its 50th anniversary cites the formation of the Handel and Haydn society in 1851, the Musical Institute of Boston in 1837 and the Boston Academy of Music in 1840.

In a program note written toward the close of the century William F. Apthorp recalled: "At one of the public afternoon rehearsals (during his boyhood), all seats on the floor of the Music hall had been taken up and the small audience occupied the galleries. There used to be no printed programs but Bergmann, leader of the Germanians, would announce the several numbers viva voce—often in the most remarkable English. One of the numbers on the occasion I now speak of was the 'Railway Galop' — composer forgotten — during the playing of which a little mock steam-engine kept scooting about on the floor of the hall with black cotton wool smoke coming out of the funnel."

The Music hall had been built in 1852 and Musical Fund society concerts continued to 1855. In 1856 Philharmonic society concerts began and after the Civil war the Harvard Musical association inaugurated a series of concerts that did not end until the Boston Symphony concerts had been firmly established.

The beginnings of the Boston Symphony can, in a way, be traced to the failure of Mr Higginson's eyesight during his freshman year at Harvard. He was forced to leave the university and chose travel. He eventually arrived in Vienna and stayed there for four years, studying music.

"What he brought back with him," observes Mr Howe, from whose book this material has been taken, "cannot well be measured in concrete terms." It was not the technical mastery of voice, piano or composition which might have served as a starting point of a professional career in music. It was rather the broader apprehension of what music might mean to an individual and to a community, even to a nation. It was also an intense patriotism nourished as patriotism often is by absence from home and a strong sense of the responsibility resting upon every one to give what he best can to the world in which he lives."

In his own statement of his purpose in bringing the orchestra into being, Mr Higginson wrote: "My original scheme was this: To hire an orchestra of 60 men and a conductor, paying them all by the year, reserving to myself the right to all their time needed for rehearsals and for concerts and allowing them to give lessons when they had time; to give in Boston as many serious concerts of classical music as were wanted and also give at other times and more especially in the summer, concerts of a lighter kind of music, in which should be included good dance music; to do the same in neighboring towns and cities as far as is practicable but certainly to give Harvard university all she needs in this line; to keep the prices low always and especially where lighter concerts are in question, because to them may come the poorer people, 50 cents and 25 cents being the measure of the prices. Such was the aim and the cost presented itself thus: Sixty men at $1500 plus $3000 for the conductor and $7000 for other men equaling $100,000."

On March 30, 1881, Mr Higginson announced the formation of the orchestra in a carefully worded statement that began: "Notwithstanding the development of musical taste in Boston, we have never yet possessed a full permanent orchestra offering the best music at low prices, such as may be found in all the large European cities or even in the smaller musical centers of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere."

The newspapers were not entirely convinced that a permanent organization could be effected in view of past failures and musicians rebelled against the idea of playing under only one conductor. But on Saturday, October 22, 1881, the first concert was presented with Georg Henschel conducting. The program: Overture, Op. 124, "Dedication of the House," by Beethoven; Air (Orpheus) by Gluck; Symphony in B flat by Haydn; Ballet Music (Rosamunde) by Schubert; Scena (Odysseus) by Max Bruch and Festival Overture by Weber. The soloist was Miss Annie Louise Cary.

THIS CLIPPING FROM
BRIDGEPORT, CONN
POST
10/30/40

Harold Bauer, Pianist, to Play For Danbury Music Club Nov. 6

HAROLD BAUER

British-Born Artist Began Concert Career as Violinist.

The Danbury Music club will present Harold Bauer, gifted pianist, in a concert in Danbury next Wednesday evening. The concert will be the first of a series of four, to which holders of Wednesday Afternoon Musical club series tickets have been invited through a reciprocity agreement between the two clubs.

Mr. Bauer was born into an intensely musical English family, of which each member played some instrument. When he was five, he entered upon his musical career, dividing his enthusiasm between piano and violin. He was a child prodigy and at ten, he made his debut with an orchestra. Later he tourned England as a violin virtuoso.

Accepting a call for a tour of Russia as assisting violinist to a singer changed the course of Mr. Bauer's musical career. When the little concert company arrived in St. Petersburg, the death of the Czar threw the court into mourning, and no concerts were allowed in the principal cities. They had to fall back on the small towns, where no accompanist was available, making it necessary for Mr. Bauer to fill out the program with piano solos. At the end of the tour he found it difficult to persuade people that he was not a pianist. Even Paderewski told him he was one.

Gives Up Violin

Mr. Bauer set himself to serious study, giving himself three years in which to attain his purpose. His two appearances with orchestra in Madrid just before the three years were up reassured him. He was acclaimed as a pianist and the violin was laid aside.

His first appearance in America was in 1900, when at the invitation of Wilhelm Gericke, conductor of the Boston Symphony, he came to this country to appear as soloist with that orchestra. Every two years thereafter until his world tour in 1914, he toured this country. Eventually he made his home in New York and in 1921 became an American citizen. In 1918, he founded the Beethoven association.

The dates of the other three concerts which may be heard in Danbury by subscribers to the Wednesday Afternoon Musical Club as follows:

Dec. 8 ..... Don Cossack Chorus
March 12 ..... Nino Martini
April 23 ..... Maria Gamparelli

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Monday evening-Tuesday afternoon series of six concerts by the Boston Symphony began last night at Symphony Hall. Serge Koussevitzky conducted Gluck's grave, majestic Overture to "Iphigenia in Aulis"; Haydn's pert Symphony in G Major, No. 88, and the descriptive "London Symphony" of Vaughan Williams.

A near capacity audience was obviously deeply impressed by the "London Symphony" which closed the program. After the last faint note subsided, there followed an awed, momentarily complete silence —and then a torrent of applause.

Under the inspired, probing baton of Dr. Koussevitzky, the tragic proportions of the symphony were raised to full height. The music penetrated, sounding like a prophetic elegy for a great city whose throbbing soul is laid bare.

There are pages of this work where the tragedy seems excessive, lachrymose and burdening. But they are few. The allegro of the first movement is robust with teeming life and the hurly-burly of the city. And the second (lento) is foggy and melancholy as only London can be. The fleeting images, the musical vignettes inherent in the third movement (scherzo) are not easily remembered. But the listener is left with the definite impression that he has heard music of consequence. Then the symphony ends on the tragic note so powerful as to be overwhelming.

The Gluck Overture, with the ending devised by Richard Wagner (since it originally led immediately into the first act of the opera), began the program on a serious plane. The reading was exact, though weighty.

The evening's humorous note was to be found in the delightful Haydn Symphony. Brisk, precise and bracing, it was varied in temper and light but not flippant. The second movement was gorgeously rich while the minuetto reminded one of a stately dowager dancing with a twinkle in her eye. The main theme of the finale was, as Sir Donald Tovey described it, an "exquisitely bred kitten."

The next two concerts in this series will be given Dec. 2 and 3, when Paul Makovsky will be violin sololist.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY
OCT 30 1940

Boston Symphony Tuesday Concert

Program Assembled From This Season's Works Polished for Commutors

The first of the monthly paired Monday evening, Tuesday afternoon concerts of the Boston Symphony Orchestra offered this week Gluck's overture to "Iphigenia in Aulis," Haydn's Symphony in G major, No. 88 and Vaughan Williams' "A London Symphony." The program was assembled from preceding Friday-Saturday concerts and the Cambridge Thursday of this season. It is considered that the audiences for these monthly programs hear the Boston Symphony at its best, since it has had opportunity to polish its performances to the demanding objectives of Dr. Koussevitzky.

Originally leading immediately into the opera, the Gluck overture, which we are told was completed for concert use by Richard Wagner, showed no trace of his style. The great music drama composer exercised taste and discretion in following Gluck's ideas.

This classical work based on Racine's drama has a simplicity in its structure that gives it nobility. We are chiefly stimulated by the knowledge, derived from Mr. Burk's estimable notes, that Marie Antoinette, a pupil in her native Vienna of Gluck, gave the opera the cachet of her approval from her box at the opening performance in Paris.

Less severe, more naive than the Greek story, the Haydn charmed by its Allegro that ran the gamut of joy up and down, in varying approach, breaking out even into one delicious passage on Mr. Laurent's flute. The churchly Largo, the interesting trio to the Menuetto and the brilliant speed of the final Allegro came in unbuttoned contrast.

Hearing the "London Symphony" again within two weeks, one is inclined to agree with the general trend of Boston critics, during its present tenure at Symphony Hall, that fancy or sympathetic reaction may freely be exercised. The Thames in a quiet hour is there, the bustle and the atmosphere of districts, vagrant characteristics and the stroke of Big Ben on harp or glockenspiel. But though one music reviewer may express dislike of the alla marcia, it may seem to another that this section perfectly conveys the frustration of a multitude of tramping, weary feet on the London pave. The great confusions of the last movement one in the audience was heard to say made her sad. In this monstrous stir one could read the bombing of today, were it not that Vaughan Williams wrote before the earlier World War. However, we accept his tone poem of London because of its rare restraint in modern idiom, its fine tonal effects. As when hearing Richard Strauss, one can conclude, "Never mind what he is telling us; the tonal web is gracious, moving and absorbing."

In passing comment, it was noted that there were a number of seats available in the back row side of the first balcony, desirable for transient patrons we would be happy to see from this city, for our support should go to the great orchestra so near at hand. Tuesday afternoon they call Commuters' Day. It was way back in 1881 that Mrs. Jack Gardner made the front pages (as per exhibit in the foyer cases) by paying between three and four hundred dollars for her seat. In humbler way, there is now eager interest in the Boston Symphony. Two school teachers from Fairhaven, unable by the N. Y., N. H. and H. recent curtailment of passenger service, to attend the Monday evening concerts by train either way, have arranged to give a local musician what would have been their railroad fare; from this sum the musician has secured an inexpensive seat for the concerts and will drive them for this season.

A. C. B.

Symphonic Novelty for Week-End Concerts—

Arthur Shepherd to Direct His Symphony in D Minor

By Winthrop P. Tryon

There goes before the Boston Symphony public for judgment this week Arthur Shepherd's Symphony No. 2 in D minor, with Mr. Shepherd himself conducting. It is the story, familiar in Symphony Hall, of a music instructor coming out of the classroom and presenting himself in the character of composer; and unless matters take a different course from the usual one, he will be found by many of his hearers a man of scholarship whose work bears the academic mark. That, by testimony of Daniel Gregory Mason, another professor who composes, is an inevitable outcome. A pedagogue, in other words, cannot, according to a certain run of corridor opinion, be a showman; he may know all about counterpoint, but he wants the knack of preparing an exhibition for the orchestral platform.

That there is nothing whatever in the charge appears the moment we consider the careers of composers, most of whom, first or last, have taught in school or in studio, and who invariably have strong academic associations and predilections; for otherwise they would not be composers at all.

* * *

Again, when a composer takes the baton and directs a performance of his own music, he is found by a listener here and another there to be unequal to the task. Yet when that happens, it is most likely not because he is a composer, but because he has not given himself over to the career of conducting and necessarily evinces lack of skill in comparison with the man who has.

As for Mr. Shepherd, composing, indeed, has been an essential element of his activity; and if the quantity of his output measures up rather small, the quality of it gives no impression of mere casualness. His composing is an essential part of him, rather than something incidental to other pursuits. Conducting, too, is right in his line; for he has assisted at concerts of the Cleveland Orchestra as conductor, and he has made a record well enough known as leader of choral performances in Boston.

One thing about this Symphony in D minor of his, which even a hurried look at the manuscript score discloses, is that it stands on a secure foundation of string harmony; and not only on the support of sound, but also on that of character of the parts. First violins, second violins, violas, and celli all have individual roles, and they possess an interest for the players as well as an appeal to listeners. A firm "quartet" underlies the symphony. Then, the overlay of brasses and woods, by clear evidence of the score, calls out the best powers of the executants, without putting them to technical confusion.

* * *

A symphony, take it as a whole, consists of endless bowings and fingerings, blowings, tappings, and pluckings. And still, in the face of so much, there can stick out a single note, an uncommon tone relation, an ear-arresting sound, that will make the piece in which it occurs memorable to a listener over years. Such a note occurs in the midst of this revelation of Mr. Shepherd's talent. Nor, as chances, does Mr. Shepherd himself invent the note; for by his own avowal he borrows it. In the Scherzo of the symphony, which is the third movement, he introduces a cowboy tune, a melody of the "vaquero" order, which he picked up out West. This is no matter, mind you, of a scholar's summer vacation research. The boy, Arthur Shepherd, was brought up in Idaho, and he remembers songs he heard in his early association with cattlemen. This particular air, like many things sung on the range, is really nothing in particular at all except for this one note; and that, not in name but in effect, is very particular indeed. The time starts and goes on in a commonplace way and in the very commonplace key of F, until it strikes a point where the singer seems to think he has made a mistake; and he violently, on an accent, changes A to A flat, converting major to minor.

That is nothing at all as a musical device; but here it is something else than a device. It is a inspiration, or perhaps a fancy, a freak.

Or is it a pistol shot? It is anything you please, but it makes an impression in this work. It could reasonably enough make an audience want to have the whole symphony repeated some day.

This Clipping From
CHICAGO, ILL.
TRIBUNE

NOV 3 - 1940

Boston Symphony

The Boston Symphony orchestra opened the new season recently under its renowned conductor, Serge Koussevitzky, offering on the first program Ralph Vaughan Williams' "London" Symphony and Beethoven's Fifth Symphony. During the season Dr. Koussevitzky will be relieved by two guest conductors, Igor Stravinsky and Desire Defauw, now a refugee from Belgium. Three composers will appear on as many programs to direct performances of their own works: Darius Milhaud, Arthur Shepherd, and Eugene Goossens. Boston will hear for the first time Roy Harris' new "Folk Song" Symphony, both a new symphony and a cello concerto by Paul Hindemith and Villa-Lobos' Choros 10. Dr. Koussevitzky will revive several compositions for his audiences, notably Beethoven's Ninth Symphony, Gustav Mahler's Second, Schumann's "Rhenish" Symphony, Berlioz's "Romeo and Juliet" Symphony, Bruckner's Eighth, and Tschaikowsky's "Manfred" Symphony. He will also conduct for the first time in Boston Shostakovich's Fifth Symphony.

Boston Symphony Concert

C.S.M. Nov 2

The Arts in Boston

The Boston Symphony Orchestra is honoring at this week's pair of concerts a distinguished American musician, Arthur Shepherd, by presenting, under the baton of the composer, his Symphony No. 2 in D minor.

Mr. Shepherd was born in Idaho, musically educated in Boston, where he has also taught, was for some years assistant conductor of the Cleveland Symphony Orchestra, and is presently head of the music division of Western Reserve University, in Cleveland. A prolific composer, Mr. Shepherd has been represented previously on the Boston Symphony programs only by his Fantasy for piano and orchestra, introduced by Pierre Monteux in 1921, with Heinrich Gebhard as soloist.

This Symphony in D minor is a scholarly work which reveals its author's mastery of classical form, his familiarity with orchestral sonorities, and his ability to write a complex score transparently. On a first hearing, the most immediately effective section seemed to be the Scherzo, which abounds in lively rhythms and musical wit. The theme of the Trio, said to be a Mexican cowboy song, is of an odd and not very appealing shape. There is an interesting and well worked-out fugal section in the Finale. The composer conducted unobtrusively but effectively. The work was cordially received by the Friday afternoon audience.

The other items of the program were Beethoven's Third "Leonore" Overture, which received under Dr. Koussevitzky's direction the usual highly dramatic performance, and Rimsky-Korsakoff's "Schéhérazade" Suite.

L. A. S.

THIS CLIPPING FROM
MORRISTOWN, N. J.
DAILY RECORD
NOV 1 - 1940

Maestro 'Sneaks' In

Though it was advertised that only a small group of Boston Symphony orchestra musicians would appear with Lily Pons in a benefit concert for four French war societies, in Boston, the entire 110-man orchestra answered the curtain—plus an extra man. He was Pop Concert Conductor Arthur Fiedler, former orchestra member, who said he "sneaked in to do my bit on the viola."

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

NOV 3 - 1940

Tickets Go Quickly

The Berkshire Symphonic festival already has received more than 1,000 subscriptions for the nine concerts to be given at Stockbridge next August by the Boston Symphony orchestra under Serge Koussevitsky. Subscription sales will continue until June 30, or until such time before then that 5,400 subscriptions have been received. After that, tickets for single performances will be on sale. Attendance for the 1940 festival totalled 68,839.

THIS CLIPPING FROM
STILLWATER, OKLA.
PRESS

NOV 3 - 1940

This Clipping From
WHEELING, W. VA.
NEWS-REGISTER
NOV 3 - 1940

THIS CLIPPING FROM
MIDDLETOWN, CONN.
PRESS

NOV 2 - 1940

This Clipping From
ROANOKE, VA.
TIMES

NOV 3 - 1940

THIS CLIPPING FROM
TAMPA BULLETIN
TAMPA, FLA
11/2/40

In Toronto, Miss Ford heard the music of scores of famous singers and players, among whom was Dorothy Maynor, brilliant Negro coloratura soprano, who was discovered by Serge Koussevitzky, director of the Boston Symphony orchestra. She frequently heard programs played by internationally-known symphony orchestras.

This Clipping From
BILLINGS, MONT.
MORNING GAZETTE

NOV 3 - 1940

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TROY, N. Y.
OBSERVER & BUDGET
NOV 3 - 1940

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SOUTH BEND, IND.
TRIBUNE
NOV 3 - 1940

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MUNCIE, IND.
STAR

NOV 3 - 1940

This Clipping From
DAVENPORT, IA.
DEMOCRAT-LEADER

NOV 3 - 1940

This Clipping From
BEAUMONT, TEX.
JOURNAL

NOV 1 - 1940

THIS CLIPPING FROM
BRADFORD, PA.
STAR RECORD

NOV 1 - 1940

This Clipping From
GALVESTON, TEX.
TRIBUNE

NOV 1 - 1940

This Clipping From
PROVIDENCE, R. I.
BULLETIN

NOV 2 - 1940

Desire Defauw, eminent Belgian musician, will conduct the Boston Symphony Orchestra in its next concert here, Nov. 26 in Metropolitan Theatre.

The program:

Franck—Le Chasseur Maudit," Symphonic Poem

Gretry—Suite from the Ballet, "Cephale et Procris"

I. Tambourin
II. Menuet ("The Numphs of Diana")
III. Gigue

deFalla—Dances from the Ballet, "El Sombrero de tres picos"

I. The Neighbors
II. Dance of the Miller
III. Finale Dance

Beethoven—Symphony No. 7 in A-major, Opus 92

TOP O' THE MORNING

By GEORGE RYAN

Ever the Same

El conductors are being instructed in how to pronounce distinctly and correctly all the station names in the new Huntington avenue subway.—News Item.

Yes, let enunciation sound
Receive indorsement underground,
For oftentimes its niceties
Are subject to neglect;
And let no tonal faults distress
Our minds with verbal sloppiness.
Let's have one place where all the rules
Are treated with respect.

And where's a better spot to teach
The excellence of dulcet speech
Than there beneath that hallowed shrine
Where Music holds her sway?
So, there, let syllables ring out
In harmony that brooks no doubt,
But, oh, thereafter let it go
At that, I humbly pray.

And let us, as we stroll above,
Be loyal to an ancient love
And use the good, old, homespun term,
Endeared beyond recall
By custom and the weight of years
To Boston and to Boston ears,
And let unpolished tongues acclaim
Our dear, old Simpney Hall!

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The fourth concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Overture to "Leonore" No. 3 Op. 72 ..... Beethoven
Symphony No. 2 in D minor ..... Shepherd
Symphonic Suite, "Scheherazade" Op. 35 ..... Rimsky-Korsakov

We fear that the cause of the American composer has been dealt a grievous blow by the performance yesterday of Arthur Shepherd's singularly uninteresting symphony. Correct, but tedious to a degree, it may make the public shy away from other American works. Doubtless the score looks well, with no uncouth errors or untidy details. The proper forms are there for all to see and study. It might, indeed, be a model of what a symphony should look like on paper. But as sound in the concert hall it is just plain dull.

During the intermission a friend reminded us of Roy Campbell's epigram on certain South African poets, which exactly applies to symphonies of this type:

"You praise the firm restraint with which they write.
I'm with you there of course.
They use the bridle and the curb all right;
But where's the bloody horse?"

Now there is not much for criticism to do about such music except, rather unkindly, to hit it over the head. You cannot criticize academic music any more than you can get up a violent literary discussion over a text-book of geometry. In the class-room though, this symphony might serve some purpose of analysis. There was just one movement which emerged for a moment from the uniform surroundings of the whole work. The scherzo started off well, and our hopes were raised—only to be dashed by the trio and its common little "Mexican cowboy song."

Mr. Shepherd doctored this wretched tune with all his might by the accepted methods of augmentation, diminution and inversion. (Or so it seemed.) But in the end you could only see that he was making a mountain out of a molehill. This symphony had better have been left in the library.

Two magnificent performances preceded and followed the new composition. Beethoven's third "Lenore" Overture was superbly read by Mr. Koussevitzky. It was dramatic, but never hysterical. We can hardly remember a more beautiful performance.

Fully as astonishing in its interpretation was Rimsky-Korsakov's "Scheherazade." This is a work in which the virtuosity of the orchestral soloists is put to a fearful test. The greatest conductors with a less than perfect orchestra could not make it go; and hence do all musicians shudder when, perchance, they have to hear it in the ballet. Yesterday, it came off splendidly. It was, in fact, a breath-taking performance. Mr. Burgin handled the solo violin part with his customary skill. Among all the other soloists we should like at least to call attention to Mr. Allard's marvelous playing of the bassoon part.

We wish that it were the custom to hear "Scheherazade" without the handicap of even the program on the title page. It is enough to know that this is an oriental tale. With that in mind we can take pleasure in the wonderful orchestration, the luscious harmonic effects, the ingenuity with which Rimsky-Korsakov has given variety to so little thematic material. "Scheherazade" in an interpretation such as Mr. Koussevitzky and the orchestra brought to it yesterday is one of the listening experiences of a life-time.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Arthur Shepherd conducted the first Boston performance of his Second Symphony at the concert of the Boston Symphony Orchestra yesterday afternoon. The remainder of the program was conducted by Serge Koussevitzky; it began with the "Leonore" Overture No. 3 of Beethoven, and ended with the symphonic suite, "Scheherazade," by Rimsky-Korsakoff.

Mr. Shepherd's rather weighty and academic work was composed two years ago, and was first presented, under his direction, at Cleveland last March. It is the second of his compositions to be heard at Boston Symphony concerts, his Fantasy for piano and orchestra having been done by Mr. Monteux back in 1921.

So far as idiom and sheer sound go, the Second Symphony is pleasant enough. It is big and it is also long, probably too long for the average listener. The first movement starts off in arresting fashion, and for a time is both interesting and absorbing. Yet the repetition in all four movements, the uniform heaviness of the orchestration, leave on the whole an impression of dullness. If the score were to be shortened, more contrast of color and dynamics provided, the Symphony would probably be much improved.

Mr. Shepherd's idiom leans to conservatism, and at the same time shows its contemporary origin in certain harmonic modernities. Like other composers of the day, Mr. Shepherd has evidently been influenced by Sibelius—particularly the short, staccato, reiterated figures for the woodwind instruments that are an important part of the Finnish composer's way of writing. This is not, however, to call the Shepherd work unoriginal, because certain pages suggest, in a way elusive of description, that their creator is American. Conversely, the score is definitely eclectic. Mr. Shepherd was well received, but exceptional enthusiasm cannot be claimed either for performance or work.

Mr. Koussevitzky's interpretation—and it was a brilliant, personal interpretation—of Beethoven's great Overture, was very exciting. By taking the first part very slowly and softly he builds up a feeling of tension that must find release by means of a formidably swift pace and overwhelming sonorities at the end. Those who wish may differ about the classical accuracy of such a reading. But only pedants will deny its vivid effect.

"Scheherazade" was equally thrilling in those pages where the Sultana is telling of grandiose adventure, as when the ship founders upon the rock. Elsewhere the feeling of Oriental fantasy and romance was admirably sustained.

Mr. Koussevitzky has made this work particularly his own. Is there any other conductor who could do it with so much poetry and magnificence? In view of this triumphant mastery, it is not difficult to overlook the fact that some pages were noisier and faster than they needed to be. What one remembers most was the coruscating tone, the magically exact and spectacular playing of a great orchestra guided by one whose re-creative powers are a form of genius. C. W. D.

This Clipping From
HARTFORD, CONN. COURANT
NOV 7 - 1940

Paderewski Arrives, Met by Fr. Bojnowski

New York, Nov. 6.—(AP.)—Ignace Jan Paderewski, at 80, has left Europe because "I simply could not stand it any more."

The white-haired pianist who was president of Poland that came into being after the first World War arrived today on the American Export Liner Excambion.

"All my life I lived as a free man," said Paderewski, on his return to this country, where he has had 19 triumphal tours.

"I was used to giving a frank expression of my art, to my thoughts and to my feelings. I considered it as my right and as my duty. Not desiring that anybody deprive me of my rights, or interfere with my duty, I decided to leave Europe."

Paderewski is president of the Council of the Polish Government in exile. He has lived in Switzerland in recent years, when not on tour.

The pianist was met by a group of prominent Polish-Americans, including the Rt. Rev. Monsignors Joseph Dworzak of Yonkers, N. Y., and Lucyan Bojnowski of New Britain, Conn.; and Dr. B. L. Smykowski of Bridgeport, Conn.

Another passenger was Nadia Boulanger, noted French musical conductor, the first woman to lead the London Philharmonic and Boston Symphony orchestras, who was on her way from Vichy to teach at the Long School of Music in Cambridge.

NEW MUSIC BY SYMPHONY

Shepherd's Work in D Minor Given Performance

BY WARREN STOREY SMITH

The past fared better than the present at yesterday afternoon's Symphony Concert, in which Arthur Shepherd's Symphony in D minor came between Beethoven's Third "Leonore" Overture and Rimsky-Korsakov's "Scherezarade." Returning to the city that knew him for many years as teacher, Mr. Shepherd conducted this local premiere of his latest score.

With due respect to the shining exceptions, it may be suggested that the chief enemy of the American symphonic composer is not the cruel conductor who refuses to give him a chance, but the American composer who when he gets that chance, fails to merit the praise we are only too ready to bestow upon him. First he presents himself as a rough diamond, sadly in need of polish; then as a vendor of platitudes, and then as an academician, competent, sincere, idealistic and high-minded but essentially uninspired.

It is in this last class that one must place Mr. Shepherd, as his Symphony of yesterday represented him. The first of the four movements began promisingly and fulfilled that promise through most of its length. The slow movement, dignified and often impressive, fell a little short of truly emotional utterance. The Scherzo proved leaden-footed and the finale came near to falling of its own weight. Only a spurt of energy, a flash of brilliance at the end, saved it from so doing.

Taken as a whole, Mr. Shepherd's Symphony suffers from thickness of texture and drabness of color. Most of the time there is too much going on and there are few highlights or deep shadows. By a narrow margin, perhaps, it misses being an important contribution to the fast growing list of native symphonies. Nevertheless, it commends itself to our sympathies more than some works that have received such rating.

Dr. Koussevitzky's almost sensational treatment of "Sherezarade" aroused the expected, the inevitable enthusiasm. No doubt this shopworn music needs such external aids, but one seems to recall more genuinely, truly satisfying performances under Dr. Koussevitzky's direction.

Symphony Concert

By LEO GAFFNEY

THE KOUSSEVITZKY touch on an orchestra, noted wherever good music is made and studied, was never more apparent, never more needed than in the Boston Symphony concerts over the weekend.

There were but two numbers to prove it, Beethoven's No. 3 "Leonore" overture and the "Scheherazade" Symphonic Suite of Rimsky-Korsakov—both good war-horses of standard repertory, but both still kicking the stars when there's a Koussevitzky to give the urge.

Where the Koussevitzky touch was missing came in the middle. In that uncomfortable spot—a tough spot for anyone—stood the American composer Arthur Shepherd conducting his own new Second Symphony.

Comparisons are odorous, as Mrs. Malaprop says, but so also is Mr. Shepherd's Second Symphony. In all conscience, there is no better way of reporting such an over-long, unlovely piece of work. To add to the boredom there was no program clue to indicate what the composer might be driving at.

Perhaps least said, soonest mended.

To get the unkindly comparisons over with, there was the case of the "Leonore" Overture. We had it last February at the hands of the distinguished young Finnish conductor, Hannikainen, and we heard a most musicianly, meticulous reading. But when Koussevitzky got his hands on it over the weekend it was something else again.

It was the master touch, imparting fluency, elegance, style—conveying, too, something of the pain of the composer over the years in which he labored and suffered with the score of his only opera.

If Koussevitzky spurred the imagination in the Beethoven, he fairly cudgeled it in the Rimsky-Korsakov. There again was that compelling whine of the narrating violin, the rolled chords of the harp, the high color of one of the greatest orchestral virtuosi—and the vivid images of the Thousand and One Nights, all expressed in bedazzling brilliance.

The Koussevitzky touch!

Symphony Concert

Beethoven Overture Brilliantly Performed —Arthur Sheperd's Symphony in D Minor

Yesterday's extraordinary concert of the Boston Symphony opened with the greatest performance this writer has been privileged to hear of Beethoven's third "Leonore" Overture. It closed with the intoxicating opulence of Rimsky-Korsakoff's symphonic suite, "Scheherezade." But in between these two performance there was heard a work so amazingly platitudinous that listeners asked themselves what it was that had momentarily paralyzed Dr. Koussevitzky's usual happy flair for program building. Platitudinous it was: less, perhaps, in the themes themselves than in their working out—in its whole style and substance.

This pale, unhappy piece of music was the Second Symphony in D minor by a respected musician, formerly of this city: Arthur Sheperd. In fairness to Mr. Sheperd it should be pointed out that his symphony had to compete with some of the most inspired and most effective music in the entire symphonic repertoire; further, that it suffered from the disadvantage of not being conducted by Koussevitzky. Mr. Sheperd himself conducted it. And though no one would question his authority, Mr. Sheperd is not a conductor born.

Would it be unkind to say that his conducting sounded very like his music? Highly respectable, academically competent, rather like a textbook illustration of how a symphony should sound according to the schoolmasters; but pallid and bloodless, without musical goal and hence without real drive. The form is strictly orthodox, and even the use of a Mexican cowboy song has its precedent in Haydn's use of folk-song. There is nothing amateurish about this music, no calf love, no enthusiastic bungling. It is an apotheosis of the uninteresting.

Symphonic Drama

Koussevitzky's Olympian conception of the third "Leonore" Overture, the tonal splendor and the immaculate execution of the Boston Symphony, resulted in a performance that was little short of miraculous. The Overture itself is a concentrate of the greatest elements of "Fidelio," for which it was written. Nothing in that opera is more dramatic than the trumpet call of the last act, which, penetrating to the dungeon of an innocent man about to be murdered, announces that salvation has arrived. Nothing in the opera is more touching than the hesitating murmur of the orchestra following the trumpet signal—speechless moments during which Florestan's mind gropes slowly to the fact that he is saved.

Symphonically speaking, that trumpet call becomes a symbol of deliverance from evil and as such it builds the climax of Beethoven's overture. The high ethical force which underlies all of Beethoven's creative work is here dramatized with overwhelming effect. The murmuring of the orchestra swells to jubilation and, under Koussevitzky's baton, the rejoicing becomes as Beethoven intended it should, truly cosmic exultation. It was as if an entire world had been freed from evil, a blinding light of triumph.

This was recreation in the highest and completest sense of the word.

It is four seasons since the pageantry of Rimsky-Korsakoff's "Scheherezade" was last unfolded at these concerts. Interpretations of such magnificence as Koussevitzky and his men give us would justify more frequent hearings. Aside from certain climactic passages where the brasses badly outbalanced the rest of the orchestra, it was a performance of exhilarating virtuosity and vitality.

When "Sheherezade" was first performed by the Boston Symphony, shortly before 1900, a Boston critic said that it was "in music very much like a Turner painting of the last period is in its own domain of art. It presents few ideas, but an overwhelming glow of color; as a lesson in tone coloring of the most modern sort it is very interesting and should be given again soon, for no one can digest its strange effects on a first hearing." Today, the "strange effects" no longer puzzle us, but the "glow of color" has not faded with the years. E. D.

THIS CLIPPING FROM
ANNISTON, ALA.
STAR
NOV 6 - 1940

THOUGHTS ON THE MUSIC OF SIBELIUS

Sibelius as a national composer has been a subject of interest to many, and his "nationalism" has been misunderstood. Finlandia, for example, is not filled with Finnish folksongs. In fact, he does not consciously use the folk idiom of his land in any of his music. Another misconception so ably refuted by Cecil Gray in his biography of Sibelius is the fact that Finland is not a desolate wilderness inhabited by a primitive race, but a highly civilized country of cultured people, up-to-date ideas, and important sociological, scientific, and artistic achievements. Therefore, the idea that Sibelius's music is of primitive nature is false.

It has a primeval quality, of the grandeur and austerity of the great forests, and the composer once wrote in a letter quoted in the program book of the Boston Symphony Orchestra (November 17, 1932): "It is true I am a dreamer and a poet of nature. I love the mysterious sounds of the fields and forest, waters and mountains. . . . It pleases me greatly to be called an artist of nature, for nature has truly the book of books for me." . . .

To those who know Sibelius only as the composer of Valse Triste, Finlandia, and some of the inferior piano pieces, I would say that they know him not at all, because it is almost inconceivable that these compositions could have been written by the composer of the Fourth Symphony, or even the delightful incidental music to Strindberg's play Swan White. — From "Twentieth Century Music," by Marion Bauer. (New York: Putnam.)

Berezowsky's Third Symphony Has Merited Performance

Herald Nov 9

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The fifth concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloists were Abram Chasins and Jesus Maria Sanroma, pianists. The program was as follows:

Symphony No. 3 Op. 21 ..... Berezowsky
Concerto in C minor for two pianos No. 1 Bach
Concerto in C major for two pianos No. 2 Bach
Prelude to "Die Meistersinger von Nuernberg" ..... Wagner

This was a very odd concert, and the best way to review it probably is to take up the program piece by piece. Three years ago we felt that Mr. Berezowsky's Third Symphony was a fine work, and our opinion has not altered in the interval. We had then some reservations about the finale, which were banished as we listened to it yesterday. The composer was in the audience and must have rejoiced at the sympathetic performance which his music received from the orchestra under Mr. Koussevitzky.

Mr. Berezowsky is not one of those composers who write well but have nothing of importance to say. This Symphony is an original work in the happiest sense of that much abused word. The scherzo, for example, is freakish without being silly and it makes an exceedingly interesting contrast with the first movement and the finale. The introduction to the first movement is idyllically tranquil, a mood which the ensuing music abruptly banishes. Yet the movement as a whole hangs together and has point.

In the finale Mr. Berezowsky has written with what seems to us as the most personal emotion, the most subjective feeling, of the Symphony. It is not particularly cheerful and is strangely moving. The concluding pages are beautifully wrought. Considered by many a significant work at its first hearing, this Symphony richly deserves reviving, and we venture to say that it will continue to merit it in the future.

The C major Concerto for two claviers and strings of Bach is, as all the authorities have agreed, much the best of the three. The fugue, for instance, is splendid music. The C minor Concerto, on the other hand, with the exception of the jolly finale, is only routine Bach. The machine functions perfectly smoothly, of course, but not very entertainingly.

Both of these concertos would sound a great deal better if they were played on harpsichords. There is no more deadly sound invented by man for his own musical pleasure than two pianos. They are good fun to play for one's own amusement; and an expert team in the concert hall gives one the same kind of stimulus to be had from watching a spirited athletic contest. But as sound, pure and simple, two pianos are horrid.

Two harpsichordists, accompanied by a small string orchestra in a small hall, would give a lot of pleasure to an audience in these concertos. But it is really a waste of the Boston Symphony's and Mr. Koussevitzky's time to play them at a symphony concert. After all, it is the orchestra that we have come to hear; and for fully half yesterday's concert it was of no importance whatever. Consequently we may properly ask if we were not symphonically cheated yesterday, whatever the increase in our musical experience. Mr. Chasins and Mr. Sanroma played skillfully and artistically, and we are bound to say that there was plenty of evidence of public enthusiasm. Possibly the foregoing criticism has been a little too academic!

Mr. Koussevitzky's Wagner is usually stirring, even if it shocks the echt-Wagnerians. The Prelude to "Die Meistersinger" should, if we interpret the latters' notions correctly, be rather beery. Whereas Mr. Koussevitzky's reading was heady, savoring of champagne or even vodka. At any rate the audience seemed to find the brew to its liking.

The concert will be repeated tonight. Next week the program lists Samuel Barber's Overture, "The School for Scandal," Debussy's Two Nocturnes; Hindemith's Konzertmusik for strings and brass; Brahms' Second Symphony.

Globe Nov 9

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

One's last memory of the Boston Symphony Orchestra concert yesterday is of an exciting performance of the Prelude to Wagner's comedy-in-music, "The Maestersingers of Nuremberg." This miniature masterpiece really took but the last few minutes of an absorbing afternoon. During that time the audience heard a sort of revelation: a performance so intense yet well-proportioned that you forgot how many times you had heard the same tunes before.

All this happens but occasionally to familiar pieces, but when it does the music seems to have new life, and presently you find yourself sitting up straight, thrilled alike by the rich tone of a great orchestra, and by the genius that created such an incredibly beautiful work of art. A performance does not need to be perfect to have this effect. Like yesterday's, it may be more intense than contrapuntally clear, but the result is nevertheless a revelation.

Serge Koussevitzky had begun the afternoon by conducting novelties of Berezowsky and Bach. Nicolai Berezowsky's Third Symphony had been introduced here by the composer more than three years ago, and the age of Johann Sebastian Bach's Concertos in C minor and C major, for two pianos, is 200 years. But all were sufficiently unfamiliar to be novel. The two Concertos had never been played by the Boston Symphony before.

Mr. Berezowsky will probably agree that Mr. Koussevitzky brought out more from his music than he did himself. As a rule composers are not the best conductors of their own works. It follows that one found striking details yesterday not remembered from the first performance.

Under Mr. Koussevitzky the music was far more emotional and clear, most of all the ruggedly masculine first movement and the finale, both of which work into big climaxes. Shortcomings of structure cannot be concealed, however, by even the finest performances, and here the weakness of the Third Symphony is still plain. The first movement is the best of the three in that respect, proceeding as it does without hesitation.

Perhaps humor was intended at the beginning of the second movement, when staccato chords rush in complicated succession from one group of instruments to another. If such was Mr. Berebowsky's wish he was not quite successful. The second movement and also the third are inclined to be diffuse.

Berezowsky's definite merits are his excellent use of the orchestra, a harmonic style that is not conservative, yet avoids experiments with dissonance just for the sake of experiment. Rhythmically, something is always going on in his scores. He was well received when he appeared on the stage at Mr. Koussevitzky's request.

Jesus Maria Sanroma and Abram Chasins were able soloists for the Bach Concertos. The latter is an American pianist remembered for an appearance at one of the two pre-season concerts of American music by the Boston Symphony last year. The polish and crispness of Mr. Sanroma and Mr. Chasins were so marked as to make one almost think they had been working together for some time as a two-piano team. They won cordial and merited applause.

Bach wrote three Concertos for strings and two claviers, ancestor of the modern piano. Perhaps rewrote is more accurate for the first and third Concertos of the set, both of which are in C minor. Albert Schweitzer, the Bach scholar, is convinced these were derived, without much alteration, from Concertos for violin. The second, in C major, was original in its present form. Nos. 1 and 2 are played this week.

Without knowledge of the two scores, it would be reasonably easy to guess that Bach used a different style in the solo parts. Those of No. 2 are substantially more complex than those for No. 1 Mr. Koussevitzky secured nice balance of tone by using a reduced number of the Boston Symphony strings.

C. W. D.

SYMPHONY IN TWO CONCERTOS

Post Nov 9

Bach Numbers by Soloists Chasins and Sanroma

BY WARREN STOREY SMITH

Time was when the soloist at a Symphony Concert was the bait on the hook, but since the advent of Dr. Koussevitzky the assisting artist has been summoned less for himself (or herself) than for the music he played. This was well illustrated yesterday when the season's first soloists, Abram Chasins and Jesus Maria Sanroma, were heard in two concertos by Bach for two pianos and string orchestra.

Placed one before, one after the intermission, these concertos served to put at a comfortable distance from each other the Third Symphony of Nicolai Berezowsky and the "Meistersinger" prelude of Wagner. Although they had been heard at Bernard Zighera's chamber orchestra concerts, these concertos were new to Symphony Hall. The first, in C minor, is a rewriting of the celebrated concerto in D minor for two violins, and its chief glory is its slow movement. The other, in C major, was designed for its particular medium, and shows it. Here the final fugue is the principal attraction, though taken by and large, the two pieces were a joy to hear. And this goes also for the performances of them at the hands of soloists, conductor and orchestra.

Played here in 1937 with the composer conducting (he was in the audience yesterday), Mr. Berezowsky's symphony is a work which, viewed as a whole, must be damned with faint praise. It begins promisingly. The second movement is not without charm and interest, and the slow introduction to the finale has a pleasing richness and warmth. After that the descent is marked. Mr. Berezowsky is a well-equipped musician; he has engaging ideas, perhaps a superabundance of them in each work. But after the performance of one of his compositions the listener is moved to remark, "What's the use?" The outstanding exception to this rule, thus far, has been the Toccata, variations and finale for string quartet and orchestra of two years ago.

It was a happy idea of Dr. Koussevitzky's to follow Bach with the "Meistersinger" prelude, in which the great contrapuntist is born again in 19th century guise. Would that the performance itself had been as happy. As with Beethoven, Strauss and Rimsky-Korsakov already this season, Dr. Koussevitzky displayed a tendency "to gild refined gold, to paint the lily, to throw a perfume on the violet." The final climax was over-broad and over-brazen. In endeavoring to give the inner voices their due the conductor occasionally overdid them, while more than once the important melodic thread was lost in the contrapuntal tangle. But the splendor of the music cannot be dimmed, and yesterday it provoked a storm of applause.

This Clipping From
NEW YORK, N.Y.
TIMES

NOV 9 - 1940

MAHLER TO DIRECT MUSIC

Heads Classical Department of NYA Workshop and Orchestra

Fritz Mahler has been appointed director of the Classical Music Department of the NYA Radio Workshop and conductor of the NYA Symphony Orchestra, it was announced by Stanley L. Stevens, director of the Radio Workshop. Mr. Mahler will make his first appearance as regular conductor of the NYA Symphony Orchestra on a Radio Workshop broadcast on Sunday, Nov. 17.

Mr. Mahler, whose grandfather was an uncle of Gustav Mahler, the renowned composer and conductor, started his career on the podium eighteen years ago with the Vienna Volksoper. He made his American debut in 1936, shortly after arriving in this country from Austria.

For several seasons he was the permanent conductor of the Copenhagen Symphony Orchestra before coming to America and appeared as guest conductor with many important orchestras in Germany. In the United States he has had guest appearances with the Columbia Broadcasting System, Mutual Broadcasting System, Boston Symphony, Denver Symphony and other orchestras.

Bach at the Symphony

C.S.M. Nov 9

The Arts in Boston

For the fifth symphony pair of the season (Nov. 8-9) Dr. Koussevitzky fixed on these works: Berezowsky, Symphony No. 3; Bach, two concertos for two pianos, No. 1 in C minor, No. 2 in C major; Wagner, Prelude to "Meistersinger." The soloists were Abram Chasins and Jesús María Sanromá

Although the Bach concertos had been played at concerts of Bernard Zighera's Chamber Orchestra, with Ethel Bartlett and Rae Robertson assisting, they were heard yesterday afternoon for the first time at a Boston Symphony concert. The works were written for two claviers and string quartet. For the spaces of Symphony Hall, they were played on two grand pianos accompanied by a string orchestra built up on four doublebasses.

The result was one of the most exciting and most treasurable musical experiences within long memory. Most musicians will admit to an ultimate preference for the music of Johann Sebastian, as the purest musical expression. It is primarily music of line, classical music. One tires sooner or later of lush harmonies, of violent accent, of shattering sound. These are really appeals to, or assaults upon, the senses. One does not tire of beauty that grows out of line, form, proportion, mass, balance, unity in multiplicity. These qualities appeal to aesthetic, not physical emotion.

Now Bach is not the only composer who has written in this style; there have been many honored names in the classical tradition. Why is it then that musicians and music lovers so often turn at last back to Bach? Bach apparently does the same things that many other composers have done; and yet while other composers in the same style may lose their savor, Bach never does. Why? Who shall say? Why is there in a Bach slow movement an ineffable beauty that is to be found nowhere else in music? Nearly everybody with experience of music will agree that it is there, but nobody has analyzed it. You do not analyze genius.

The performance yesterday was of that extraordinary quality which is worthy of Bach's music. Soloists, conductor, and orchestra were as one in their understanding and revelation of these two scores. With reason, they were all applauded long and heartily after both performances.

The Berezowsky Symphony No. 3 was first played here three years ago under the direction of the composer. Yesterday Dr. Koussevitzky conducted it. There was inevitably an improvement in the performance which made the music sound, without doubt, its best. It contains some very tricky rhythms, which are perhaps its most interesting feature; but it is lacking in musical ideas of importance. L. A. S.

Symphony Concerts

Adv. Nov 10

IT IS customary and sometimes permissible for the reviewer, whenever confronted by new music, to take refuge in the old cliche, "It is all so new and complex that only on second hearing is it possible to pass judgment."

Well, we got our second hearing of Nicolai Berezowsky's Third Symphony in the Boston Symphony concerts over the week-end and the verdict is inescapable.

Since music is not always "the food of love," as Shakespeare's badly smitten Duke Orsino is went to speculate in "Twelfth Night," it is not requisite that it overtake the ear like "the sweet sound that breathes upon a bank of violets."

At least it isn't in this chromium-plated age. Music can breathe upon a bank of violets, or upon just a bank, or a blast furnace. And since Mr. Berezowsky supplies no program clues for his Third Symphony, invokes no image, he leaves us no choice. We can go only by the sound. And it is not our fault—though it may be his—if the blast furnace comes most readily in mind.

Let's hold out for the violets.

It is remarkable that the Boston Symphony still can find works of J. S. Bach to present "for the first time at these concerts." Yet there they were, the two Concerti for two pianos, the C minor No. 1 and the C major No. 2.

The two pianists were Chasins and Sanroma, and it is but routine to report that they, together with Dr. Koussevitzky and the stringed accompaniment, brought us all back to sanity and fresh air. In this case we could do without the violets.

The atmosphere was further purified and the spirit expanded by the Prelude to Wagner's "Die Meistersinger," brought to electrifying performance for the concerts' finale.

Dr. Koussevitsky, it appears, never fails in the homestretch.

Novelties From Bach—Paderewski Honored

Two Concertos for Two Pianos Listed for Symphony Concerts

By Winthrop P. Tryon

Comes something new from eighteenth-century Bach to the Boston Symphony Concerts this week—a couple of pieces described as concertos for two pianos; and they are billed to be presented with Abram Chasins and Jesús María Sanromá as soloists. They bear the designations, Concerto No. 1 in C minor and Concerto No. 2 in C major; but it is not to be supposed that they are the sort of compositions usually named concertos. For if they were, it is unlikely that they would have waited these 59 years for admission into the B. S. O. repertory. Really, they are a couple of antique curios, made available for modern performance by force of a certain amount of adaptation.

To take them as they open out in their volume amongst Bach's collected works, they are designed for two cembalos, accompanied by a string quartet; or, to be exact, by first and second violins, viola, and continuo, this last meaning violoncello or some bass equivalent. Now the pair of cembalos (call them claviers, if you prefer) could not have been anything to compare with two grand pianos such as Messrs. Chasins and Sanromá will sit up to. They were pretty small articles of furniture, to begin with; and they gave out what a listener nowadays would deem rather small sound. Nor could they have had much, if any, appreciable gradation of tone. As for the accompanying string quartet, that was precisely the combination of four instruments that audiences at chamber music performances have always taken pleasure in. To change to methods of modern orchestral presentation, the quartet may be magnified to a string orchestra, whereby it will match the sonority of a concert grand piano, though Bach ought not to suffer too much for that.

* * *

A look at the music as it appears on the printed page shows Concerto No. 1 to run in three movements—Allegro, Adagio, and Allegro. Concerto No. 2, regarded in the large, might be classified as a prelude and fugue, which is Bach's own form, the one he so masters that he exhausts all but its secondary possibilities. No. 2 may be accounted, nevertheless, a three-movement study, if anyone so prefers, comprising an opening allegro in C major, an adagio interlude in A minor, and a fugal finale in C major.

If the layout of the B. S. O. program means anything, subscribers will have good opportunity to compare the two items, C minor Concerto No. 1 having place immediately before the intermission, and C major No. 2 taking its turn immediately after. Should remark be made, "I don't care much for the first one." reply can be given, "Wait till you hear the second." Indeed, the difference in mood and manner between the two is marked. Traditional criticism seems to rate the second above the first. Then, too, the intermission allows the soloists a moment of relaxation and time for temperamental shaking down.

There is no telling just how historic the interpreters will try to be. They will hardly overdo tricks in this regard, because the B. S. O. is not, after all, a society of ancient instruments; nor does it go in for pretentious cultivation of quaintness. Suppose, however, the performers do in the main attempt to carry out Bach's purposes, one thing will become evident at the outset in Concerto No. 1; and that is Bach's intention to make the accompanying strings do for the keyboard instrument what in his day it could not do for itself. The strings, in brief, will furnish an alternation of energetic and relaxed effect—full tone, followed at regular periods by light tones, which will cause an illusion of pianoforte capability in the cembalos. Thus the music becomes a prophecy of the nineteenth-century loud and soft pedal.

* * *

Another way of speaking, musician here points the way for mechanician. Bach acts the part of idea man for coming generations of piano builders. Again, the soloists, if they follow the composer with fidelity, will prove execution to be of the finger rather than of the hand, unless they use a much-edited score. Beside a modern concerto, this one is as point lace to tapestry.

In the C major Concerto No. 2, restrictions of plan that characterize No. 1 are thrown off. The strings are still used for pianoforte emphasis and contrast, but the two claviers begin to act independently of each other. They are at times like instruments in duet, though they lapse back soon enough to the effect of a single instrument, four hands. A fragment of tune in the opening movement takes treatment which predicts Beethoven's handling of a short melody in his sonatas and symphonies. Did not J. Fred Wolle, the Bethlehem, Pa., Bach Choir director of other days, declare that Bach set going everything Beethoven practiced in the way of developing themes? Much exchange of the little strain of a half-dozen notes goes on between the cembalos, and some swapping arises also between first violin and the keyboards. For variety, the composer lets the solo instruments go a short spell without accompaniment of the strings. A contrast of figuration between the keyboard pair is momentarily accomplished, such that a keen listener might pick out the which-is-which of the episode without watching the artists.

To turn the leaves back, the interesting trait of Concerto No. 1 is the pizzicati of the strings against the cembalos, in the Adagio. This is a decided foreshadowing of today's devices of instrumentation. The glory of Concerto No. 2 is the concluding fugue.

Youth Concert

Daniel Gregory Mason's orchestral pieces, "Arise, Arise," and "The Rambling Sailor," based on song themes, were presented at the second Youth Concerts of the Boston Symphony Orchestra, Wheeler Beckett conducting, in Symphony Hall yesterday afternoon.

Mr. Mason, a professor of music who has a zeal for composing and a way of persuading conductors to perform his works, is an American figure for young folks interested in the tone art to know. Better acquaintance can be made with him, perhaps, as writer than as maker of things for concert presentation. His expression of himself in language is always pleasing and instructive. His expression of himself in music notes, for that matter, is pleasing, though not in every case exciting. His recent autobiography is a volume for students to read, if they want to get "inside" American musical ways and doings.

To mention another item on the program, Wagner's "Lohengrin" Prelude, Mr. Beckett spoke of it in his remarks to the young people as incorporated in a regrettable way into the music of a certain film now enjoying popularity. More to the moment, he called attention to the use of the high strings in the opening and closing measures of the piece and remarked that it was an indication of Wagner's originality and greatness.

If Mr. Beckett did not stir his hearers particularly with the Mason novelties, he put a jump into them with the finale of Tchaikovsky's Symphony No. 4, with which he concluded the afternoon. To record other items that he made a go of, there was Weber's "Oberon" Overture, the opener; and the Scherzo from the Seventh Symphony of Bruckner, the big job before intermission.

W. P. T.

Music Notes

The Boston Symphony Orchestra at its sixth pair of concerts of the season in Symphony Hall next Friday and Saturday, will play Samuel Barber's Overture to "The School for Scandal"; Debussy's Nocturnes, "Nuages" and "Fêtes"; Hindemith's Konzertmusik for String and Brass Instruments, and the Second Symphony of Brahms in D major. The music of Mr. Barber will then make its first appearance on the programs of this orchestra. Hindemith's orchestral concerto was composed for the orchestra on its fiftieth anniversary ten years ago, and then first performed. Dr. Koussevitzky will conduct in Cambridge Thursday evening the Symphony of Haydn in G major, No. 88; Beethoven's Overture to "Leonore" No. 3, and the Fifth Symphony of Shostakovitch.

* * *

Nanny Fisher will be heard in

DOROTHY MAYNOR RECITAL DEBUT---CURRENT MUSICAL COMMENT

60th Season

A Glance at the Illustrious Past of Boston's Great Symphony Orchestra

By EDWARD DOWNES

"OH! for a few such men in our midst!" wrote a San Francisco newspaper when Henry L. Higginson's proposal for a Boston Symphony Orchestra was published in this city 60 seasons ago. The envy of San Francisco was justified. For Mr. Higginson's "proposal" of March, 1881, was less of a suggestion for the future than it was an announcement of a fait accompli. Georg Henschel had been engaged as the orchestra's first conductor, a season of 20 concerts scheduled, and details, down to the price of tickets determined. The entire responsibility for the orchestra, including an expected $50,000 yearly deficit, had been shouldered by Mr. Higginson alone. Thus, as became a democracy, this great artistic institution was not the concession of a princely ruler to the masses, but the unostentatious gift of one citizen to his fellow citizens. One man with a compelling sense of social responsibility and a love of music made this magnificent contribution to his community: an orchestra which within two decades was to be the equal of any in this country or Europe, and in another decade acknowledged the finest in the world.

There is a tendency today among Europeans and among most Americans as well to think of the United States as a very young country, intellectually, artistically, politically. It comes as a shock, even to ourselves to realize that we have here the oldest written form of government in the world. And it is scarcely less surprising that not only the New York Philharmonic-Symphony (now in its 99th season) but the Boston Symphony too, is as old or older than many famous European orchestras.

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Native Repertory

When Gericke came to Boston in 1884, he found the young Boston Symphony below Viennese standards, but the repertory which had been familiar to Boston audiences, even before the Boston Symphony was founded, far richer than what he was used to in Vienna. "I am completely dumfounded!" he said. "I do not see what there is left for me to do here. You seem to have had everything already: more, much more than we ever had in Vienna!" And we may take Gericke at his word, for he was not given to flattery.

It was typical of the Boston Symphony that its very first season, under Henschel, featured all nine of the Beethoven Symphonies, presented in chronological order. "It is entirely safe to assert that no citizen of Boston ever matured a plan for the advantage of his fellows with less ostentation than Mr. Higginson in this affair," wrote a local paper, "and the practical benefit to Boston can hardly be overestimated. No program will be presented until the orchestra has had it in ample rehearsal, and no pecuniary considerations will hamper the conductor in this careful preparation for each performance."

The twenty concerts of the first season were given on Saturday evenings, but there were also public rehearsals on Friday afternoon, to which a general admission fee of 25 cents was charged. Eventually these public rehearsals became the fashionable Friday matinee subscription series, but in the early days of the orchestra, Henschel would frequently stop, go back and work over a passage, to the delight of the large audiences.

Henschel's Popularity

Henschel himself, though a great and versatile musician, was not primarily a conductor. It was largely his musical temperament that carried the day while his band was technically immature. His fire was new and fascinating to the Boston public, though it led one critic to remark: "Not that we object to fire, but we would rather be warmed by it than roasted in a furious conflagration."

Bostonians were dazzled by the versatility of their conductor and Louis Elson, critic of the Boston Courier and the Boston Advertiser, wrote of a coming concert that there be "a good deal of Henschel in the program. That gentleman will appear as pianist, composer and conductor, and he has already appeared as a singer in the series. That is a good deal for one man to do. But he will do it all with satisfaction to the public, which seems to entirely captivated by him. The only thing he cannot do is to appear as a string quartet, or sing duets with himself."

When, in the second season Higginson started to limit the interference of outside activities of the symphony men, the Transcript roundly condemned the "extraordinary stipulation that all the players shall bind themselves by contract to give him their whole time for four consecutive days of every week. . . . He thus 'makes a corner' in orchestral players, and monopolizes them for his own concerts and those of the Handel and Haydn Society. . . . Mr. Higginson's gift becomes an imposition, it is something that we must receive, or else look musical starvation in the face. It is as if a man should make a poor friend a present of several baskets of champagne, and, at the same time cut off his whole water supply."

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Enormous technical progress was made under Wilhelm Gericke, who reigned from 1884-89. He not only disciplined and drilled the members as they had never been drilled before, but in his second season he replaced 20 players with men from Europe, including Kneisel and Adamowski. "We are thankful that Mr. Gericke, in his sweeping discharges, did not discharge Mr. Higginson," wrote a contemporary wag. "We are thankful that one or two Americans are still left in our symphony orchestra, so that the United States language may be preserved from oblivion."

The First Pops

Under the Gericke, the second half of the Boston Symphony programs, which had heretofore consisted of light classics, was made as serious as the first. For the first time programs were hazarded without the drawing power of a soloist. It was under the Gericke too that the tradition of the Pops seasons was established. From its very first seasons the symphony had visited near-by New England towns and cities, and the six traditional concerts in Sanders Theater, Cambridge, are as old as the orchestra. But it was not until Gericke's time that the orchestra visited New York. This was an extremely important trip to the young band, and Gericke postponed it once at great expense to Mr. Higginson, because he had decided his men were not yet ready for the test. His decision was vindicated when the New York concert finally took place with sensational success.

What H. T. Parker of the Transcript dubbed the romantic period of the Boston Symphony began in 1889 with the tenure of Artur Nikisch. When Karl Muck conducted his first concert in the autumn of 1906, as a compliment to the Boston Symphony and to show his confidence in the players, he laid down his baton in the middle of a Beethoven Symphony and let the orchestra play on by itself. The orchestra now became the greatest in the world.

With the entrance of the United States into the World War came the arrest of Muck under circumstances later regretted by everyone concerned, the retirement of Mr. Higginson as sole backer of the orchestra, the incorporation of the orchestra with a board of trustees, and a difficult period of adjustment and readjustment.

Under Serge Koussevitzky the Boston Symphony has been restored to its former prestige. Technically and artistically it stands today, in its 60th season, at the peak of American orchestras.

Georg Henschel, first conductor of the Boston Symphony Orchestra as he looked when he took up his duties in this city 60 seasons ago. Singer, composer, pianist and conductor, he was highly regarded for his versatile musicianship and the warmth of his interpretive temperament. Above: Serge Koussevitzky, who has wielded the baton of the Boston Symphony longer than any other conductor and restored the orchestra to its pre-war brilliance and prestige.

Week of Music

Tonight

Boston Symphony Orchestra, Serge Koussevitzky, conductor, Abram Chasins and Jesus Maria Sanroma, pianists, Symphony Hall, 8.15. Berezowsky: Third Symphony; Bach: Concerto in C minor for two pianos, Concerto in C major for two pianos; Wagner: Prelude to "Die Meistersinger."

Ballet Russe, Boston Opera House, 8.30. Swan Lake, Serenade, The New Yorker, Vienna 1814.

Bach at Symphony

Sanroma, Chasins, Soloists in Two-Piano Concertos—Berezowsky Third Symphony

What a tragedy Bach did not write for symphony orchestra! In most of Bach's creations, such as the two Concertos for Two Harpsichords played at yesterday's Boston Symphony concert, he relegates his orchestra to the role of musical underpinning. Of course, there are occasions (the Passions or the B minor Mass) when he uses a vaster and richer orchestral apparatus. But it remains accompaniment—never the protagonist. Bach real instrumental ensembles on the other hand are essentially chamber ensembles, and would be distorted out of recognition by a full sized modern symphony orchestra. And so to hear the greatest of all composers at a symphony concert we have to depend on transcriptions of variable taste and skill, or on such interesting experiments as that of yesterday afternoon.

The two works in question are the C minor Concerto for Two Harpsichords, No. 1 and the C major Concerto, No. 2. The solo parts were played to two modern pianos by Jesus Maria Sanroma, official pianist of the Boston Symphony, and Abram Chasins, composer, pianist and lecturer at the Berkshire Music Center. The program opened with Nicalai Berezowski's ingenious Third Symphony and closed with the Prelude to Wagner's "Meistersinger."

The C major Concerto and the last movement of the C minor are Bach in his happiest most expansive mood. If there were moments earlier in the C minor Concerto when the great Leipzig cantor appeared to nod, this was partly due to the performance. For though Messrs. Sanroma and Chasins drew out the line of Bach's counterpoint with commendable clarity and grace, their performance often lacked the commanding breadth and rhythmic vitality which save the lesser Bach from being a periwigged bore.

Question of Balance

Perhaps also the fact that the two pianos were not always allowed to dominate the ensemble threw the music out of kilter. For as Schweizer says in a passage quoted by Mr. Burke's instructive program notes, the C major Concerto "is not an orchestral concerto with two solo harpsichords, but a concerto for two solo claviers with orchestral accompaniment." And Spitta remarks that the orchestra could quite well be dispensed with altogether, so unimportant is it from either the harmonic or thematic point of view.

Purists in the audience lamented that the Concertos had not been played on harpsichords as Bach directed. But there is the unfortunate practical fact that a harpsichord does not sound in Symphony Hall. Two harpsichords probably wouldn't be much better. True, there is today a sort of harpsichord piano, which has been aptly described as a piano with tacks in it, but this instrument is scarcely a solution of the problem. Dr. Koussevitzky undoubtedly has found the best balance between artistic and practical necessity, and a hearty vote of thanks is due him for introducing these two delightful works to symphony audiences.

Berezowsky Third

Mr. Berezowsky himself conducted the first Boston performance of his Third Symphony at the symphony concerts in 1937. It is obviously the work of a richly endowed and highly skilled musician. Written in a rather nervous, at times almost disjointed vein, it abounds in passage of great beauty and still greater ingenuity. But on initial acquaintance it lacks cohesion or unity. Indeed, the very abundance of ideas as they come tumbling from the composer's brain, seems to prevent the organic growth and exfoliation of any one group of themes. There is material there for several symphonies to which we look forward as the architectural side of Mr. Berezowsky's gifts grows.

The program closed with a brilliant but curiously ungermanic performance of the Overture to "Die Meistersinger." E. D.

Dorothy Maynor

Negro soprano who sings in Symphony Hall Nov. 27.

Brilliant Conductor Dies

HARTFORD, CONN. COURANT

NOV 10 1940

Tradition Is Continued By Koussevitzky

DOROTHY MAYNOR RECITAL DEBUT---CURRENT MU

60th Season

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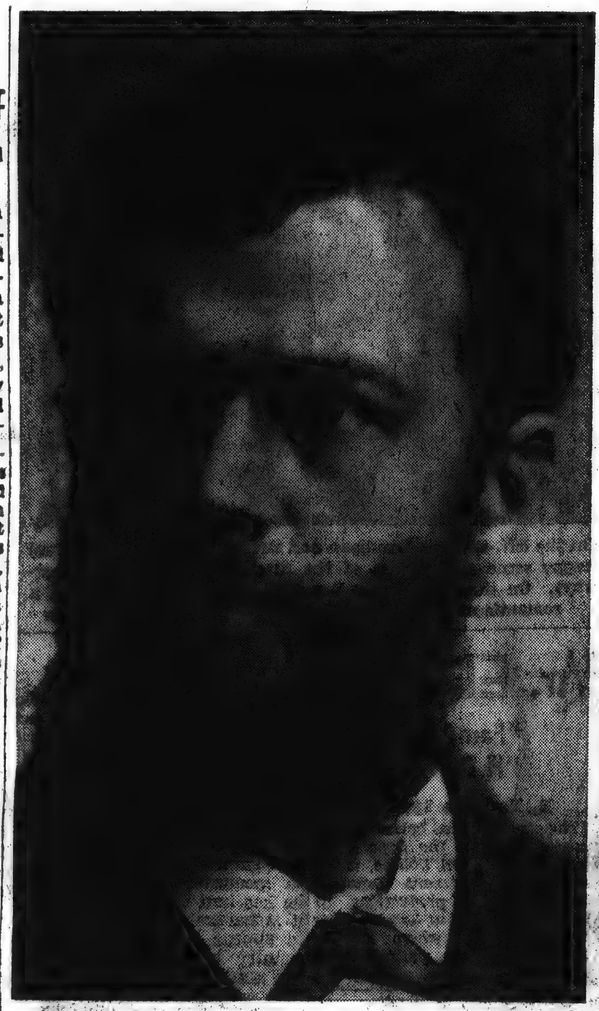

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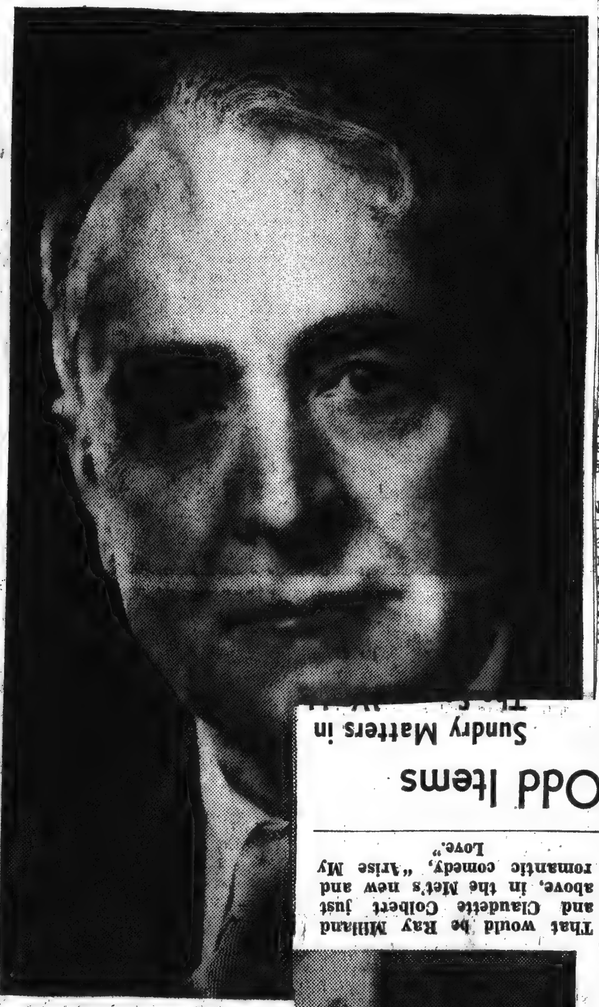

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In Russia, the way was hard for Koussevitzky with the introduction of music by Richard Strauss. In this he repeated the experiences of Gericke with "From Italy" in 1888, and Emil Paur with "Till Eulanspiegel" in 1896.

Another striking point in this theme of continuity is that Artur Nikisch, model of conducting for the young Koussevitzky in Berlin, fellow protagonist of Brahms and Tschaikowsky in Europe, was likewise one of his predecessors in

Odd Items

Sundry Matters in

That would be Ray Milland and Claudette Colbert just above, in the Met's new and romantic comedy, "Arise My Love."

The Playbill

Continued from Page 4

ter of the Fifteen. At the Peabody Playhouse. Final performance tonight.

OPENING MONDAY

"Sim Sala Bim," a mystery show starring Dante, the eminent magician, direct from a recent Broadway engagement. A company of 35 support him in a program of 50 illusion numbers. At the Shubert. Matinees Wednesday and Saturday. Closes Nov. 23.

OMMENT

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ourage of the people of London.
London can take it!

Dorothy Maynor

Negro soprano who sings in Symphony Hall Nov. 27.

The Hartford Times
HARTFORD, CONN.
COURANT

NOV 10 1940

Tradition Is Continued By Koussevitzky

Brilliant Conductor Preserves and Enhances Flavor of Boston Symphony

A cherished attribute of the Boston Symphony Orchestra, which opens the Bushnell Memorial's Symphony Series on Tuesday evening, November 19, is the persistence of its individual identity. Despite its span of 59 seasons, extending beyond the human limitations of the musical careers of players successively joining its ranks, certain identifiable characteristics endure. How account for this immunity to time? One may find the answer in striking elements of continuity woven themselves into the fabric of the orchestra's history at each juncture where a break in continuity threatened.

With the arrival of Serge Koussevitzky in 1924, a strong veering of the orchestra's course into "ultra-modern" music was hoped for by one faction of the public, and feared by another. The truth was, that with the new conductor multiple elements of continuity were brought to the orchestra. Although he placed on his first program an "ultra-modern" mechanistic inspiration, the "locomotive rhapsody" of his friend, Honegger, entitled "Pacific 231," Mr. Koussevitzky also had known Tschaikowsky, and had been his champion when the symphonies of that "modern" were still a shaky cause, requiring vivid interpretation.

Brahms was a subject of still sharper conflict. He was introduced by his "Tragic" overture in the very first season of this orchestra, and his First Symphony shortly followed. These performances were not the result of public interest, but of the acquaintanceship between Brahms and Georg Henschel, the conductor. Public and critics were either apathetic to this music, or downright hostile. Three years later, hundreds in the audience quit the hall during a performance of Brahms's Third Symphony.

Taking up the thread which Henschel had inserted in the history of the orchestra's first years, Koussevitzky carried it forward into a great Brahms Festival in 1930. Again illustrating in himself an element of continuity with the Boston Symphony Orchestra, Koussevitzky had pioneered for Brahms. It remained for him to introduce the Fourth Symphony to Paris only a few seasons ago. He recalls his surprise at finding equally recently that the Germans still pronounce Brahms of questionable worth. The supposedly ancient feud of the Wagnerians against the Brahmsians still flames.

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This Clipping From
PROVIDENCE, R. I.
JOURNAL

NOV 10 1940

Guest With Bostonians

Desire Defauw, noted Belgian conductor, will take the place of Dr. Serge Koussevitzky at the next Providence concert by the Boston Symphony Orchestra, Tuesday night, Nov. 26. On his program will be Beethoven's Seventh Symphony, the "Dance Symphony;" Franck's Symphonic Poem, "Le Chasseur Maudit;" Suite from the ballet, "Cephale et Procris," Gretry, and dances from the ballet "El Sombrero de tres picos," by deFalla.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

NOV 10 1940

Boston Symphony to Play Overture by Samuel Barber

Samuel Barber's overture, "The School for Scandal," will have its first performance in the Boston Symphony Orchestra's home series next Friday afternoon and Saturday evening in Symphony Hall. This was introduced to New York by the Philharmonic-Symphony Orchestra on March 30, 1938, and has also been played by the National Orchestral Association.

Serge Koussevitsky's program also includes Paul Hindemith's "Konzertmusik" for string and brass instruments, Op. 50. This had its American premiere on Feb. 10, 1927, in a concert of the New York Symphony Orchestra under Otto Klemperer. Debussy's "Nuages" and "Fêtes" and Brahms's second symphony complete the program.

THIS CLIPPING FROM
WAUKESHA, WIS.
FREEMAN

NOV 11 1940

The Berkshire Symphonic Festival already has received more than 1,000 subscriptions for the nine concerts to be given at Stockbridge next August by the Boston Symphony orchestra under Serge Koussevitsky.

Subscription sales will continue until June 30, or until such time before then that 5,400 subscriptions have been received. After that, tickets for single performances will be on sale. Attendance for the 1940 festival totalled 68,839.

* * *

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK

NOV 14 1940

Stokowski to Mutual

By the middle 1920s, the National Broadcasting Co. and the Columbia Broadcasting System had turned their attention from the jazz that monopolized the air waves in radio's early days to the fine music that has now become a tradition on their networks.

Last week Mutual's hat rolled into the big-time music ring. In a surprise move, the youthful broadcasting system sewed up the Philadelphia Orchestra for a weekly series beginning this Friday at 3:15 p.m., with Eugene Ormandy and Leopold Stokowski conducting. Still missing from the air among the nation's symphony orchestras is the Boston Symphony, a condition not likely to be remedied soon, for the Boston group is nonunion, and any network or station broadcasting its music would risk reprisals by James C. Petrillo's all-powerful American Federation of Musicians.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

NOV 14 1940

STANLEY CHAPPLE SPEAKS

Tells Schubert Club How Harmony Has Been Used By Composers.

The manner in which harmony has been used by the great composers was discussed by Stanley Chapple, English conductor and lecturer, at a meeting of the Schubert Club last night at the Music Mansion.

Mr. Chapple, who will conduct a concert of the Boston Symphony Orchestra here later in the season, played selections to illustrate his points. He was introduced by Elizabeth Hope Higgins, president.

This Clipping From
HARTFORD, CONN.
TIMES

NOV 11 1940

Koussevitzky Started with Double Bass

Soon Wanted Full Orchestra; Opens Bushnell Course

Some years ago, in the Conservatory at Moscow, a pupil named Serge Koussevitzky astonished everyone by his skill upon the double bass. He had chosen this unusual instrument because every student in the orchestral class was required to specialize in either a brass instrument—or the double bass.

It was not long before the young man was coaxing from his great lumbering instrument a tone, a dignity and grace that no one had dreamed the double bass could possess. That this giant violin had immense, awkward intervals, that it had to be bowed at arm's length, with a stoop, and its bow grasped fistwise like a hack saw, seemed to bother its young master not in the least.

Soon the name of Serge Koussevitzky became known across Europe as a double bass virtuoso to whom no one in the present or past could be compared. He made his instrument discourse divinely, as if it were a 'cello of marvelously deepened and enriched tone.

Yet the artist Koussevitzky could not long have been satisfied with such a limited medium of expression. He inevitably sought that most expressive of instruments—the full symphony orchestra. As a conductor, Koussevitzky again showed Europe new unprecedented beauties in musical performance. In Russia, in Paris or London, the "Koussevitzky concerts" became electric with the command of this extraordinary artist.

In 1924, Koussevitzky came to America, and had for the first time a great orchestra to do his bidding. The Boston Symphony Orchestra, for many years reputed the finest organization of its kind in the world, actually reached new heights of perfection under the extraordinary Russian leader. This is the orchestra which opens the Bushnell Memorial symphony series on Tuesday, Nov. 19.

It has thus been more than once demonstrated that Koussevitzky's genius is the sort that begins where another leaves off. Whether it is a solo instrument or an orchestra before him, a splended technical achievement is but the starting point towards still subtler beauties and a still deeper significance.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN

NOV 13 1940

Boston Programs.

Novelty on the programs of the Boston Symphony Orchestra Friday afternoon and Saturday evening this week will be Samuel Barber's Overture to "School for Scandal" which will be played for the first time at these concerts. Supplementing this will be Nuages and Fetes, Debussy; Kozertmusik for Strings and Brass, Hindemith and the Second Symphony of Brahms.

MUSIC

B. S. O. in Cambridge

Nov 14

Epochal Performance of Beethoven 'Leonore,' Music of the Ancien and Communist Regintes

By EDWARD DOWNES

The second concert of the Boston Symphony's Cambridge series was given last night in Sanders Theater under the direction of Serge Koussevitzky. The program consisted of works already presented this season at the regular Symphony Hall concerts: Haydn's Symphony No. 88 in G major, composed for the Loge Olympique in Paris, Beethoven's Third "Leonore" Overture and the Fifth Symphony of the Soviet composer, Dimitri Shostakovitch.

In Sanders Theater, even more than Symphony Hall, listeners wished it had been possible to hear Koussevitzky's brilliant interpretation of the Haydn Symphony with a reduced orchestra. In Symphony Hall a large orchestra may perhaps be justified by the large auditorium. But Sanders Theater, which comes nearer to the accoustical conditions under which the Haydn symphonies were originally heard, would have been an ideal place in which to use an orchestra of the size which Haydn knew, and for which he wrote.

All the wonderful crisp precision of which the Boston Symphony is capable, the sparkle and sheen, the robust sonorities when needed, were governed by Koussevitzky's uncanny mastery of Haydn style and spirit. So complete was his identification with composer that even the precipitate tour de force which he makes of the symphony's final rondo did not seem too badly out of place. One had a sneaking feeling that if Haydn had had such a magnificent instrument as the Boston Symphony in his hands he would have been tempted to do with it as Koussevitzky does.

Shostakovitch's Fifth Symphony appeared, as before, a mixture of inspired imagination and sheer banality. The decisive fact is that the inspiration is strong enough, the symphonic structure is firm enough to carry off successfully even such a gradiose platitude as the final coda. Nor should the young Soviet's biting wit and satire be forgoten.

For one listener, the climax of the evening came with the heroic drama of Beethoven's "Leonore" Overture. It was a performance of titanic proportions, with an intensity and sweep beyond the reach of the purple phrase. It was the greatest interpretation of this compact symphonic poem we have heard. Long and loud was the applause which Koussevitzky shared with his men.

THIS CLIPPING FROM
CONCORD, N. H.
Monitor & N. H. Patriot

NOV 14 1940

Program Given By Symphony Draws Crowd

Musicians Show Skill in Interpretation of Orchestral Numbers

At the auditorium last evening, the Walker Free Lecture series presented The Little Symphony of Boston in a short but interesting program of modern orchestral music.

There was a capacity audience present with many standing in the rear of the hall. To those who are unacquainted with The Little Symphony it might be interesting to note that these men are all members of the Boston Symphony orchestra. It was unfortunate that Mr. Theodorowicz, the conductor of this group, could not be present as illness kept him from his post. However, the group was conducted very ably by Mr. Gundersen, a member of the first violin section of the Boston Symphony.

Rhapsody In Blue

The orchestra began with a Deer Dance and War Dance by Skelton. This was followed with a flute solo by Walter Knight. The Woodland Sketches of MacDowell were perfectly balanced and beautifully played. Then came the popular Rhapsody in Blue of George Gershwin. The solo piano was expertly played by Leo Litwin who has done this work many times with the Boston Symphony Pops under Arthur Fiedler.

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Barber's 'School for Scandal' Overture for the Symphony

C. S. M. Nov 14

By Winthrop P. Tryon

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More appropriately than Overture, the work might carry the designation, Scherzo, unless that word still lies outside the general music vocabulary. But to turn the leaves of the book over, the sprightly opening gives way presently to something on the romantic order, something that might pass for a scherzo's trio section; and this proceeds not far when along comes the finale—a lively outburst, and little enough like the return and repeat that would satisfy classic expectation.

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Music Notes

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* * *

This Clipping From
PROVIDENCE, R. I.
JOURNAL
NOV 10 1940

Guest With Bostonians

Desire Defauw, noted Belgian conductor, will take the place of Dr. Serge Koussevitzky at the next Providence concert by the Boston Symphony Orchestra, Tuesday night, Nov. 26. On his program will be Beethoven's Seventh Symphony, the "Dance Symphony;" Franck's Symphonic Poem, "Le Chasseur Maudit;" Suite from the ballet, "Cephale et Procris," Gretry, and dances from the ballet "El Sombrero de tres picos," by deFalla.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
NOV 10 1940

Boston Symphony to Play
...ure by Samuel Barber

Samuel Barber's overture, "The School for Scandal," will have its first performance in the Boston Symphony Orchestra's home series next Friday afternoon and Saturday evening in Symphony Hall. This was introduced to New York by the Philharmonic-Symphony Orchestra on March 30, 1933, and has also been played by the National Orchestral Association.

Serge Koussevitsky's program also includes Paul Hindemith's "Konzertmusik" for string and brass instruments, Op. 50. This had its American premiere on Feb. 10, 1927, in a concert of the New York Symphony Orchestra under Otto Klemperer. Debussy's "Nuages" and "Fêtes" and Brahms's second symphony complete the program.

THIS CLIPPING FROM
WAUKESHA, WIS.
FREEMAN
NOV 11 1940

The Berkshire Symphonic Festival already has received more than 1,000 subscriptions for the nine concerts to be given at Stockbridge next August by the Boston Symphony orchestra under Serge Koussevitsky.

Subscription sales will continue until June 30, or until such time before then that 5,400 subscriptions have been received. After that, tickets for single performances will be on sale. Attendance for the 1940 festival totalled 68,839.

THIS CLIPPING FROM
DAYTON, O.
NEWS WEEK
NOV 11 1940

Stokowski to Mutual

By the middle 1920s, the National Broadcasting Co. and the Columbia Broadcasting System had turned their attention from the jazz that monopolized the air waves in radio's early days to the fine music that has now become a tradition on their networks.

Last week Mutual's hat rolled into the big-time music ring. In a surprise move, the youthful broadcasting system sewed up the Philadelphia Orchestra for a weekly series beginning this Friday at 3:15 p.m., with Eugene Ormandy and Leopold Stokowski conducting. Still missing from the air among the nation's symphony orchestras is the Boston Symphony, a condition not likely to be remedied soon, for the Boston group is nonunion, and any network or station broadcasting its music would risk reprisals by James C. Petrillo's all-powerful American Federation of Musicians.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
NOV 14 1940

STANLEY CHAPPLE SPEAKS

Tells Schubert Club How Harmony Has Been Used By Composers.

The manner in which harmony has been used by the great composers was discussed by Stanley Chapple, English conductor and lecturer, at a meeting of the Schubert Club last night at the Music Mansion.

Mr. Chapple, who will conduct a concert of the Boston Symphony orchestra here later in the season, played selections to illustrate his ... introduced by Eliza... Higgins, president.

This Clipping From
HARTFORD, CONN.
TIMES
NOV 11 1940

Koussevitzky Started with Double Bass

Soon Wanted Full Orchestra; Opens Bushnell Course

Some years ago, in the Conservatory at Moscow, a pupil named Serge Koussevitzky astonished everyone by his skill upon the double bass. He had chosen this unusual instrument because every student in the orchestral class was required to specialize in either a brass instrument—or the double bass.

It was not long before the young man was coaxing from his great lumbering instrument a tone, a dignity and grace that no one had dreamed the double bass could possess. That this giant violin had immense, awkward intervals, that it had to be bowed at arm's length, with a stoop, and its bow grasped fistwise like a hack saw, seemed to bother its young master not in the least.

Soon the name of Serge Koussevitzky became known across Europe as a double bass virtuoso to whom no one in the present or past could be compared. He made his instrument discourse divinely, as if it were a 'cello of marvelously deepened and enriched tone.

Yet the artist Koussevitzky could not long have been satisfied with such a limited medium of expression. He inevitably sought that most expressive of instruments—the full symphony orchestra. As a conductor, Koussevitzky again showed Europe new unprecedented beauties in musical performance. In Russia, in Paris or London, the "Koussevitzky concerts" became electric with the command of this extraordinary artist.

In 1924, Koussevitzky came to America, and had for the first time a great orchestra to do his bidding. The Boston Symphony Orchestra, for many years reputed the finest organization of its kind in the world, actually reached new heights of perfection under the extraordinary Russian leader. This is the orchestra which opens the Bushnell Memorial symphony series on Tuesday, Nov. 19.

It has thus been more than once demonstrated that Koussevitzky's genius is the sort that begins where another leaves off. Whether it is a solo instrument or an orchestra before him, a splended technical achievement is but the starting point towards still subtler beauties and a still deeper significance.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN
NOV 13 1940

Boston Programs.

Novelty on the programs of the Boston Symphony Orchestra Friday afternoon and Saturday evening this week will be Samuel Barber's Overture to "School for Scandal" which will be played for the first time at these concerts. Supplementing this will be Nuages and Fetes, Debussy; Kozertmusik for Strings and Brass, Hindemith and the Second Symphony of Brahms.

MUSIC

B. S. O. in Cambridge

Nov 14

Epochal Performance of Beethoven 'Leonore,' Music of the Ancien and Communist Regimes

By EDWARD DOWNES

The second concert of the Boston Symphony's Cambridge series was given last night in Sanders Theater under the direction of Serge Koussevitzky. The program consisted of works already presented this season at the regular Symphony Hall concerts: Haydn's Symphony No. 88 in G major, composed for the Loge Olympique in Paris, Beethoven's Third "Leonore" Overture and the Fifth Symphony of the Soviet composer, Dimitri Shostakovitch.

In Sanders Theater, even more than Symphony Hall, listeners wished it had been possible to hear Koussevitzky's brilliant interpretation of the Haydn Symphony with a reduced orchestra. In Symphony Hall a large orchestra may perhaps be justified by the large auditorium. But Sanders Theater, which comes nearer to the accoustical conditions under which the Haydn symphonies were originally heard, would have been an ideal place in which to use an orchestra of the size which Haydn knew, and for which he wrote.

All the wonderful crisp precision of which the Boston Symphony is capable, the sparkle and sheen, the robust sonorities when needed, were governed by Koussevitzky's uncanny mastery of Haydn style and spirit. So complete was his identification with composer that even the precipitate tour de force which he makes of the symphony's final rondo did not seem too badly out of place. One had a sneaking feeling that if Haydn had had such a magnificent instrument as the Boston Symphony in his hands he would have been tempted to do with it as Koussevitzky does.

Shostakovitch's Fifth Symphony appeared, as before, a mixture of inspired imagination and sheer banality. The decisive fact is that the inspiration is strong enough, the symphonic structure is firm enough to carry off successfully even such a gradiose platitude as the final coda. Nor should the young Soviet's biting wit and satire be forgoten.

For one listener, the climax of the evening came with the heroic drama of Beethoven's "Leonore" Overture. It was a performance of titanic proportions, with an intensity and sweep beyond the reach of the purple phrase. It was the greatest interpretation of this compact symphonic poem we have heard. Long and loud was the applause which Koussevitzky shared with his men.

THIS CLIPPING FROM
CONCORD, N. H.
Monitor & N. H. Patriot
NOV 14 1940

Program Given By Symphony Draws Crowd

Musicians Show Skill in Interpretation of Orchestral Numbers

At the auditorium last evening, the Walker Free Lecture series presented The Little Symphony of Boston in a short but interesting program of modern orchestral music.

There was a capacity audience present with many standing in the rear of the hall. To those who are unacquainted with The Little Symphony it might be interesting to note that these men are all members of the Boston Symphony orchestra. It was unfortunate that Mr. Theodorowicz, the conductor of this group, could not be present as illness kept him from his post. However, the group was conducted very ably by Mr. Gundersen, a member of the first violin section of the Boston Symphony.

Rhapsody In Blue

The orchestra began with a Deer Dance and War Dance by Skelton. This was followed with a flute solo by Walter Knight. The Woodland Sketches of MacDowell were perfectly balanced and beautifully played. Then came the popular Rhapsody in Blue of George Gershwin. The solo piano was expertly played by Leo Litwin who has done this work many times with the Boston Symphony Pops under Arthur ...

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This Clipping From
PITTSFIELD, MASS.
EAGLE
NOV 15 1940

Festival Promotes Entire New England, Says Edman

Provides Leadership in Musical Art at a Time When Cultural Values Are Being Destroyed

Special to THE EAGLE

BOSTON—The Berkshire Symphonic Festival, which is helping rehabilitate economically "an important part of New England" does more. It is promoting the entire region through publicity and advertising, as well as to provide leadership in musical art when cultural values are being destroyed in other parts of the world, as told before the 16th New England Conference session on recreational industry this morning by George W. Edman, clerk of the Festival corporation and managing editor of The Berkshire Eagle at Pittsfield.

He said the attraction of a great orchestra and conductor in idyllic surroundings has radiated to the far corners of the continent; that a large proportion of the thousands who arrive to attend this event at the "western gateway of New England" travel on to the Cape, the mountains and other points before their return home. Thus the Festival is importat to all New England.

Mr. Edman's Address

Mr. Edman said in part:

The Association of the Berkshire Symphonic Festival and the Boston Symphony Orchestra at a place called Tanglewood, constitutes a unique partnership. This partnership is working in a number of ways to promote the welfare of the community. It is helping to bring about economic rehabilitation of an important part of New England. Through advertising and publicity, it is helping to promote New England in a desirable way. Through its work with schools and adult groups it is stimulating appreciation of music. Lastly and most important, it is responding to the need of the times by providing leadership in musical art. This leadership is significant of a way of life still preserved in a world where brute force has destroyed cultural values.

Last summer the official attendance at the nine Festival concerts was 68,839. This figure does not include the more than 9000 members and children who attended the three Saturday morning rehearsals. Thanks to the co-operation of the Berkshire Hills Conference and the Berkshire Innkeepers Association, we were able to take care of this great influx of people. Through an accommodations bureau established by these groups at the Festival office, 4000 people were helped to find rooms. The bureau estimated that these people represented 30,000-nights use of rooms and translated in cash $50,000 to $60,000 for rooms alone. Every hotel in the county was filled during week ends and hotels turned hundreds of people away.

The overflow was placed by the bureau in private homes and rooming houses. Many home owners in the towns near Tanglewood were able to pay their taxes through revenue resulting from the Festival.

Attendance Figures

A breakdown of our attendance indicated that 30 per cent of it came from the Berkshires. Thirty per cent came from outside New England, from every state in the Union, from Canada, the West Indies and Europe. Indications point to fully as good attendance in 1941.

People attracted to the Berkshires are buying and renting real estate. They are helping to swell the patronage of our other cultural centers. Their presence, as indicated by increased bank deposits during the Festival period, has affected the butcher, the baker, the merchant, and the gasoline stations.

We consider the Berkshires the Western gateway to New England. Thousands of people come to us for the Festival but we know also, that from the Berkshires they go to the Cape, the North Shore, the Green Mountains, Maine and New Hampshire. That is where New England benefits economically from what we are doing.

The accomplishments of the Festival have been significant. They have been possible because all kinds of people have worked together for the community. We believe the future will be great because the Festival does not depend on fashion, or snobbery, or sensational publicity. A great orchestra, a great conductor, remain the supreme attraction in idyllic surroundings. From Tanglewood there is radiating to the far corners of the continent the attraction of a great musical event that may be the experience of everyone who cares to attend.

THIS CLIPPING FROM
WATERTOWN, MASS
TRIBUNE
11/15/40

Boston Conservatory Open Evenings

Because of the increased registration of evening students, Albert Alphin, President of the Boston Conservatory of Music, 26 Fenway, announces that the school will be open every week day evening until nine o'clock. Instruction in all subjects including vocal, instrumental, and theoretical will be available evenings under regular faculty members. The teaching staff of the Boston Conservatory is comprised of forty distinguished musicians and teachers, and includes several members of the Boston Symphony Orchestra.

Students may enter for a single subject or pursue a course leading to the bachelor of music degree, diploma, or certificate. Upon recommendation of their teachers, evening students are accorded the privilege of participating in recitals and may be admitted the choral and orchestral training classes. Whether one wants to make music a profession or an avocation he will find the friendly atmosphere and cultural advantages at the Boston Conservatory of Music unsurpassed.

This Clipping From
BROOKLYN, N.Y.
CITIZEN
NOV 16 1940

Koussevitsky to Offer Two-Symphony Concert In Series Debut, Friday

Boston Orchestra Will Play Vaughan Williams "London," Beethoven's Fifth

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in its first concert of the current Brooklyn season next Friday evening at 8:30 o'clock. The performance will be held in the Opera House of the Brooklyn Academy of Music. The program will be given over to two symphonies: A London Symphony, by the celebrated contemporary composer, Vaughan Williams, and the Symphony No. 5 in C minor, by Ludwig van Beethoven.

As in previous seasons, the Boston Symphony Orchestra has scheduled five concerts for its Brooklyn series. The remaining performances will be held on Friday evening, Jan. 10; Thursday evening, Feb. 13; Friday evenings, March 14 and April 4. The series is presented under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

It is announced that the Brooklyn concerts for the current season are nearly sold out on subscription. Non-subscribers who wish to attend Friday evening's concert should communicate with the Institute box office in the Brooklyn Academy of Music as soon as possible.

This Clipping From
SPRINGFIELD, MASS.
NEWS
NOV 15 1940

29

Berkshire Symphonic Festival Boon to New England, Edman Says

Pittsfield Newspaperman, Trustee of Tanglewood, Tells N. E. Council of Widespread Benefits; Praises Koussevitzky and Boston Symphony Orchestra

Boston, Nov. 15—How a small community project grew until it became a notable contribution to the cultural and economic life of all New England was related today by George W. Edman, managing editor of the Berkshire Eagle, in describing the development of the Berkshire Symphonic festival to New England resort and travel leaders, gathered here in the recreational session of the 16th New England conference.

The conference is convened annually at the Hotel Statler by the New England council in cooperation with the six New England governors for consideration of problems relating to New England's economic welfare and progress. Presiding at the recreational session was Glenwood J. Sherrard, chairman of the New England council's recreational development committee, and prominent New England hotel man.

"The union of the Berkshire Symphonic festival and the Boston Symphony orchestra has worked in a number of ways to promote the welfare of the region and the entire community," said Edman, who is a trustee of the festival. "This partnership is bringing about economic rehabilitation to an important part of New England. Through advertising and publicity, it is helping to promote all of New England in a desirable way. Through its work with schools and adult groups, it is stimulating the appreciation of music. Lastly and most important, it is responding to the need of the times by providing leadership in musical art. This leadership is significant of a way of life still preserved here in a world where brute force has destroyed cultural values.

"That the festival exerts an economic influence on all of the Berkshires is reflected in the attitude of wholesale houses in Pittsfield, increased attendance at our summer theater, increased patronage at our museums and many other cultural and recreational centers. Bank deposits certainly are an indication of increased business. One small bank reports that its Monday deposits during the festival period are often more than $20,000 above the average. Recreational business in the Berkshires this past season showed a 10-per cent increase which businessmen are frank to concede was due in large measure to the festival.

"Thanks to the fine cooperation given us by the Berkshire Hills conference and the Berkshire Innkeepers' association we were able to take care of this great influx of visitors. An accommodations bureau was set up in our Stockbridge office. Through that bureau, 4000 people were helped to find rooms. The bureau estimated that these people represented 30,000 nights' use of rooms. Translated into cash, this means $50,000 to $60,000 for rooms alone. All the hotels in the Berkshires were filled over the weekends and they sent away thousands of people who in turn found accommodations in small rooming houses and private homes. In the towns nearest Tanglewood, it was impossible to find rooms of any kind during the weekends of the festival. It was here that the accommodations bureau stepped in to place people in towns 10 to 15 miles away.

Visitors Travel Far

"A breakdown of the attendance showed that 30 per cent of it came from the Berkshires. Approximately 30 per cent came from outside New England and from every state in the Union, Canada, the West Indies, Latin America and Europe. Indications now point to just as good attendance in 1941, although we cannot know what effect the war will have.

"The real estate market in the Berkshires, particularly in towns near Tanglewood, has quickened. People are buying or renting places that have been vacant or on the market for years. This is important in an era where in years past, many people have been dependent on large estates for employment."

Lauds Koussevitzky

That the popularity of the Berkshire festival helps the prosperity of all New England was pointed out by Edman. "When we publicize the festival," he said, "we publicize the Berkshires, but we do more than that. After all, the Boston Symphony orchestra is New England's orchestra. Our festival is not duplicated anywhere in its appeal. Here in New England we have established something unique that has appealed to music lovers, the press and others. We consider the Berkshires the western gateway to New England. Many of the 69,000 persons who attended this summer's concerts continue on to other sections of New England. This is how New England benefits economically from what we are doing."

Edman paid tribute to Dr Serge Koussevitzky whose long-cherished ambition to establish a great music center in America has been a driving force in the festival's success. "When we engaged the Boston Symphony orchestra, we had not reckoned with the imagination, vision and dynamic personality of its conductor," the speaker said. "He unfolded his plans to us, urged us to go forward, not to be content with a series of local concerts. If we were willing to expend our energies, why not direct them toward something great? It was a startling thought to a community apt to be more New England in its conservative outlook than New England itself."

Herald MUSIC Nov 16

By ALEXANDER WILLIAMS

Symphony Concert

The sixth concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Overture, "The School for Scandal" ..... Barber
Nocturnes, "Nuages" and "Fetes" ..... Debussy
Konzertmusik for string and brass instruments Op. 50 ..... Hindemith
Symphony No. 2 in D major Op. 73 ..... Brahms

All in all this was the best concert so far of the season. The program was nicely balanced between the familiar and the strange, and the playing was superb. The audience as a whole only realized what a fine concert it had been after the Brahms symphony, but we trust that they then recalled with renewed pleasure the first half of the program as well.

Mr. Barber's Overture is a delightful work and would be even if we did not have the delicious reminder of Sheridan to guide us. It is a formal overture in construction, and its manners are always polite. There are irresistible reminiscences of Lady Sneerwell's drawing-room, with its malicious flow of gossip. We should have to have further hearings—and we hope we shall—to catch more of the wrath of Sir Peter Teazle or the unctuousness of Joseph Surface.

But we have the composer's caution not to take "The School for Scandal," too seriously, for it is primarily as a man without a program that he wishes to be known. The Overture, then, as music is a very attractive and well wrought piece of work. As far as the Boston Symphony's season is concerned, it puts the American composer back on his feet again after having been knocked cold two weeks ago. Mr. Barber was in the audience and was cordially applauded.

Mr. Koussevitzky next offered us a searching performance of the first two of Debussy's Nocturnes. It is a thousand pities that Debussy required a women's chorus for the third, "Sirenes," for it is, if anything, the loveliest of the three. It is probably too much trouble to assemble and train a number of women and then bundle them on and off the stage for what is a short work. Besides, unfortunately, women's choruses have a way of frightening some of the subscribers, who stay away in droves when one is so much as mentioned.

The Philadelphia orchestra under the egregious Leopold has made a record of the Nocturnes, which is worth having for "Sirenes" alone. Mr. Stokowski's interpretation of "Nuages" cannot compare with Mr. Koussevitzky's, however. The former's is too gross, whereas the latter's is pure poetry. Yesterday we would only cavil at one detail. With his fine ear for sonorities, we marveled that Mr. Koussevitzky let the timpani come out so loud at the climax of the march in "Fetes" as practically to drown the brass.

Hindemith's Konzertmusik now emerges definitely as one of his best scores. It is a glorious work, full of beautiful melodies, impulsive rhythm and mastery of form and contrast. We have often had occasion to say that Hindemith's music needs only a little study to be understood—not much, really, just a modicum of sympathetic scrutiny. The fact that he appeals so strongly to young students is proof of his great vitality and the fertility of his invention.

The best way to get to know his music is to play something of his yourself, preferably a piece of chamber music. This teaches you the idiom and his very individual style. It thus prepares you for, some might say, inoculates you to, his symphonic scores. It enables you to state, without pose, that such a work as the Konzertmusik is glorious.

The last half of the concert brought a fine performance of what is probably Brahms' most popular symphony. Every one, though, has his own favorite from the four symphonies—ours is the fourth—and every one by now has the right to be his own critic of Brahms. We shall only say in passing that the coda to the first movement is surely one of the perfect things in all music.

The concert will be repeated tonight. Next week the orchestra will be out of town. The concerts of Nov. 29 and 30 will be conducted by Desire Defauw and will consist of

MUSIC Nov 16
SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky conducted a notably enjoyable concert by the Boston Symphony Orchestra at Symphony Hall yesterday afternoon. Without exception, the program was interesting and throughout the afternoon the orchestra played its best.

First item of the program was the concert Overture, "The School for Scandal," by 30-year-old Samuel Barber, a composer new to Boston Symphony concerts. Then came the two Nocturnes, "'Clouds" and "Festivals," by Debussy, the "Concert Music" for strings and brass by Hinemith, and Brahms' Second Symphony.

So far as local performances go, Bostonians have not heard much of Samuel Barber's music. To judge by the Overture, that has been our loss. Mr. Barber seems to be the sort of musician who has matured young, who at 30 has mastered not only orchestration and at least the overture form, but has worked out a style of his own. "The School for Scandal" Overture, not intended as music for actual performance of Sheridan's classic, but rather the composer's personal idea of the spirit of the play, is all in one piece, not too long or too short, written directly to the point in a cleverly modern idiom.

Barber's tart harmonies, his light, ingenious orchestration and the constant movement in the music all express, at least to this reviewer's satisfaction, an atmosphere of delightful indiscretion. Although, come to think of it, one didn't observe any touch of betrayed confidence indicating Sir Peter's discovery of Lady Teazle behind the screen. Nor is it perhaps possible to delineate such an outrageous hypocrite and snob as Joseph Surface. But Charles Surface that honest and lovable jackanapes, is much on hand.

The Friday audience seemed to like Mr. Barber's work, and twice called him to the stage. After this pleasant introduction, why not more of his music?

Hindemith's "Concert Music," composed for the Boston Symphony's 50th anniversary season a decade ago, is truly one of the great contemporary masterpieces. It is this sort of music that embarrasses both those who insist that intellect is the most important thing in composition, and the people who demand nothing more than to be stirred emotionally. The "Concert Music," illustrating the axiom that the greatest masterpieces have something of each, manages to be motional and at the same time is as austerely logical a work as ever was written.

The massive structure Hindemith built up from themes not very striking by themselves, is an evidence of pure genius. So is the way he succeeded in varying and contrasting the sound of strings and brass, two heavily compact groupings of instruments when massed together and therefore limited in color.

The counter-point is a bit vinegary until you get used to it, but thereafter "Concert Music" is more fascinating at every performance. One ventures a prediction that 50 years from now the score will be found to have been an extension of the rugged, classic German line that began with Bach and continued through Beethoven and Brahms.

Debussy's gossamer "Clouds" and fairy-tale "Festivals" were the right choice to balance Hindemith and Brahms. Their performance was magical as the music, culminating in an almost incredibly silken pianissimo from the three trumpets at the beginning of the distant procession. Brahms was served equally well, and the finale was the climax of the afternoon.

There will be no Symphony concerts here next week. The orchestra makes its first tour to New York. A fortnight hence will bring the first of the season's guest conductors, Desire Defauw, C. W. D.

LATER MUSIC BY SYMPHONY

Barber's Overture Given First Performance

Nov 18

BY WARREN STOREY SMITH

From first to last yesterday's was an inspiriting Symphony Concert, the keynote of which was set immediately by the local premiere of Samuel Barber's Overture to Sheridan's comedy, "The School for Scandal." Debussy's "Clouds" and "Festivals" then made a suitable buffer between this orchestral exuberance and that contemporary masterpiece, Hindemith's "Konzertmusik" for strings and brass, while Brahms' Second Symphony provided a satisfying and invigorating conclusion.

The third composer to listen to his music at Symphony Hall this season, Mr. Barber, whose appearance is no less likable than his music, was brought to the stage to acknowledge the unaffectedly hearty applause bestowed upon his brilliant and engaging score. Not before had Boston made Mr. Barber's acquaintance, and to judge by this Overture, it is well worth cultivating.

Since the Debussy Nocturnes have color as their long suit and since Dr. Koussevitzky's forte is tone, music and conductor were here, as many times before, in singularly happy conjunction. Yet the utterly different music of Hindemith received a no less sympathetic and discerning presentation.

If Hindemith has gone back to Bach he has also salvaged much that was valuable along the way. There is no dearth of romantic melody here and no disregard of effect, though effect may be a secondary, not a primary consideration, while the music's contrapuntal strength and rhythmic vitality set the blood a-coursing.

Should this reviewer be charged with the awful responsibility of saving just one of the Brahms Symphonies from oblivion, he could not bear to see this Second perish, whatever the merits of its three companions. For the composer of this D major is the most reassuring as well as the most gracious of modern symphonists. He does not remind us of man's infirmities and tribulations, like Mahler and Tchaikovsky, nor bid us battle with the elements, like Sibelius. He does not speak to us with the tongues of angels, like Bruckner, nor disturb us, like Franck, by confusing the flesh and the spirit. What he does give us—and though it is not everything it is a great deal—is the feeling that the earth is warm and friendly and that life is good. And for a time we can almost believe it.

Of late certain classics have tempted Dr. Koussevitzky to virtuoso feats of reanimation, but Brahms can still speak quite eloquently for himself. Yesterday's performance of the Second Symphony may not have been exactly in the elder tradition. Yet save for an occasional bit of over-emphasis in the brass section one would not have had it in any way different.

This Clipping From
NEW YORK, N.Y.
TIMES
(B'klyn, Queens Sect.)
NOV 17 1940

BOSTON SYMPHONY WILL PLAY FRIDAY

Koussevitzky Will Lead Its First Concert of Season at the Brooklyn Academy

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will give its first concert of the Brooklyn season Friday night at the Brooklyn Academy of Music, it was announced yesterday. The program will consist of A London Symphony by Vaughan Williams, contemporary composer, and Beethoven's Symphony No. 5 in C minor.

The Brooklyn series of five concerts is under the sponsorship of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

Mrs. Henry J. Davenport is executive chairman of the Brooklyn committee, which includes Adrian Van Sinderen, chairman; Mrs. Edward C. Blum and Mrs. William H. Good, vice chairmen; Mrs. M. Preston Goodfellow, chairman of membership, and Mrs. Marion P. North, chairman of the Junior League committee.

Mrs. Walter Truslow, chairman of boxes, announced the following list of boxholders: Mrs. Good, Mrs. Blum, Mrs. Frederic B. Pratt, Mrs. Maxwell Lester, Mrs. Frank E. Simmons, Mrs. Frederick D. Mackay, Mrs. Dean C. Osborn, Mrs. Benjamin Prince, the Brooklyn Women's Club, Adelphi Academy Alumnae Association, Mrs. Thomas Lauderdale, the Army and Navy, Mrs. James Fee, Mrs. Laird C. Dinsmore, Lionel R. Bauman, Miss Mary E. Mills, Miss Dorothy B. Forman, Miss Lilian Randall, Brooklyn Friends School and Packer Collegiate Institute.

This Clipping From
PAWTUCKET, R. I.
TIMES
NOV 16 1940

Belgian To Direct Boston Symphony

Desire Defauw, eminent Belgian musician, is announced as guest conductor of the Boston Symphony Orchestra for three concerts. The second visit of the orchestra to Providence on Tuesday, Nov. 26, and the concerts in Boston on the following Friday afternoon and Saturday evening. These will be the first appearances of Mr. Defauw on a public platform in the United States. Mr. Defauw has been for years the leading conductor at Brussels in his native Belgium. Previously he was well known as a virtuoso of the violin and was also active in quartet performances. He came to America for a brief period last season.

Mr. Defauw announces the following program for his concert at the Metropolitan Theatre: Cesar Franck's Symphonic Poem, "Le Chasseur Maudit"; the suite from Gretry's ballet, "Cephale et Procris," edited by Felix Mottl; de Falla's three dances from "The Three-Cornered Hat"; and Beethoven's Seventh Symphony in A major.

This Clipping From
HARTFORD, CONN.
COURANT
NOV 17 1940

Koussevitzky Opens Series This Tuesday

Will Lead Boston Symphony in First Event of Bushnell Memorial Course

The "London Symphony" of Vaughan Williams and the Brahms "Symphony No. 2" are the works to be performed by the Boston Symphony Orchestra at the Bushnell Memorial this Tuesday evening in the opening program of the Bushnell Symphony Series. This concert, which is scheduled to start at 8:15 o'clock, will be conducted by Dr. Serge Koussevitzky.

In January Dr. Koussevitzky and his distinguished orchestra will return for another program in the series, which consists of six concerts by five major orchestras. The other concerts will be given by the National Symphony, Cleveland Orchestra, Philadelphia Orchestra and New York Philharmonic-Symphony.

The nature of the Vaughan Williams symphony is revealed in the following excerpt from a review in the Boston Evening Transcript.

Born of Indian Summer.

"This pastoral symphony seems born of the English summer on the English countryside; in both is drenched. In an objective music its calm, its quiet—its drowsiness, if the reader will; its gentleness and its everlastingness—to use a clumsy word—are all incarnate in sound; its homeliness and familiarity withal. The transitions are the image of this gentleness. In the undulating rhythm, seldom broken, abides the calm. Out of the changeless, ceaseless flow—the lack of plasticity and of dynamics as the reproachful call it—rises the everlastingness. From the ancient model idiom seeps the color. In the very flatness, beside modern harmonic coloring, dwells the charm.

"Before this countryside, when the magic of summer is upon it, sits Vaughan Williams in contemplation rapt. By the responsive magic of musical imagination, by matter and means markedly and insidiously his own, he evokes this stillness, this remoteness, this pathos of distance, this silence out of sound. Only once does he break rising climax, midway in the final movement, release, as it seems, his own particular rapture. Elsewhere a nature-music at present unspotted with the egotisms, unflawed by the passions of us mortal men. Monotonous if the listener will—but nature itself is oftenest monotonous on the English countryside. Brief withal in the musical expression. Among modern symphonies few are shorter than the Pastoral of Vaughan Williams."

Fine Brahms Work.

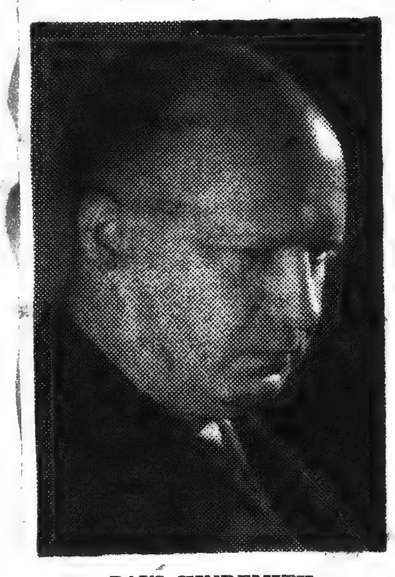
Of the Brahms work Charles O'Connell in the Victor Book of the Symphony writes:

"The Second Symphony is perhaps the best introduction to the orchestral music of Brahms. Its content is full and rich enough for the most exigent, but its structure is very clear, its moods not too subtle or exacting. Though not without moments of somberness, it is generally lyric and sunny; occasionally even playful. Melodies in profusion sing through these measures and remain unforgettably in mind, while to satisfy those for whom music must produce a thrill by rhythmic and dynamic power, there is the brilliant fourth movement."

This Clipping From
NEW HAVEN, CONN.
REGISTER
NOV 17 1940

Composer Paul Hindemith To Be Honored At Concert

Making the first of its two annual appearances here the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, will come to Woolsey Hall on Wednesday evening. The concert will mark the opening of the 1940-41 Woolsey Hall series. It will also be the occasion for the presentation of the Howland Memorial Prize to Paul Hindemith, composer. The Howland Prize awarded by Yale University may be given to a citizen of any country in recognition of distinguished achievement in the field of literature, the arts and the science of government. Mr. Hindemith is visiting professor of the theory



PAUL HINDEMITH

of music at Yale. President Charles Seymour of Yale University is to make the presentation, following the performance by the orchestra of Mr. Hindemith's Concerto for violin and orchestra, in which Miss Ruth Posselt will appear as soloist.

The prize was established in 1915 in memory of Henry Elias Howland of the Yale class of 1854 by the gifts of his daughter, Frances L. Howland, and his sons, Charles P. Howland, '91, and John Howland, '94. The following have been recipients of the award:

1916—Rupert Brooke, English poet.

1918—Jean Julien Lemordant, French artist.

1924—Gustav Holst, English composer.

1926—Robert Edmond Jones, American artist.

1928— ir James Arthur Salter, English statesman.

1930—Regnar Ostberg, Swedish architect.

1934—Philip J. Noel Baker, English statesman.

1936—Salvador de Madariaga, Spanish statesman.

1938—John Bell Condliffe, English economist.

Paul Hindemith, German composer, was born in Hannau, November 16, 1895. He began his musical studies at the age of 11 by studying the violin and viola. Later he attended a conservatory in Frankfort-on-Main, where he studied under Bernhard Sekles and made his first entry into the musical world as a violinist, securing a position in the Frankfurt Opera orchestra. Later he became its concertmaster and finally its conductor. Then he founded the Amar String Quartet, in which he played viola, and the quartet made many concert tours.

As a composer, his early works suggest the trend of his later compositions, and although they are youthful and tentative, they disclose a fertile imagination and a remarkable grasp of technique. He essayed the composition of chamber music for odd combinations, orchestral works, and opera, and all contain the germ of his future radical style. By 1921 he was attracting considerable attention in Germany and his name appeared frequently on the programs of the Donauschingen and the Salzburg festivals. His "Kammermusick" was played at the Venice festival of the International Society of Contemporary Music, in which work he openly abandoned standard tonal principals in favor of the new atonality. The composition caused much discussion not without publicity value for the composer, and Hindemith loomed as a fiery protagonist of modernism. Hindemith's string quartets are among the outstanding examples of this music, and his operas have been well received, particularly "Cardillas" and "Neues vom Tage", which were considered sensational successes. Guido Pannain says that the former contains all the good and bad features of Hindemith's temperament, and that the music leads the action by the hand without succeeding in creating a formal, autonomous and exhaustive construction, because it cannot rid itself of the action, the cause of its whole existence.

Hindemith's works include, besides those previously mentioned, another opera, orchestral works, four string quartets, a clarinet quintet, three choral works, songs and instrumental pieces. His new book on composition, "Unterweisung in Tonsatz" (The Craft of Musical Composition) elucidates and confirms the results of his experience in theory and composition, and brings the solution of questions which can no longer be answered by existing theories of harmony.

Dr. Koussevitzky, in arranging the program for the forthcoming concert, has surrounded the brilliant Hindemith compoistion with two famous symphonies. The evening of fine music will commence with Haydn's Symphony in G major, and conclude with the Beethoven Symphony No. 5.

This Clipping From
BROOKLYN, N.Y.
EAGLE
NOV 17 1940

Koussevitzky Conducts Friday

Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in its first concert of the current Brooklyn season on Friday evening, in the opera house of the Academy of Music at 8:30. The program will be given over to two works: A London Symphony, by the celebrated contemporary composer, Vaughan Williams; and the Symphony No. 5 in C minor, by Ludwig van Beethoven.

As in previous seasons, the Boston Symphony Orchestra has scheduled five concerts for its Brooklyn series. The remaining performances will be held on Friday evening, Jan. 10; Thursday evening, Feb. 13; Friday evenings, March 14 and April 4. It is announced that the series is nearly sold out on subscription. Non-subscribers who wish to attend Friday evening's concert should communicate with the Institute box office as soon as possible.

Percy Grainger will be heard in his only metropolitan recital of the season at the Academy of Music, Tuesday evening. He will inaugurate the Great Piano Classics, a series held under the auspices of the Brooklyn Institute of Arts and Sciences, in co-operation with Albert Morini, concert manager of New York.

Mr. Grainger's program, devoted to music of the seventeenth and eighteenth century masters, will include, in addition to the works of Johann Sebastian Bach, Purcell, Scarlatti and Paradisi, a group of folk songs and popular songs of the eighteenth century.

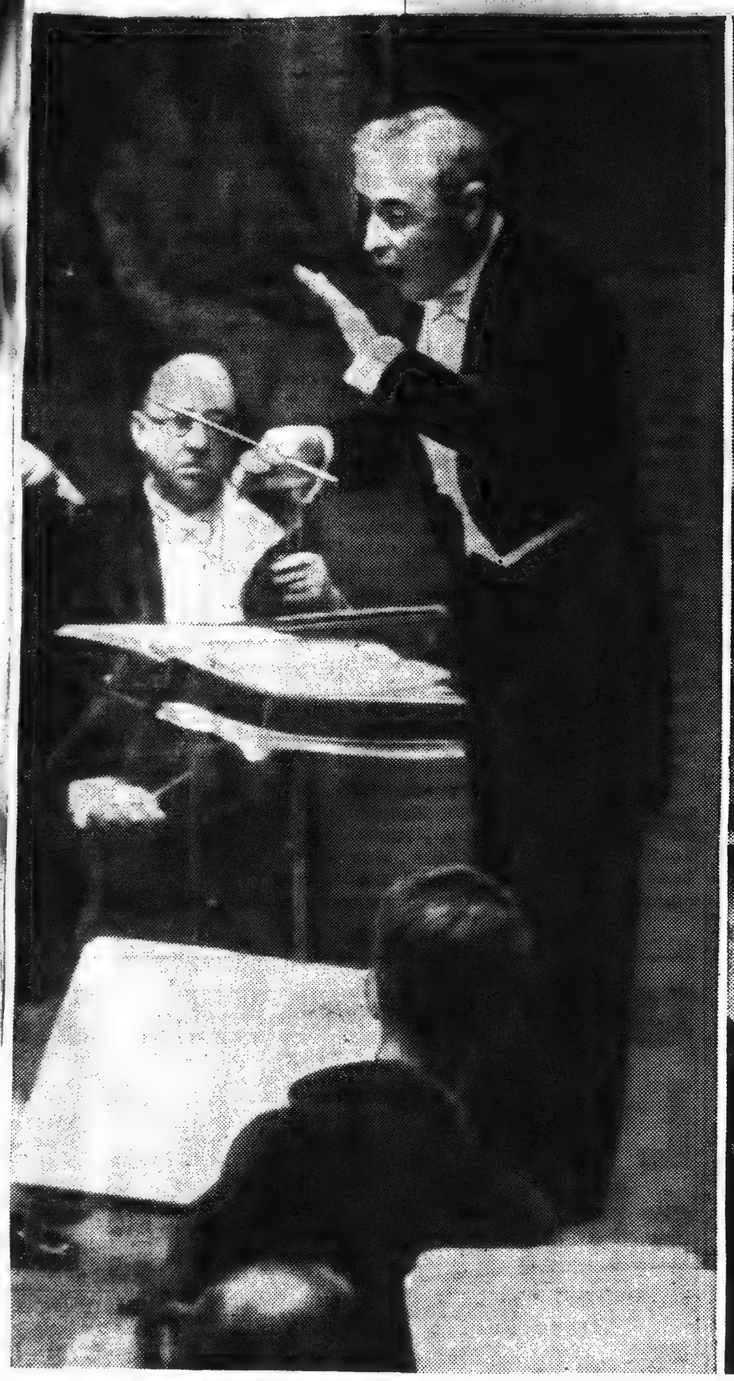
The first of a series of three chamber music recitals for piano duet will be given next Sunday afternoon, Nov. 24, at 3 o'clock in the Brooklyn Academy of Music. The performing artists are Angela Weschler and Felix Guenther. Their recital is held under the auspices of the Brooklyn Institute of Arts and Sciences. The program will consist primarily of original works for four hands, but will also include several concert transcriptions.

This Clipping From
HARTFORD, CONN.
TIMES
NOV 18 1940

—[Photo by Bachrach

SERGE KOUSSEVITZKY, distinguished conductor of the Boston Symphony Orchestra, will open the new Bushnell Symphony Series at the Memorial Tuesday at 8:15 p. m. The program includes the Vaughan Williams London Symphony and the Brahms Symphony No. 2.

This Clipping From
NEW YORK, N.Y.
TIMES
NOV 1 7 1940



M. Robert Rogers from European

Serge Koussevitzky, who, of course, will conduct the Boston Symphony Orchestra when it pays its first call of the season here this week.

Arturo Toscanini begins his season with the NBC Symphony this year at Carnegie Hall, directing the Verdi Requiem Saturday.

Frederick Stock leads his Chicago Orchestra into town for one of its rare visits in these parts. It is the orchestra's golden jubilee year.

Herald Nov. 19

Chicagoans to Play Here

When the Chicago Symphony Orchestra plays in Symphony Hall next Sunday afternoon, Boston should certainly give it a rousing welcome. The orchestra, whose first conductor was the great Theodore Thomas, is currently celebrating its 50th anniversary, even as the Boston symphony had its golden jubilee ten years ago.

It may be conjectured that the present tour by the Chicagoans, which is much farther afield than their usual expeditions, is designed as a tribute to Frederick Stock. Mr. Stock has been the conductor of the Chicago orchestra for the past 35 years and has been associated with it since 1895. If any single man deserves credit for maintaining the musical standards of the middle West it is he. It is an extraordinary record of achievement.

For this reason alone the orchestra deserves a cordial welcome in Boston. In addition Chicago has been most hospitable to the Boston symphony in its visits there in recent years, and the Chicago orchestra has not been here since 1921. We ought, then, to turn out in force to assist our visitors in celebrating such an auspicious anniversary.

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COURANT
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The series comprises six concerts by major symphony orchestras, scheduled from November to April inclusive. In addition to the Boston Orchestra, the following will be heard here in the course:

Cleveland Orchestra, Arthur Rodzinski, conductor; National Symphony, Dr. Hans Kindler, conductor; Philadelphia Orchestra, Eugene Ormandy, conductor; New York Philharmonic-Symphony, John Barbirolli, conductor.

The Bushnell Symphony Series is considered to be the most varied and important course of its kind presented anywhere in the world. Once again, the Bushnell management reports, a capacity audience is assured for the entire series.

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MORRISTOWN, N. J.
DAILY RECORD
NOV 1 8 1940

Stanley Chapple In Concert Here

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Mr. Chapple described the manner in which Bach wrote and illustrated musical terms by playing bits on a piano. At the time Bach wrote, Mr. Chapple pointed out, there were no symphonies and many of the instruments now in use had not been created. Bach wrote music that could be adapted to the three or four musical instruments then available.

Mr. Chapple attained prominence in England as a regular conductor of the London Symphony Orchestra, the London Philharmonic and the British Broadcasting Orchestra.

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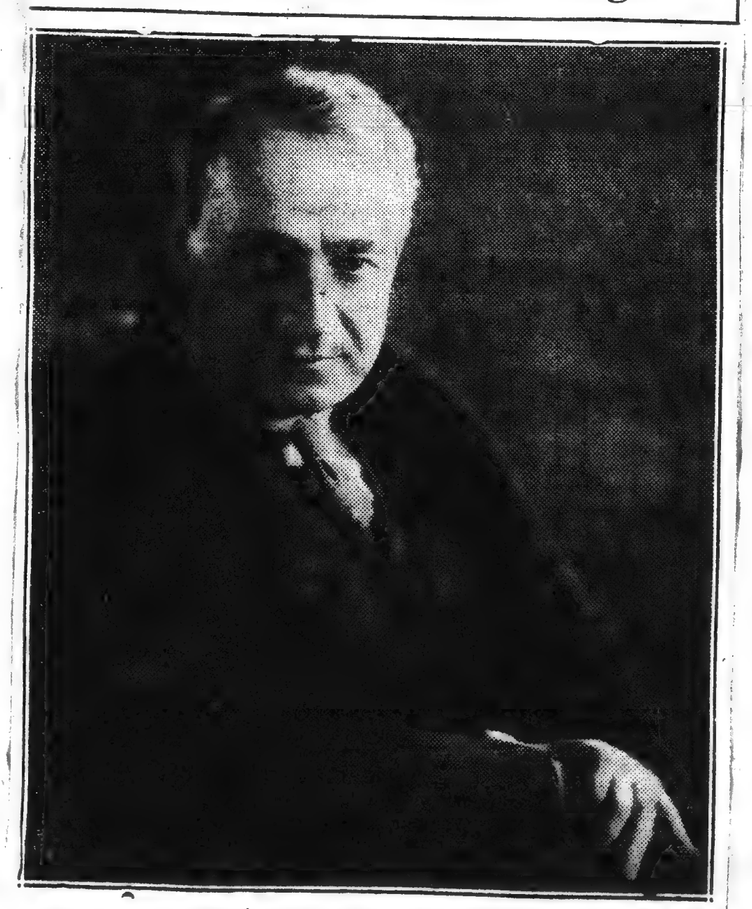
COURANT
NOV 1 9 1940

Leads Orchestra Here Tonight



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THIS CLIPPING FROM
BROOKLINE, MASS
CHRONICLE
11/14/40

Dr. and Mrs. Serge Koussevitzky of Druce Street are to give a reception and tea in the exhibition room of Symphony Hall on the afternoon of the twenty-fourth in honor of Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra. The orchestra is coming to Boston for the first time in nearly two decades to give a concert at Symphony Hall that afternoon for the benefit of the British War Relief Society, Inc.

This Clipping From
HARTFORD, CONN.
TIMES
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NEW YORK, N.Y.
TIMES
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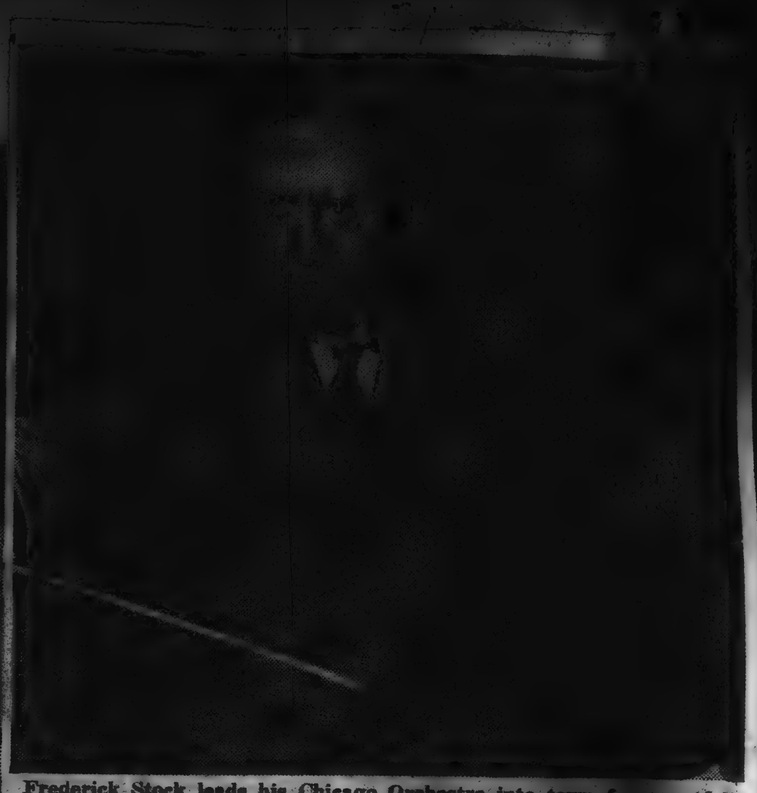

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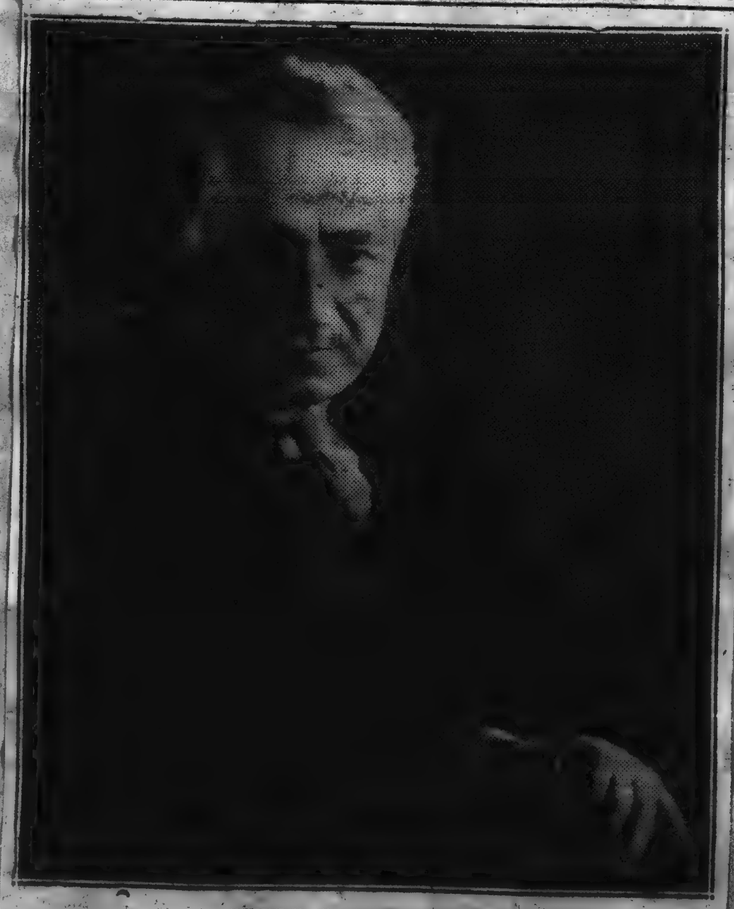

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
NOV 17 1940

32

THE STOKOWSKI CASE

By VIRGIL THOMSON

LEOPOLD STOKOWSKI'S position in American musical life is a unique one. He has violated tradition and he has made tradition.

* * *

His Rise to Power

HIS first violation of tradition was to arrive at the top of the conducting profession by an unorthodox and improbable route. The best conductors have mostly learned their job in the theater. This is the classical European procedure. It is in the pits of provincial opera houses that nine out of ten Europeans learn to meet orchestral emergency with cool heads and effective hands. Muck, Messager, Monteux, Toscanini, Walter, all passed a similar apprenticeship. The leaders who know only the concert orchestra, or who have come to it through playing in quartets and other small ensembles, seldom arrive at the highest competence or glory. There are exceptions, I know. Georg Henschel had been a singer; but he never became a really first-class conductor, if memoirs of the period are to be believed. Hans von Bülow began life as a pianist; but he passed through operatic conducting, too, before he became the great figure he was in his later years.

In countries where good second-class opera houses do not abound musicians ambitious to conduct seldom master their art completely. Russia, for instance, with few musical theaters of this kind, has produced in the first class only Serge Koussevitzky. Spain, too, lacks provincial opera houses and first-[illegible] conductors. So also do England and the United States.

The Boston and Chicago opera companies used to use American conductors for minor performances; but their artistic standards were too high, their casts too full of stars to risk letting inexperienced local musicians conduct the repertory week in and week out. Provincial bands and symphony orchestras are frequently led by local musicians, but these ensembles do not seem to provide sufficient training to prepare a man for big time. Ossip Gabrilowitsch and Rudolf Ganz came from first-class piano playing to second-string orchestral big time in Detroit and St. Louis, succeeding not badly at all, but without ever equaling the brilliance of their pianistic careers.

Foundations like the National Orchestral Association have undertaken to train musicians for desk-playing in the symphony orchestras and have succeeded pretty well. These organizations have not yet produced a star conductor, however.

As a result of the lack of proper training facilities here, the tradition has grown up that conductors must train in Europe and be hired from there, be sprung thus upon us full-fledged, as from Minerva's brow. A parallel tradition exists in our opera houses that star singers (even though American by birth) must come to us full-fashioned from abroad.

Mr. Stokowski did not follow either the operatic or the European training-pattern. He came from the Royal College of Music to St. Bartholomew's Church as a perfectly good organist in the English style, no more. He went from there to conduct in Cincinnati, as Ganz and Gabrilowitsch went later to conduct orchestras of about the same category in St. Louis and Detroit. Stokowski did better than they (he was younger, too). He stepped up to Philadelphia and made colossally good.

* * *

How He Held Power

LACKING the schooled reflexes of an experienced theater man, lacking also the mature musical culture that enabled Gabrilowitsch to handle his orchestra without other preparation, Stokowski, being intelligent and ambitious, found himself obliged to think everything out in advance, both his interpretations and his technique of making them into sound. He was never the creature of passion, musically speaking, that he posed as on a platform. His was as premeditated, as cerebral a mastery of the wow-technique as Mary Garden's; and he missed fire about as seldom.

His ambition to shine and his lack of a sound musical culture have led him often into distorted interpretations and into lapses of musical taste that have enraged musicians on three continents. The same circumstance and motivation, however, have led him to train his own beat and its orchestral response completely, accurately, effectively.

His whole performance is a violation of musical tradition and taste the more surprising in that he has always managed to remain high in his profession notwithstanding. At the same time, the musical charlatanism that he has always subjected his public to, we must remember, has been animating force behind his acquisition of a sure method for pro- desired effects. Not in spite of his musical deviations, rather be- them, Leopold Stokowski has made himself, has had to make him- ster of orchestral technique. I am not sure he isn't the greatest

re more musical, more delicate, more authoritative, more sub- objective in their interpretations of music. None will have n our musical life as he has done. The most beautiful the world is only another version of a classic text. A o, a smooth, deep unity of string tone, a really well are contributions to the musical wealth of nations; que for producing them is a contribution to music itself.

* * *

chievement

ozart and Haydn there was a famous orchestra at e were famous orchestras elsewhere, too, notably in chestra in Mannheim is famous to this day, and much in the history books. Not because of its tempi and is water long ago gone over the dam. But because it n a way previously unknown, not by asking the strings but by adding under the strings the wood and brass wind e by one.

crescendo technique revolutionized composition. Beethoven might got on without it, if he'd had to. It would have been impossible for chard Wagner to have written music anything like the music he did write without the concept of the scored crescendo, which constitutes about 75 per cent of his concept of thematic development, which in turn constitutes almost the whole of his concept of sustained composition.

I do not think Mr. Stokowski ever made, through his Philadelphia Orchestra, any such radically useful discovery as that of the scored crescendo, though I must say his constant experiments with seating and with many another less visible change in orchestral routine have left the arts of orchestral writing and of orchestral conducting richer in resource. (I do not refer to his own orchestral arrangements of classic pieces, which fall rather into the obvious as understanding, into the somewhat coarse as tonal texture. Even at their best, they contain no contributions to technique.)

* * *

His Musico-Scientific Achievements

I FANCY his most useful work of all may be what he has done and what he has forced commercial organizations to do with the recording and transmission techniques.

As I remarked last Thursday in reviewing Walt Disney's "Fantasia," "Alone among successful symphonic conductors, he has given himself the trouble to find out something about musical reproduction techniques and adapt these to the problems of orchestral execution. Alone among the famous musicians who have worked in films, he has forced the spending of money and serious thought by film producers and their engineers toward the achievement of a result in auditive photography comparable in excellence to the results that the expenditure of money and thought have produced in visual photography."

* * *

His Unique Role in Our Musical Destiny

THE technique of musical composition has made little advance, if any, in the last twenty-five years; and it is not easy to account for that stagnation, in view of the copious opportunities there are for performance, for recording, for dramatic experiment and for functional use of music in the cinema. It is my guess that composers are marking time while science and society make up their minds about the conditions of musical usage and execution. It is taking society a full-fledged war to make up its mind about social conditions; and not until that mind is made up shall we know what the set-up is going to be for music, which is just one social activity. But science is quite busy these days providing means to transmit music from any place to any other, according to whatever usage and function society cares to decide upon.

It is advantageous that a musical technician should be involved in this radical transformation of our musical materials. It is advantageous to all that this should be a first-class musical technician. It is equally advantageous that he should be a good musician as to taste and tradition, though not perhaps too good a one. Mr. Stokowski seems destined to play in these transitory times a rôle ideally suited to his high intellectual capacities and his broad musical experience, a rôle in which his world-wide prestige, his ambition, his reputation for successful mountebankery, even the far from unpremeditated glamour of his personality, will all contribute toward an accomplishment that will be as useful as it is spectacular.

This Clipping From
HARTFORD, CONN.
TIMES
NOV 18 1940

Music:

Koussevitzky to Bring A Symphony of a City

By Carl E. Lindstrom

It is rather obvious to credit Serge Koussevitzky with a strong sense of the dramatic; we all know that he has it. It is apparent in his manner on the platform and in his interpretation of whatever music he chooses to recreate with his brilliant and responsive Boston Orchestra.

Perhaps it is merely to say the same thing in another way to credit him with a deep sensitivity to not only the things about him but to the world at large. It will be remembered that one of his concerts last year coincided with the Russo-Finnish War and on that occasion he programmed the Second Symphony of Sibelius, giving it such a vivid performance that it will ever stand out as one of the symphonic highlights in Bushnell history. It is no secret that the spectacular Allied Relief Concert at Tanglewood last summer grew out of the heart and mind of Koussevitzky; it was his concert.

He comes to us now in the first concert of the current Bushnell Series with Ralph Vaughan Williams' "A London Symphony." It was this work with which he opened his own season at Symphony Hall. A more fitting tribute to the agonies of the British capital could not be paid at this time for the Vaughan Williams work is the very soul and life blood of London.

* * *

Cities have been memorialized in music before. Vienna has its Strauss waltzes; Paris its "Louise" and "La Boheme"; Nuremburg its "Meistersinger" and New York—well, hasn't the New York legend been told over and over again in music, whether by Gershwin, or Ellington, or Carpenter?

But while the ballroom is not all of Vienna, nor the garrets and Latin quarter all of Paris, and while as it is impossible to say anything comprehensive about New York in music, it seems that Vaughan Williams has been completely successful in capturing the whole heart of London in a single symphony. If that is not true then, it errs only on the side of emphasizing the more pathetic human side of the picture.

The Thames is there, dominating the whole scene, the ground tone for the city's symphony. Big Ben is heard and the early turmoil and bustle of the Strand; there is Bloomsbury in the damp November twilight with its cry of the lavender seller; the Temple Embankment and Waterloo Bridge; sounds out of the fog, from the slums, and in the final movement the sinister bitterness of the Hunger Marchers.

It is not, of course, the wartime London, and its composer could not foresee the missiles of hell, now wreaking destruction upon this historic and affecting scene. Such a symphony as this reduces to understandable human terms the starkly objective and laconic war communiques.

* * *

This picture could be painted only by a man who greatly loves his London. The city must fill a large place in the heart of Vaughan Williams and it is easy to detect that he holds for the metropolis the kind of affection that only the country boy can have. Your born and bred city man very seldom gets sentimental about the urban scene.

Vaughan Williams quite early in life steeped himself in the lore of the country-side.

While yet a music student the rustic dances of old England captured his imagination and he made exhaustive researches into the field with the result that his first compositions clearly show the influences of English folk song in their modal and rhythmic aspects. This is particularly true of "Linden Lee," "Norfolk Rhapsodies," and "In the Fen Country."

He was much interested in Housman and came to write a song cycle "On Wenlock Edge" which is based on "A Shropshire Lad." This takes us back to the dedication of "A London Symphony." It is inscribed "To the memory of George Butterworth." Butterworth was an extremely gifted music student who went as a boy to Eton and later Trinity College, Oxford. His compositions received performance while he was still at Eton. The war interrupted his studies at the Royal College of Music and he joined the British forces in France, received a commission, and was killed in the trenches on Aug. 5, 1916. Butterworth, too, wrote a number of songs based on "A Shropshire Lad," and also composed for orchestra "Shropshire Rhapsodies."

Also in common with Butterworth, Vaughan Williams studied at the Royal College of Music where his masters were Wood, Parry, Stanford and Gray. Later he went to Cambridge. He studied composition under Max Bruch in Berlin and later spent three years in London as an organist, composing the while.

* * *

"A London Symphony" was composed in 1913 and first performed at Queen's Hall, London, at a concert given by F. B. Ellis. It then took an hour's time to play, and the composer subsequently made a revision which was played under the direction of Adrian Boult. Other changes followed and a third and final revision was presented at one of the British Music Society's concerts given by the London Symphony Orchestra May 4, 1920.

It was Coates who first brought the work to America, programming it at a concert of the New York Symphony Society, Dec. 30 and 31, 1920, and repeating it the following month. This is undoubtedly to be the first Hartford performance, although I think his "Fantasia on a theme by Thomas Tallis" has been presented here. The work to be heard tomorrow is probably the best known of Vaughan Williams, although the "Sea Symphony" brought him much fame upon its performance at the Leeds Festival in 1907.

* * *

One of the most important of Vaughan Williams' work to be heard in this country was that presented by Barbirolli and the Philharmonic a few seasons ago, called "Job: A Masque for Dancing." This extraordinary work is in nine musical scenes, founded on William Blake's illustrations to the Book of Job.

Vaughan Williams served with the British Forces throughout the war and afterwards took a professorship at the Royal College. He also became conductor of the London Bach Choir. He has an opera to his credit, "Hugh the Drover," first performed at Covent Garden in 1924.

This Bushnell concert brings to Hartford one of the great modern symphonies which at the hands of a surpassing interpreter should be a dramatic and enkindling experience.

* * *

Another soprano, whose fame is already assured, namely, Dorothy Maynor, will be heard at Symphony Hall this afternoon in her first Boston recital. Her only previous appearance here was at a Symphony Orchestra pension fund concert last season when she scored an artistic triumph. Her programme for this afternoon consists of the conventional miscellany of songs in various languages and the expected Negro spirituals.

Yet another soprano, Esther-May Barrett, will give a recital at Jordan Hall on Monday evening. Her list of songs includes five by Schubert and three by Strauss.

Manfred Malkin, pianist, will offer an all-Chopin programme at Steinert Hall on Friday evening.

CHICAGO'S ORCHESTRA COMING

Post Nov 17

Famous Group, One of the Big Four, Is 50 Years Old

BY WARREN STOREY SMITH

NEXT Sunday afternoon will bring the season's first clash of musical interests, a conflict of events the more regrettable when so many evenings and afternoons are still concertless. At Jordan Hall, Kerstin Thorborg, notable mezzo-soprano of the Metropolitan Opera Company, will make her first recital appearance here outside the Statler Musicales, which are not accessible to the general public. And at Symphony Hall the Chicago Symphony Orchestra will be heard there for the first time in some 20 years. On that afternoon there will be many who would like to be twins.

When the Boston Symphony reached its 50th season 10 years ago, Dr. Koussevitzky, who had then completed six years of service, was its ninth regular conductor. This present is the Chicago orchestra's golden jubilee season and its leader, Dr. Frederick August Stock, took over that post in 1905, as the successor of Theodore Thomas, by whom the orchestra was founded. So long a term of service is without parallel in American orchestral annals. Yet, from all accounts, the Chicago public is still devoted to Dr. Stock.

* * * *

The Chicago leader is not a conductor of the "prima donna" variety, but he has kept his orchestra to the standard established by his great predecessor. Today it is one of the top four in America. Once nearly all American conductors were German-born. In this year of 1940 Dr. Stock is one of the very few who can be so classified. He first saw the light of day in little-known Juelich, on Nov. 11, 1872. He studied with his father, a bandmaster, graduated from the Cologne Conservatory as a violinist, and then studied theory and composition under Humperdinck and others. After five years as violinist in the Cologne orchestra, he came to the United States in 1895, to fill a similar position under Theodore Thomas at Chicago. He became assistant conductor of the Chicago orchestra in 1899 and from 1903 he conducted its out-of-town concerts. During the season of 1918-19 he was temporarily supplanted while awaiting his American citizenship papers.

Unlike most of his colleagues in America, Dr. Stock is also a composer. Among his works are two symphonies, a violin concerto, a symphonic poem, "Life," overtures and other short orchestral works, chamber music, violin pieces, piano pieces and songs. His knowledge of music other than his own is enormous. Almost, if not quite as assiduous as Dr. Koussevitzky in the presenting of contemporary novelties, he ranges far more widely among the established composers than any other American conductor, thus assuring his audiences a more varied diet than is the lot of many.

For this 50th season the Chicago Symphony Orchestra has commissioned works by 10 living composers besides instituting a competition in which 150 American scores have been submitted. One of the commissioned works, a symphony in one movement by John Alden Carpenter, will be heard at Symphony Hall next Sunday. As one who spends his summers on our north shore, the Chicago composer is half a Bostonian. The rest of Dr. Stock's programme is conservative, though its first number, Weber's Overture to "Euryanthe," has not been played by the Boston Symphony since 1929. The two remaining items are the Third Symphony of Brahms and Strauss' "Till Eulenspiegel's Merry Pranks."

* * * *

When that promising soprano, Eleanor Steber, sings with the Women's Symphony Orchestra at Jordan Hall next Thursday evening, she will be returning to the scene of her studies and her first successes. As one of the two winners of last season's Metropolitan Opera audition, she has now been enrolled as a member of that company. What roles or what kind of roles will be assigned to her remains to be seen. Her actual operatic debut was made in Boston, while she was still a student at the New England Conservatory, in the part of Senta in a WPA performance of Wagner's "The Flying Dutchman." Later she sang, under the same auspices, in Eugene Gruenberg's "Jack and the Beanstalk."

In Thursday evening's concert Miss Steber will be heard in airs from "Louise" and "Don Giovanni" and in a song by Hageman. The orchestra, under the direction of Alexander Thiede, will play Daniel Gregory Mason's Suite on English Folk Songs and the Symphony of Leon Boellmann.

Anniversary Tour of the Chicago Symphony Orchestra

By ALEXANDER WILLIAMS

"The Chicago Symphony orchestra and its conductor, Frederick Stock, were warmly welcomed in Symphony Hall last night." Do not too hastily think that we are trying to do next Sunday's work ahead of time. No, that simple statement comes from Philip Hale's review in The Herald of Jan. 25, 1921; and it goes on to say: "They are not strangers. The orchestra had before this proved its worth and the ability of Mr. Stock had been fully recognized. Then there is always the name of Theodore Thomas to be associated with this orchestra. Boston, as cities throughout the land, must for years to come hold him in grateful remembrance. Nor should it be forgotten when at one time he was urged to become the conductor of the Boston Symphony orchestra he refused, saying that he owed lyoalty to the Chicago orchestra and the city that had supported it. The years go by; but his influence will live not only in the city that was proud of him as a musician and a man, but in all cities where music is cherished, for it was he that made audiences in this country possible for the orchestras following in the path that he had blazed."

So could Philip Hale write in 1921 and so could a criticism begin after next Sunday's concert. The Chicago Symphony orchestra is currently celebrating its 50th anniversary and for the first time in many years is making a tour farther than usual away from its home territory. In the course of it they come to Symphony Hall on the afternoon of Nov. 24. There are more reasons, besides the fact that the orchestra has not been here for 20 years, why Boston should give them a warm welcome. For one thing the Chicagoans have in recent years been most hospitable to our own orchestra, and we should at least pay back the compliment by filling the house for them. Secondly, Mr. Stock has been with the Chicago Symphony since 1895 and has been its conductor since the death of Theodore Thomas in January 1905. As a personal tribute, then, he deserves a great popular success on this tour.

Still another reason for turning out to welcome the Chicago ensemble in force is that its policy has been the same as the Boston Symphony's and the results it has obtained as creditable. Mr. Henry E. Voegeli, the manager of the Chicago orchestra, writes to this department: "I think the Boston and Chicago orchestras are probably the outstanding examples of the permanent conductor plan. Our record is that in 50 years we have had but two conductors—Theodore Thomas the first 14 years and Frederick Stock the remaining 36. I believe also that Boston and Chicago, when compared, will show very much alike in their record of acceptance of contemporary music and the advancement of the cause of American composers. I doubt if any other orchestra in the country can surpass the records of these two."

The latter part of this opinion is substantiated by the list of repertoire which will be published in the orchestra's year book next fall. Glancing through it you will find that almost all new works of importance that were played here have also turned up n Chicago, and that in the face of Mr. Koussevitzky's great reputation as a modernist. But we doubt if the records of the New York Philharmonic, for example, would show anything comparable. The one difference in the Chicago and Boston repertoires that we noticed hurriedly was that the former has been remarkably devoted to the works of Miaskovsky, which we have largely passed over. We, on the other hand, have given much of Roussel, a composer whom Chicago has not done a great deal about.

In looking up Mr. Hale's notice of 1921 we came across one or two points of comparative interest. The program on that occasion consisted of Mozart's Overture to "The Magic Flute"; Rachmaninov's Second Symphony; Arnold Bax's Symphonic Poem, "The Garden of Fand"; and the Prelude and Liebestod from "Tristan." The program next Sunday lists Weber's Overture to "Euryanthe"; Brahms's Symphony No. 3; John Alden Carpenter's Symphony (written especially for this anniversary) and Strauss's "Till Eulenspiegel."

The reviewers for the newspapers must have had rather a busy time that Monday night. Not only was there this concert to be covered, but there were Galsworthy's "Strife" at the Copley, a musical comedy at the Shubert, a revue at the Wilbur, Ed Wynn's Carnival at the Colonial and David Warfield's revival of "The Return of Peter Grimm" at the Tremont, all of which had to be reviewed and all of which were.

There has been great change in the theatrical world since then, but musical conditions remain very nearly the same. The comparison of the tours and programs of the Chicago orchestra then and now is proof enough. In extending a cordial welcome to the Chicago orchestra we can do no better than conclude with a quotation from its prospectus: "The orchestra was founded out of pure idealism back in 1891. The original trustees (one of whom, by the way, was C. Norman Fay now resident in Cambridge) set an example of loyalty to the public good which their successors in office have continued to reflect. Theodore Thomas, called to Chicago as the orchestra's first conductor, had witnessed in New York the painful and deflating results of petty rivalry in a musical life which often was ruled by clannishness and self-seeking instead of by co-operative artistic aspiration. In the pioneer city of Chicago he saw an opportunity to build a musical institution of great educational and spiritual value, and to the realization of his vision he gave the full devotion of his declining years.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN

NOV 20 1940

Boston Programs.

This week the Boston Symphony Orchestra is on tour [illegible] to the scheduled concerts in New York on Thursday evening and Saturday afternoon and in Brooklyn on Friday evening. The visit coincides with that of the Chicago Symphony Orchestra. Dr. Koussevitzky will feature the Lodong Symphony of Vaughn Williams. The Shostakovitch Fifth Symphony along with classics by Beethoven and Haydn.

This Clipping From
HARTFORD, CONN.
TIMES

NOV 20 1940

Hindemith to Receive Howland Prize at Yale

New Haven— (UP) — Yale's Howland Memorial Prize will be awarded tonight to Paul Hindemith, German composer.

The presentation will be made by President Charles Seymour during the intermission of the Boston Symphony concern at Woolsey Hall. Hindemith's concerto for violin and orchestra closes the first half of the concert.

The prize is awarded each year to a citizen of any country for distinguished achievement in the field of literature, the arts, or the science of government.

This Clipping From
HARTFORD, CONN.
TIMES

NOV 20 1940

Koussevitzky Binds His Spell With Saga of London Town

Vaughan Williams and Brahms Open Bushnell Season

By CARL E. LINDSTROM

An issue or two ago the subject of Serge Koussevitzky's dramatic sensibilities came up in these columns and the thought that perhaps the matter was overaccented gave pause.

Could music have any particular dramatic significance apart from the management of its artistic elements anyhow? If, for instance, Vaughan Williams' "A London Symphony" had been called merely Symphony No. 1, would there have been a different spirit about it in the opening concert of the Bushnell Series last night? Even if the harp tones spelling out the Westminster chimes had not proved a leading motive, as it were, the question would still not be academic for the plain reason that the Brahms D major Symphony unexpectedly threw the whole issue into bold relief. Of that more later.

An Intent Audience

It so happens that the Vaughan Williams work did have a connotative title and because London has been more in the collective American mind than any other spot of geography on the face of the globe, it was listened to with more concentrated and sympathetic attention than any symphony of comparable unfamiliarity that has ever been heard in Bushnell. The desire to understand was a palpable substance in the air; you could almost run your hand through it.

And a great many people must have realized for the first time that music can be reasonable, intelligible, graphic, stimulating and communicative beyond the power of words. Only self-imposed habit prevented a burst of applause at the end of the first movement in token to Koussevitzky that he and the composer had been thoroughly understood.

Picture, if you have not already done so, the typical symphony program 50 years hence. To imagine that any great number of the compositions by our best known contemporaries, who now make the grade with flattering regularity, will be on that program is the height of fatuity. Even Dr. Koussevitzky, who quite rightly gives every promising newcomer a chance, does not think so. That "A London Symphony" will be an established item isn't even a betting proposition. Almost all of it would have been easily digested 50 years ago.

Always a London

Which is to argue its timelessness. The subject requires that quality and the motto of the Symphony might well have been: There has always been a London.

In spite of the obvious pleasure of listening for the literal appurtenances such as the cry of the lavendar seller, the hurdy-gurdy and the chimes—which by the way strikes me as an ineffectual, early-Hollywood gesture toward cyclic unity—the spirit of this magnificent symphony is far deeper than the externals. The music speaks more eloquently of a city's stains and its scars; and fingers the pulse of its ancient civic person without forgetting the throb of its people.

The orchestra got into the heart of this misty, torrential, carolling, tramping music. There were string tones of unbelievable ostinato tension against brass dissonances in the last movement, exquisitely modelled solo passages and throughout the whole corps a masterly play of timbres. But "A London Symphony" could be a virtuoso piece only to those, if there were any, who could listen to it calmly.

Great Facade.

Mr. Vaughn Williams has made us a handsome piece of writing here, distinguished in its great, springing architecture as St. Paul's itself, lying over the orchestra with huge skill and poise, and using orchestra's and composition's every possibility. Essentially traditional in form despite its length and Pro Tem acrid, modern inflections, it is always dramatic at least in facade, and spirited enough for two. For near an hour it roars past you or looms over you, and whatever you may conclude is really inside it, you must admit there was nothing stingy in the material or ambition with which Mr. Williams set about it.

For my part, setting aside its accomplished exterior for a moment, I did not find it as communicative as one might expect, with all the endeavor that went into it. Some of the slower sections lapped around the heart, but by and large the symphony seemed emotionally empty.

Personally I was bothered by the continual admixture of program and abstract ideas and intents, and annoyed by such bits as the "Big Ben" chime, especially offstage at the end, like the close of a radio broadcast. It was the same confusion you feel in the early Sibelius symphonies — and incidentally, there were many hints of the Finnish composer, particularly in the Swan of Tuonela swimming under London Bridge in the second section.

Altogether the "London Symphony" on first hearing leaves an impression of solid writing mixed with stuffing, of drama and fustian, oratory and poetry, fine sense and poor taste. There is no doubt about it's being imposing to ear and almost to the eye. I only wish as in the case of St. Saens, Mr. Williams had better things to say, because he can say them so well.

Resplendent Performance.

But in any event, Dr. Koussevitzky and the orchestra gave it a simply huge and resplendent performance. It didn't take a second hearing to indicate that. Dr. Koussevitzky had so obviously seized it and brought it completely under his dominion, he so forcefully built in on Mr. Williams's blueprints in performance, and his orchestra laid hold of it with such plain skill, it sounded titanic anyway.

To this [illegible] experience there was benison in the Brahms symphony. But just as the Williams picture was the conscious evocation of a spirit, just so did the familiar D major unconsciously betray its origin.

Truly without guile it voiced its Gemütlichkeit in unmistakable umlauts and gutterals. Could one forget that its creator was born just across the Channel in the Lithmarsh country at the mouth of the Elbe? Why forget it? There is no reason to suppose that the magisterial Dr. Koussevitzky could not at one glance see both the slums of London and the hells of Hamburg where at No. 60 Specksgang was reared a blue-eyed, yellow-haired boy who grew up to compose the D major Symphony out of German sunshine and love of his fellow man.

If you are not going to stay with me in this fancy about a dramatic juxtaposition of two great symphonies, the only remaining basis for rationalizing them is the belief that Koussevitzky blandly dealt out with even hand a helping of the relatively unfamiliar with a helping of the tried and true as a laboratory tested diet designed to suit the taste of Bushnell patrons. This I do not believe.

If This Be Routine—

It would have been just as well, though, not to watch the players in the second work. To see, while the cellos took the first phrase, Mr. Theodorowicz nonchalantly pull a loose hair out of his bow, to note Mr. Burgin with the cushions of his fingers testing the pitch of his strings, inaudibly to all but to himself, and to mark that Mr. Bedetti did not once consult his score might lead to the conclusion that it was dull routine to them. Perhaps so. But routine to an artist is beyond the comprehension of ordinary men. Undoubtedly these players are tolerably familiar with the Brahms Second; familiar to them also is exactly what Dr. Koussevitzky expects them to do with it.

For the sake of the record, let it be stated that this performance was the most limpid, transparent and lyrical that your reviewer has ever heard, a judgment that he will maintain with eyes either open or closed. Koussevitzky's interpretation was benign; the horn tones just before the coda of the first movement beyond description.

At the moment of going to press, music is the only thing that is the same in 1940 as it was in 1939. Which is reason for being grateful that another Bushnell season is on. And so—until we meet in the catacombs—God bless Bushnell!

This Clipping From
HARTFORD, CONN.
COURANT

NOV 20 1940

Koussevitzky Nobly Opens Concert Year

Boston Orchestra in Superlative Performance of Two Symphonies at Bushnell

The Boston Symphony Orchestra, conducted by Serge Koussevitsky, was heard in the first of the Bushnell Series at the memorial auditorium, Tuesday night. The program:

London Symphony .. Vaughn Williams
Symphony No. 2 in D Major .. Brahms

Impelled by the august Doctor and the incomparable Boston orchestra, another symphony season spread noble pinions at the Bushnell Memorial last night.

It was an event of superlative achievement and augury, musically, and it was met with a do of brave dimension on the other side of the footlights. For the first time this year, the taxi tides washed against the stern and rockbound coasts of the auditorium, black and white ties set off the manly chin, the new silhouette for madame was to be seen in every aisle, and the attar of mink fresh out of summers mothballs, was heady on the air.

Nothing was more elegant than to see the imperial Dr. Koussevitsky as he once more molded by hand two hours of massive music. No other conductor can rival the way in which he seizes each phrase, pits it and pats it and marks it with "T," as the old rhyme goes. His fine Roman countenance flushed with exertion and tension, his head tilted to one side in a kind of private exaltation, his lips silently singing every note, he spurs or subdues his men with frowns, with tender smiles, with imperious wheelings and gestures—and altogether contrives, with their aid of course, to make the most Olympian music.

It was the first time I recall a program here made up only of two symphonies, without let or interlude of bonbonnerie anywhere around. It was certainly the first time that the "London Symhony" had been unrolled, 10 sections, 45 minutes and all, in our midst.

The playing of the "London Symphony" as prophetic of the power and brilliance to come in the Brahms. The D. Major has been performed of late with the same persistence with which Maxine Sullivan's recording of "Loch Lomond" was ground out in suburban diners last winter. Within a week, three various orchestras have done it up. Nor is it any novelty with the Boston, as history commemorates. But I will say this, that if Dr. Koussevitzky will conduct it with the burning fervors that caused every instrumentalist to rock where he sat ast night, the sultriness, the incanlescence, I'll listen every day and wice on Sundays. In two spots sections of the orchestra missed step—I can only believe the players were agitated by their own intensity and excitement. It was a marvelous performance and reading, and altogether part of a great orchestral evening.

—T. H. P.

This Clipping From
BRIDGEPORT, CONN.
POST

NOV 20 1940

Yale Will Honor German Composer

At the intermission of the Boston Symphony concert this evening in Woolsey Hall, New Haven, President Charles Seymour of Yale will present the Howland Memorial prize to Paul Hindemith, German composer, whose Concerto for Violin and Orchestra closes the first half of the concert. The prize is awarded by Yale to a citizen of any country for distinguished achievement in the field of literature, the arts, or the science of government.

Mr. Hindemith, whose better known compositions include Mathis der Maler, the Ballet of St. Francis of Assisi, and a large amount of chamber music, is a visiting professor this year at Yale, where he is giving advanced courses in the theory of music.

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NEW HAVEN, CONN.
REGISTER

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Mr. Hindemith's Concerto is a readily comprehensible work, in the sense that it gives unstinted pleasure on first hearing. While no work worth its salt can be completely assimilated immediately there is that ring of the true metal here which the experienced observer recognizes with satisfaction. Most of the great works of art came into being with an audience presentation in mind; the composer does not create for his own amusement, since any idea of truth is universal in its adaptation and bestowals. This Concerto has an exciting quality about it, built up on a series of long lines such as mark a preference in recent years, following a decade wherein short, scrappy phrases were preferred as structural materials. The assertion made by an earlier reviewer that this is a work of stature comparable to the Tryptich referred to appears to be justified by the impression made after this performance. Not only is the total effect one of fine exhileration, but the 'slow' movement maintains a truly lofty sense with its finely pathetic strain, furthered by the most attractive and individual orchestral colorings in the wood winds.

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The epoch-making advances signalized by Beethoven's Fifth Symphony are not by any means confined to the first or second movements which have become so popular. For inherent musical value as well as tradition-shattering structure the last two movements are the most eloquent. The ultimately triumphant motive of the entire work finds its triumph in the transcendant coda where the downward urge, having gradually risen to middle ground in the Scherzo, finally breakes into resplendent freedom as a declatation of that faith which overcomes all things. How great is the contrast between the despairing opening of the work and the unparalleled glory of its close! Thoreau, whose thought was close to nature's wrote. "With all your science can you tell how it is, and whence it is, that light comes into the soul?" But the light is here, triumphantly shining, through the secret which both men shared and of which we catch an illuminating vision.

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The Orchestral Big Five

Distinctions Prompted by the Playing of Ensembles Heard in Current Season.

By OSCAR THOMPSON.

Four of America's major orchestras have played in Carnegie Hall since the season's beginning, a little more than two months ago. A fifth, active so far primarily as a broadcasting unit, comes before the paying public this evening as the instrumental ensemble of a benefit performance of Verdi's "Requiem." America has other first-rank orchestras but certainly none more representative than the big five New York has been hearing.

In the order of their first appearance, these have been the resident Philharmonic-Symphony, the Philadelphia Orchestra, the Chicago Symphony and the Boston Symphony, with the NBC Symphony now about to leave the studio for one of its infrequent sallies into the competitive field where admittance is by ticket rather than by invitation. To rank these five orchestras in this same order would be to stir up not one but at least four hornets' nests, since all have their zealous partisans.

Conceivably, if any attempt were made to award the palm to any one of this group each should be judged in its own habitat, though the NBC orchestra sounds better in a concert hall, or for that matter over the air, than it does in its specially constructed broadcasting chamber. In this connection it has been contended that our concert halls are over-resonant and that what we should hear is more nearly the sound that the studio favors. But it is not likely that at this late date audiences will willingly forego a more brilliant sound for a less brilliant one, or a richer quality for one less rich.

When Ears Disagree.

Brilliance and richness of tone are represented, with the accent varying as between one attribute and the other, in the playing of each of the orchestras of the big five. Drawing distinctions between them has been a popular pursuit, with some measure of agreement resulting. At its peak under Stokowski, the Philadelphia Orchestra has been quite generally conceded a richer tone than any of the other ensembles. In contradistinction the tone of the Boston Symphony under Koussevitzky has been commonly regarded as an essentially brilliant one. But there is no such thing as unanimity in such matters. The writer happens to know that one of the city's most eminent musical authorities takes precisely the opposite view. For him the Boston Symphony's tone is deep and rich, the Philadelphia Orchestra's bright and glittering.

If, after all the years in which comparisons have been possible by reason of the periodical visits to Manhattan of these two orchestras, different pairs of trained ears can hear the fundamental tone of these ensembles so differently, it is scarcely to be expected that there will be complete agreement among musicians, laymen and critics about the tone of a less familiar orchestra. The Chicago Symphony, visiting New York on its golden jubilee tour has presented a case in point. The prevailing opinion, shared by this writer, would appear to be that the tone heard at the orchestra's Wednesday night and Friday afternoon concerts in Carnegie Hall was on the brilliant, rather than the rich side. Yet one experienced listener was heard to remark at the Wednesday concert that he found the tone dark and opaque. Whose ears are right?

There can be disagreement, of course, about every detail of orchestral performances, as about singing or playing the piano or the violin. But questions of precision, unity, clarity, balances and the technical address are not quite so dependent on the particular aural apparatus of the particular listener. Given much the same training, experience and alertness, two ordinarily competent music lovers should be in agreement about the roughness or raggedness of an attack or the manner in which parts of the music, sufficiently known to them, were obscured by thick or poorly articulated playing. So, too, anything that pertained to distortion, over-emphasis or under-emphasis, awkwardness or angularity of phrase. But questions of interpretation as well as of technical proficiency aside, these fine distinctions of sound remain precariously individual.

The Test of the Unseen.

There is the old question as to whether the trained listener could distinguish between one great orchestra and another if the playing was done behind a screen. Doubtless there are many individuals who are convinced that they would not confuse the Philadelphians with the Bostonians in performances of the same works under this arrangement. The writer has heard of tests with recordings, in which listeners did succeed in guessing rightly as between one orchestra and another, when the same work was played by two or more. But into such guesses could have entered much more than recognition of the fundamental ensemble tone. The playing style of a great orchestra, particularly if it has been for a long period under the dominating personality of a highly individual conductor, is perhaps a more readily recognizable hallmark than the basic tone. At least it would seem less subject to idiosyncrasies of the listening ear. The personality of the conductor often becomes the personality of the orchestra. His tempi, his rhythms, his way of treating inner voices, his stresses inevitably are associated with the ensemble. The playing of individual members of an orchestra when called upon to trace solo passages often would be a give-away for listeners who otherwise might have been in doubt. The writer believes he would know the sound of Mr. Kincaid's flute from that of Mr. Amans under any conditions; likewise, that of the oboe of Mr. Tabuteau from that of Mr. Labate.

By extension, this piecemeal sort of identification might be based on the playing of a particular choir, such as the Philharmonic brass section under Toscanini. It had then a luminosity that it has not since possessed in equal measure and which, as a matter of individual opinion, no brass choir in the rival orchestras could boast.

The Philadelphia woodwinds have been as pre-eminent as the Philharmonic brass and might be granted the edge over their fellows. But one wonders how widely divergent opinions about the relative merits of the string sections would be resolved if these sections could be heard separately without being seen.

The Ear Versus the Eye.

Many musicians have objected to the lack of uniformity in the bowing of the Philadelphia players. In Boston there has been particularly adverse comment on the Philadelphia procedure of letting every fiddler go at the bowing in his own sweet way. But if the eye were not on the job would the ear detect a difference? And if it did, would the difference be discoverable in the quality of section's mass tone so much as in matters of unity within the phrase? The musical personality of the conductor, as reflected in his preferences, might be identifiable in a lighter and brighter or heavier and darker collective sound. For some of us the Philharmonic strings had a peculiarly disembodied quality—an etherealized tone—in the Toscanini period that they do not possess today. Nor is it to be found in the NBC strings under his leadership. The famous strings of the Boston Symphony — again speaking for some of us—have a very different sheen, whereas those of the Philadelphians have retained a lushness that is the opposite of the "ethereal."

Neither is "ethereal" a term to be applied to the Chicago strings. They are full-bodied and assertive in quality, meaty and edged. For one listener they suggested a certain "normalcy" from which the other string sections have departed in the interests of some more individualized quality. They had bite and they were musical, but they did not possess the degree of personality that the strings of some other orchestras under certain of their conductors have developed as something peculiar to them.

All these fine differentiations between the orchestras remain of vastly less importance than the qualities they share among them. It is their similarities, not their differences, that have most enriched America's musical life, because these similarities have embraced the prime virtues of orchestral playing, as distinct from the particular fetishes of conductors. It was not of one great ensemble, but of our symphonic bodies generally, that Wilhelm Furtwaengler spoke when he said derisively that American orchestras were "luxushunde." The sneer would not have been wasted on inferior organizations. And it had to do with not one, but a group of orchestras.

SYMPHONY ACTIVITY GREAT

Post Nov 24

Three Orchestras, Four Conductors to Play Here

BY WARREN STOREY SMITH

BETWEEN now and Wednesday of next week three orchestras and four conductors will be on display at Symphony Hall, which must constitute some kind of record. To take them chronologically, this afternoon's concert will be that of the Chicago Orchestra under Dr. Frederick Stock. Next Friday afternoon and Saturday evening the Boston Symphony will be directed by the Belgian Desire Defauw, who will then make his first appearance in this city. On Monday evening and Tuesday afternoon of next week Dr. Koussevitzky will lead the orchestra through the second pair of concerts of the supplementary series. And finally, on Wednesday evening the New York Philharmonic Symphony, under John Barbirolli, will pay us its annual visit.

Not Strauss' "Till Eulenspiegel," as stated here last Sunday, but two Wagnerian excerpts, the "Forest Murmurs" from "Siegfried" and the "Rhine Journey" from "Goetterdaemmerung," will conclude Dr. Stock's programme. The other numbers remain as first announced: Weber's "Euryanthe" Overture, Brahms' Third Symphony and the new symphony of John Alden Carpenter, composed for this, the Chicago Orchestra's 50th season.

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While on the matter of programmes, and it is an important matter, since conductor and orchestra are not the whole of any concert, the other impending lists are herewith set forth. Mr. Defauw will begin with two numbers by eminent fellow-countrymen, both unfamiliar to present-day audiences, Franck's tone poem, "The Mad Huntsman" and a suite from Gretry's ballet, "Cephalis and Procris," as arranged by Mottl. His other numbers are the dances from Falla's "The Three-Cornered Hat" and Beethoven's Seventh Symphony. Dr. Koussevitzky's Monday-Tuesday list embraces Prokofieff's "Classical" Symphony, the Brahms' Violin Concerto, with Paul Makovsky as soloist and the Fifth Symphony of Shostakovitch. Another Brahms' Concerto, that for the piano in B-flat, will be offered by the Gothamites. With Rudolf Serkin as pianist. Mr. Barbirolli's other items are his own arrangement of a Chaccone by Purcell and the C major Symphony of Schubert.

When the German blitzkrieg hit Belgium last May Mr. Defauw was in Italy, where he had gone to conduct a series of concerts. As soon as he learned his homeland had been invaded he departed by train to Brussels, finding himself on arrival in the midst of a terrific bombardment, and not too cheerful over the fact that his house was situated near an airport. With all speed he collected his wife, son and daughter-in-law and a few belongings, including his valuable Stradivarius. In the family's two cars the party embarked on what proved to be a slow and perilous journey across Europe. They had to travel mostly by night and one of the cars was machine-gunned.

Although a newcomer to Boston, Mr. Defauw is no stranger to the American public. Last year he conducted two of the concerts of the NBC-Symphony Orchestra.

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This, the season's busiest music-week, offers four recitals. While the Chicagoans are holding forth at Symphony Hall, Kerstin Thorborg, eminent contralto of the Metropolitan, will be singing, in Jordan Hall, a programme of songs and operatic airs.

Tomorrow Norma Farber, soprano, will make her Boston debut, assisted by the Stradivarius Quartet and George Reeves, pianist. Miss Farber's numbers with strings will be four Elizabethan Songs, arranged by Peter Warlock and songs by Jongen and Chausson.

Wednesday morning brings the second of the season's Musicales at the Statler, with Vitya Vronsky and Victor Babin, duo-pianists, presenting an uncommonly attractive programme.

The first personal appearance of Jeannette MacDonald on a concert stage in Boston will take place at Symphony Hall on Friday evening, when the famous screen star will be heard in a recital. No programme has been announced.

On Sunday afternoon next Sergei Rachmaninoff will give his annual recital at Symphony Hall.

The success of Wheeler Beckett's Youth Concerts at Symphony Hall had led to the establishment of a series of six Children's Concerts at Sanders Theatre, Cambridge, the first of which will be given on Wednesday afternoon of next week. Mr. Beckett will conduct an orchestra of 32 Symphony men in works by Mozart, Haydn and Prokofieff ("Peter and the Wolf").

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
NOV 24 1940

MONDAY-TUESDAY PROGRAM

On Monday evening and Tuesday afternoon, Dec. 2 and 3, in Symphony hall, the Boston Symphony Orchestra will give the second pair of concerts of its shorter series under the leadership of Serge Koussevitzky. The soloist will be Paul Makovsky, the brilliant young European violinist who is then to make his Boston debut. Mr. Makovsky will appear with the orchestra in the Violin Concerto of Brahms, in D major. Serge Koussevitzky will open the program with Prokofieff's Classical Symphony, and close it with the Fifth Symphony of Dmitri Shostakovitch, the talented composer of Soviet Russia. This symphony has figured importantly in the orchestra's present season, having been presented in Boston and New York.

Paul Makovsky made his American debut in New York when he came to this country shortly after the outbreak of the war in Europe. His European career has been considerable for a musician of his years, for the young man began as a child prodigy. He was born in Sweden of Russian parentage, and educated in Paris. He made his first public appearance at the Salle Gaveau at the age of 8. He has since performed with the principal orchestras of Europe, and in many recitals. It was in January of the present year that he came to this country.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
NOV 24 1940

BOSTON SYMPHONY PRESENTS DEFAUW, GUEST CONDUCTOR

For the first time in its sixty years, the Boston Symphony Orchestra will be conducted by a Belgian when Desire Defauw makes his concert debut in the United States as guest conductor of this orchestra in the week to come. Mr. Defauw has long held a reputation among the first conductors of Europe, having been the leader of the Société des Concerts Defauw, and the Royal Conservatory Orchestra at Brussels before the war put an end to orchestral concerts in that city. His earlier career was that of a violin virtuoso, and as the first violin of a quartet which he organized. He first came to America a year ago when he conducted four broadcast concerts from New York. Returning to this country from Europe in the present autumn, he has had notable success as guest conductor of the orchestra of Montreal.

The programme in which he is to be heard at the Boston Symphony concerts of next Friday afternoon and Saturday evening, in Symphony Hall, opens with two numbers by Belgian composers, each of which has not been performed for a considerable time at these concerts: César Franck's symphonic poem, "The Accursed Hunter" ("Le Chasseur Maudit"); and a suite of dances from Grétry's "Cephale et Procris," as edited by Felix Mottl. The programme will continue with three dances from de Falla's ballet, "The Three-Cornered Hat"; and conclude with Beethoven's Seventh Symphony in A major.

Chicago's Orchestra

THE Golden Jubilee concert of the Chicago Symphony Orchestra, which its distinguished leader, Dr. Frederick A. Stock, will conduct in Symphony Hall on this afternoon, is a rare event in Boston's musical calendar. This famous member of "The Big Four" among American symphony orchestras is not given to travel, usually limiting itself to annual visits to Milwaukee.

With all his reverence for the music of the accepted composers of the past, it was Stock who was in the vanguard of new movements developing in the past 25 years. Precisely that length of time ago, he enlivened a program and incurred blame mingled with praise, with the first performance of a composition inspired by a cartoonist — "Adventures in a Perambulator," John Alden Carpenter's musical version of the comic pictures by Peter Newell.

In 1921, when Carpenter again recognized the cartoonist as a factor in Americanism, Stock led the Chicago orchestra in the first concert version of the ballet, "Krazy Kat."

Stock's program this afternoon is: Weber's Overture to "Euryanthe"; the Third Symphony of Brahms in F major; a new Symphony by John Alden Carpenter, especially composed for the Chicago Orchestra in its 50th year; and two numbers from Richard Wagner, the "Waldweben" from "Siegfried," and "Siegfried's Rhine Journey" from "Gotterdammerung."

FOR the first time in its 60 years, the Boston Symphony Orchestra will be conducted by a Belgian when Desiry Defauw makes his concert debut in the United States as guest conductor of this orchestra in the ensuing week. Mr. Defauw has long held a reputation among the first conductors of Europe, having been the leader of the Societe des Concerts Defauw, and the Royal Conservatory Orchestra at Brussels before the war put an end to orchestral concerts in that city.

The program in which Defauw is to be heard at the Boston Symphony concerts of next Friday afternoon and Saturday evening, in Symphony Hall, opens with two numbers by Belgian composers, each of which has not been performed for a considerable time at these concerts: Cesar Franck's symphonic poem, "The Accursed Hunter" ("Le Chausseur Maudit"); and a suite of dances from Gretry's "Cephale et Procris," as edited by Felix Mottl. The program will continue with three dances from de Falla's ballet, "The Three-Cornered Hat"; and conclude with Beethoven's Seventh Symphony in A major.

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Mr. Makovsky will appear with the orchestra in the Violin Concerto of Brahms in D major. Serge Koussevitzky will open the program with Prokofieff's Classical Symphony, and close it with the Fifth Symphony of Dmitri Shostakovitch.

The New York Philharmonic Orchestra will visit Boston for a concert under its conductor, John Barbirolli, in Symphony Hall, on Wednesday evening, Dec. 4, at 8:15.

The soloist will be Rudolf Serkin, famous pianist. Mr. Serkin will appear with the orchestra in the Second Pianoforte Concerto of Brahms in B-flat major.

This Clipping From
TOLEDO, O.
TIMES
NOV 24 1940

36

Noted Conductor Serge Koussevitzky is the distinguished conductor of the world-famous Boston Symphony orchestra, which will appear in concert in the Toledo Museum of Art peristyle Thursday evening, Dec. 12, as the museum's annual concert complimentary to museum members.

Boston Symphony Plays Here Dec. 12

THE Boston Symphony orchestra, Serge Koussevitzky conducting, has been chosen to present the annual concert complimentary to members of the Toledo Museum of Art on Thursday evening, Dec. 12.

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Receive Invitations

Invitations to museum members and to musicians who have recently participated in peristyle concerts were received yesterday. Each member and each musician are entitled to receive two complimentary tickets and may purchase extra tickets for guests. There will be no public sale of seats.

Museum memberships are open to every interested person. Regular membership is available to teachers, musicians, artists, and members of the clergy at $5. Advantages of membership are numerous. Each museum member receives the weekly bulletin of museum activities, the Quarterly Museum News, and first preference on all museum announcements.

Free Admission

In addition, members are entitled to free admission to any special exhibitions such as the Masterpieces of Art exhibition now showing in the museum galleries; receive invitations to all previews of special exhibitions; are admitted free to many participating museums throughout the country; and each year receive two complimentary tickets to the concert arranged especially for museum members. Inquiries regarding membership may be addressed to the Membership Secretary, the Toledo Museum of Art.

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NEW YORK, N.Y.
HERALD TRIBUNE
NOV 24 1940

THE ORCHESTRAS

IN CONTRAST with the intense local orchestral activity of the last few days, the coming week's schedule offers only one strictly symphonic event at Carnegie Hall, the opening concert of the National Orchestral Association's Gabrilowitsch Memorial series at Carnegie Hall.

All five programs in this series will be devoted to Brahms. Leonard Shure, thirty-year-old American pianist, will be the soloist in the D minor concerto, and the Academic Festival Overture and first symphony will complete the program under Leon Barzin's direction. On Saturday night the National Youth Administration's Symphony Orchestra will make its Carnegie Hall debut under Fritz Mahler's direction in a program shared with the People's Philharmonic Choral Society under Max Helfman. The principal number will be William Schuman's cantata "This Is Our Time," first performed at the Lewisohn Stadium on July 4. On the same evening Arturo Toscanini will conduct the N. B. C. Symphony Orchestra in its regular weekly broadcast from Studio 8-H, Radio City.

New Shostakovitch Symphony

In the Philadelphia Orchestra's home concerts of next Friday afternoon and Saturday evening Leopold Stokowski will conduct the first performances of Dmitri Shostakovitch's fifth symphony to be given outside of Russia. This will be broadcast on Friday at 3:15 over the Mutual System's stations, and will also be heard in New York on Tuesday night, Dec. 3, when Mr. Stokowski makes his only Carnegie Hall appearance of the season with this orchestra.

"In his fifth symphony," writes Mr. Stokowski, "Shostakovitch painted in tone the inner and outer experiences of an artist's life, sometimes expressing the boisterous humor of crowds in the street, as in the fourth part; sometimes painting with ironic splashes of color a gamin-like humor, as in the second part, and sometimes telling us by the simplest orchestral means the innermost reveries of his spirit in dark and melancholy coloring, or rising to sublime heights of ecstasy, as in the third part.

"In his fifth symphony Shostakovitch has composed music in the usual sequence of symphonic form, but in his sixth he has become more individualistic. It is in three parts, instead of four, and the first part is the slow movement, the second the scherzo, and the third has more the character of the usual first movement. These three parts are strongly contrasted and are remarkable for the firmness of their melodic outline, rhythm and musical character. In each symphony Shostakovitch shows himself to be more of a master—ever growing, ever expanding—in his imagination and musical consciousness."

Philharmonic Travels

The Philharmonic-Symphony Orchestra will be heard over the air today at 3 o'clock, broadcasting from the Hill Auditorium in Ann Arbor, Mich. The second week of its tour under John Barbirolli's direction begins tomorrow at Saginaw, Mich. On Tuesday the orchestra will appear in Lansing, on Wednesday in Fort Wayne, Thursday in Cincinnati, Friday in Columbus and Saturday in Pittsburgh. Next Sunday afternoon's concert will be broadcast from Constitution Hall, in Washington. The orchestra will then go to New England to play in Providence Dec. 3, Boston, Dec. 4 and Springfield, Dec. 5, and will resume its New York schedule with the Carnegie Hall concert of Saturday night, Dec. 7.

Out of Town

Kirsten Flagstad will sing with the National Symphony Orchestra in Washington this afternoon, with Edwin McArthur as guest conductor, offering Beethoven's scena and aria, "Ah, perfido"; Strauss songs, and Wagnerian excerpts from "Tannhäuser" and "Die Walküre." In this afternoon's concert in Washington, Hans Kindler's program includes arrangements of two Scriabin etudes made by the Washington composer, LaSalle Spier.

Back from the tour which brought it to New York last week, the Chicago Symphony Orchestra will resume its home series under Frederick Stock next Thursday night and Friday afternoon, playing Georg Schumann's "Liebesfrühling" overture, Mr. Stock's transcription of Tchaikovsky's A minor Trio, Beethoven's fourth symphony and the polka from Weinberger's "Schwanda." Roy Harris's "American Creed" and Percy Grainger's "Harvest Hymn" will both be repeated Saturday night.

The Ballet Russe de Monte Carlo will make its last appearance of the season with the Cleveland Orchestra this afternoon. In the next pair of regular concerts in Severance Hall under Artur Rodzinski's direction, a suite from Walter Piston's ballet, "The Incredible Flutist," will have its Cleveland premiere. The symphony is Beethoven's familiar Fifth. Rudolph Ringwall will conduct a familiar program for the season's third Twilight Concert next Sunday at 5 o'clock.

Resuming its home concerts after a week of travel, the Boston Symphony Orchestra will be heard next Friday afternoon and Saturday night in Carnegie Hall under Serge Koussevitzky's direction in a program including Franck's "Le Chasseur Maudit," Mottl's suite of music from Gretry's ballet, "Cephale et Procris," dances from Manuel de Falla's "Three Cornered Hat" and Beethoven's seventh symphony.

Theodore Thomas, father of American symphony orchestras, founded the Chicago organization in 1891. On his death in 1905, his associate conductor, the former viola player, Frederick Stock, was appointed conductor. This post he has filled with distinction ever since, with the exception of one season. Today's program, which will benefit the British War Relief Society, is as follows:

Overture to "Euryanthe".....Weber
Symphony No. 3, in F major.....Brahms
Symphony .....John Alden Carpenter
(Dedicated to the Chicago Symphony Orchestra, and written for its Golden Jubilee season.)
Forest Murmurs, and Rhine Journey, Wagner

RARE CONCERT AT SYMPHONY

Chicago Orchestra's First Visit in 20 Years

BY WARREN STOREY SMITH

To celebrate its 50th season, the Chicago Symphony Orchestra is now making one of its infrequent tours of the East. Yesterday afternoon it was heard in Symphony Hall under the baton of its veteran conductor, Frederick Stock, and for the first time in some 20 years. The concert was given for the benefit of the British War Relief Society, Inc., and it was attended by a tremendously enthusiastic audience which did not quite fill the hall.

The period since the last war has seen many changes in American orchestras. The once all-prevalent Germanic tradition has largely disappeared. But not entirely. One still senses it in the playing of the Chicago orchestra: sound, solid, substantial, clear, well-balanced, unhysterical, undistorted, untroubled by personal interpretations. For those who prize these virtues, and they are not to be sniffed at, Dr. Stock and his Chicagoans have them to offer.

As this reviewer heard it, yesterday's concert had the curious effect of setting the clock back, not 20 years, but 30. This was the music we used to hear; this was the way we used to hear it. Even the one novelty on the programme, John Alden Carpenter's Symphony in one movement, written for the Chicago Orchestra's Golden Jubilee season and dedicated to Dr. Stock and his stalwart musicians, would not have sounded particularly novel in 1910. Even then, indeed, it would have had a conservative ring to it. Music of such harmonic innocence is rarely come by today, even though most contemporary composers are eschewing the unbridled dissonance of a decade ago.

However, an audience would be likely to enjoy Mr. Carpenter's smooth, sonorous, well-made score. Yesterday's audience plainly liked it a great deal and vociferously applauded its composer when he was brought to the stage.

To return to Dr. Stock's programme. It began with Weber's Overture to "Euryanthe" (which received the most striking performance of anything on the programme), and the other numbers were Brahms' Third Symphony and those familiar Wagnerian excerpts, the "Waldweben" from "Siegfried" and "Siegfried's Rhine Journey" from "Goetterdaemmerung." In these last the orchestra's splendid brass section was heard to excellent advantage.

W YORK TIMES, SUNDAY, NOVEMBER 24, 1940.

MUSIC IN REVIEW

Koussevitzky Conducts the Boston Symphony in the Fifth Symphony of Shostakovich

The Boston Symphony Orchestra, under Serge Koussevitzky, capped its resplendent performances yesterday afternoon in Carnegie Hall with a most searching unfoldment of the Fifth symphony by Shostakovich. Dr. Koussevitzky's interpretation of the work by his youthful compatriot was so deeply sympathetic, intense and vital, that it laid bare the complete message of a composition which henceforth must be recognized as one of the outstanding orchestral creations of the present time.

Shostakovish's Fifth symphony received its fourth presentation in the city at this concert. It was first heard here on April 9, 1938, on a program of the NBC Symphony Orchestra directed by Artur Rodzinski. The other previous hearings were provided by Leopold Stokowski, under whose baton the work was played by the Philadelphia Orchestra in Carnegie Hall on March 28, 1939, and by the All American Youth Orchestra, Sept. 17, of the present year, in the same auditorium.

Premier Three Years Ago

When this symphony received its world première three years ago in Leningrad, it immediately reinstated its composer in the good graces of the Soviet Government, which had definitely turned against him because of the characteristics of his Second ("October") and Third ("May Day") symphonies and of his opera "Lady Macbeth of Mzensk." In his earnest attempt to bring himself in line with the desires of the Soviet officials, who had found the three compositions mentionad too formal in structure and content and too bourgeois and removed from "Soviet reality" for their taste, Shostakovich changed his style radically in the Fifth symphony.

Compared to the widely known First symphony, written when 18, which is the only other one of the series familiar here to date, the Fifth displays far more profundity and attains its ends in a much simpler manner. The fact that in its pages Shostakovich was trying to say something that would please those in power in his country did not happen to constrict his powers of expression, but because of the sincere desire to voice the longings and aspirations of his people, lent his symphony a universal appeal.

That the allegretto with its waltz-like strains is built up on cheap thematic material does not throw this second movement of the symphony out of gear with the significant music of the only wrought opening division, the brooding and deeply felt largo, or the joyous finale. It is purposely banal, reflecting the folk spirit in all its outward crudeness, in contradistinction to the inner depts of feeling revealed elsewhere in the symphony.

Melodic Line Sustained

If the composition is consciously tawdry in this scherzo section it is elsewhere almost unique among present-day works in the modern idiom for sustained melodic line, emotional power and architectural patterning. It boasts, moreover, an amazing wealth of orchestral coloring of a decidedly original and impressive nature, especially in the first movement and the hauntingly imaginative and soul-stirring largo, in which new and effective combinations of solo instruments are pitted against richer sonorities with magic skill.

Dr. Koussevitzky and his men performed this masterpiece with such compelling virtuosity and impressiveness that it scored a big ovation for them, leaving no doubt that the symphony had finally succeeded in making its real virtues apparent.

The rest of the program was devoted to Haydn's symphony in G major—the seventh of the series written for Paris—and Beethoven's "Leonore" overture, No. 3. Both of these classics were presented with remarkable rhythmic verve, absolute comprehension of their needs in every regard, and they were invested as well with unsurpassable beauty and blending of immaculate tone.

N. S.

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TOLEDO, O.
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"In his fifth symphony Shostakovitch has written a work which is the result of a mature artist's reflection on life, a work which is optimistic in its conception and which has been hailed by the Russian people as a true answer to just criticism."

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'Kind Lady' to Florida

William A. Brady has received a guaranteed dates for Grace George in "Kind Lady," all of which are to be played in Florida. These dates would follow the Chicago engagement. Commencing with a full week at Miami, Feb. 17, Palm Beach, Jacksonville and Winter Park would all the second week, with St. Petersburg and Tampa splitting the third and final week.

Dr. Stock's Programs Include Many First Performances

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Since the achievements of Dr. Stock are less familiar in detail hereabouts than through the Mid-West, some random highlights may not be amiss.

With all his reverence for the music of the accepted composers of the past, it was Stock who was in the vanguard of new movements developing in the past 25 years. Precisely that length of time ago, he enlivened a program and incurred blame mingled with praise, with the first performance of a composition inspired by a cartoonist—"Adventures in a Perambulator," John Alden Carpenter's musical version of the comic pictures by Peter Newell. This afternoon, Stock will introduce to Boston the new symphony dedicated by Carpenter to the Chicago orchestra, and written for its Golden Jubilee season.

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MUSIC IN REVIEW

Koussevitzky Conducts the Boston Symphony in the Fifth Symphony of Shostakovich

The Boston Symphony Orchestra, under Serge Koussevitzky, capped its resplendent performances yesterday afternoon in Carnegie Hall with a most searching unfoldment of the Fifth symphony by Shostakovich. Dr. Koussevitzky's interpretation of the work by his youthful compatriot was so deeply sympathetic, intense and vital, that it laid bare the complete message of a composition which henceforth must be recognized as one of the outstanding orchestral creations of the present time.

Shostakovish's Fifth symphony received its fourth presentation in the city at this concert. It was first heard here on April 9, 1938, on a program of the NBC Symphony Orchestra directed by Artur Rodzinski. The other previous hearings were provided by Leopold Stokowski, under whose baton the work was played by the Philadelphia Orchestra in Carnegie Hall on March 28, 1939, and by the All American Youth Orchestra, Sept. 17, of the present year, in the same auditorium.

Premier Three Years Ago

When this symphony received its world première three years ago in Leningrad, it immediately reinstated its composer in the good graces of the Soviet Government, which had definitely turned against him because of the characteristics of his Second ("October") and Third ("May Day") symphonies and of his opera "Lady Macbeth of Mzensk." In his earnest attempt to bring himself in line with the desires of the Soviet officials, who had found the three compositions mentionad too formal in structure and content and too bourgeois and removed from "Soviet reality" for their taste, Shostakovich changed his style radically in the Fifth symphony.

Compared to the widely known First symphony, written when 18, which is the only other one of the series familiar here to date, the Fifth displays far more profundity and attains its ends in a much simpler manner. The fact that in its pages Shostakovich was trying to say something that would please those in power in his country did not happen to constrict his powers of expression, but because of the sincere desire to voice the longings and aspirations of his people, lent his symphony a universal appeal.

That the allegretto with its waltz-like strains is built up on cheap thematic material does not throw this second movement of the symphony out of gear with the significant music of the only wrought opening division, the brooding and deeply felt largo, or the joyous finale. It is purposely banal, reflecting the folk spirit in all its outward crudeness, in contradistinction to the inner depts of feeling revealed elsewhere in the symphony.

Melodic Line Sustained

If the composition is consciously tawdry in this scherzo section it is elsewhere almost unique among present-day works in the modern idiom for sustained melodic line, emotional power and architectural patterning. It boasts, moreover, an amazing wealth of orchestral coloring of a decidedly original and impressive nature, especially in the first movement and the hauntingly imaginative and soul-stirring largo, in which new and effective combinations of solo instruments are pitted against richer sonorities with magic skill.

Dr. Koussevitzky and his men performed this masterpiece with such compelling virtuosity and impressiveness that it scored a big ovation for them, leaving no doubt that the symphony had finally succeeded in making its real virtues apparent.

The rest of the program was devoted to Haydn's symphony in G major—the seventh of the series written for Paris—and Beethoven's "Leonore" overture, No. 3. Both of these classics were presented with remarkable rhythmic verve, absolute comprehension of their needs in every regard, and they were invested as well with unsurpassable beauty and blending of immaculate tone.

N. S.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
NOV 2 4 1940

37

Musical Life: Defauw Bombed, Stock Bouqueted

Belgian Will Conduct Boston Symphony Here

BEFORE the German army silenced the music of his country, they called Desire Defauw "the musical dictator of Belgium." He held most of the important jobs in and out of Brussels and appeared frequently elsewhere on the continent.

Now the dapper, 55-year-old "dictator" is in America, the victim of a less benevolent dictatorship, to put it mildly, but he remains one of the most energetic conductors in captivity.

Providence will see him for the first time on Tuesday night in Metropolitan Theatre when he conducts the Boston Symphony in its second concert of the season here. Last week, Defauw conducted several programs for the Concerts Symphoniques de Montreal; he is currently doing a spell of guest conducting for Dr. Koussevitzky; later on he will probably appear with the NBC Symphony again.

Began as Violinist

Yes, Defauw is busy again and he loves it. His active life began as a violinist, a pupil of Johan Smit, with tours of the continent and Europe when he was still a young man. Then he formed the "Allied Quartet" during the first World War. Later on he became professor at the Royal Conservatory, Antwerp, and directed the concerts at the Theatre des Marais, Brussels.

He left Brussels last May 2 to conduct in Italy. Nobody thought of invasion then. Before he had laid down the baton at the end of his first concert in Bologna, May 9, his country was at war, but he knew nothing of it until the following noon.

The struggle for escape began, as it was beginning for people all over the troubled face of Western Europe. Defauw caught the first train for Switzerland, took another for Paris and made it in a nerve-wracked 24

DESIRE DEFAUW

hours, took still another for Brussels and sat up all night on his luggage in a crowded coach.

Saved His Strad

He reached Brussels in the midst of a tremendous bombardment. At his home, dangerously near an airport, he loaded his wife, son, daughter-in-law, his 1729 Stradivarius, termed "one of the finest fiddles existing," and other belongings into his two automobiles.

At last they reached Bayonne, near the Spanish border, and here his son, Jean, escaped into Spain with his American-born wife, the former Gladys Timmerman of Memphis. Defauw and his wife could not follow because their passports were not in order. The Germans came ever closer.

With 30 other people, the Defauws descended on a small, ancient Belgian freighter which lay in port and the conductor bribed the pilot with his own automobile to take them to England. They cleared the harbor two hours ahead of the Germans.

In London, after a four-day-three-nights trip across the Channel, the indomitable Defauw went right to work and conducted a concert of the BBC Orchestra before his old friend. Toscanini, arranged the necessary papers for return to America last August.

J. T.

Chicagoan Directs His Orchestra in Its 50th Season

FREDERICK A. STOCK sat in the green-papered conductor's room at Carnegie Hall, New York. He leaned forward in the brown easy chair where so many other famous maestri have rested their artistic bones during intermission and began to talk. Dr. Stock talks the way he conducts the Chicago Symphony: straightforward, to the point, concisely and with polish.

"You may begin, gentlemen," he said. "Who is going to ask the questions?"

"Everybody has some questions," said one man diplomatically, and the half-dozen interviewers present gathered around.

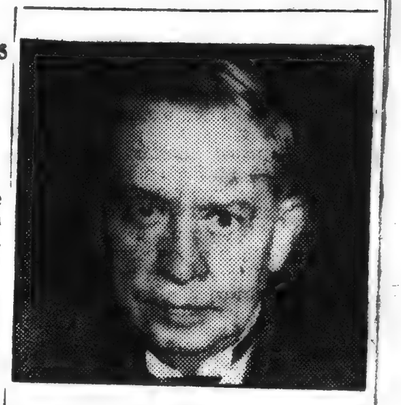
At this point, composer Roy Harris dashed in with the enormous conductor's score of "American Creed" tucked under his arm. Mr. Harris looked very midwestern and folksy, like someone you'd see at a Chamber of Commerce luncheon. He is, to coin a phrase, a swell guy.

Composer and conductor posed for the photographers looking over the score. When it was over, Mr. Harris departed with a remark, grinning: "I've got another joke for you, Dr. Stock." Dr. Stock chuckled in anticipation. Then he began talking.

Young Composers Improving

"I think American music will bulk larger and larger on concert programs." (It already bulks larger in the Chicago Symphony repertoire than in most other major orchestras.) "In the contest for American composition we have held in connection with our Golden Jubilee year, I was gratified to see how the young composers had improved so greatly in technique and orchestration.

"I think a regional musical literature is bound to come in this country. We have come away from the European tradition. Twenty-five years ago, composers studied in Europe—in every country except Russia, where it would have done them the most good. Now they study here.



FREDERICK A. STOCK

"Our composers will, in fact they are, discovering their own musical heritage. American music will one day have as definite atmosphere as 'Fingal's Cave,' for instance. It has already begun very encouragingly in that direction."

There were a few more questions. Then the ruddy-cheeked, stocky Dr. Stock, that grand old man who gave Chicago its musical life, stood up, shook hands all around and bustled down to the stage for a rehearsal of the orchestra he has conducted since 1905. He did not look his 68 years because Dr. Stock is a young man in heart. Music keeps him that way.

The night before, in Pittsburgh, they had called him back to the stage again and again. "Like the 'pops' concert back home," he chuckled, obviously touched by it, just the same. "They wouldn't go home. I had to do as I do in Chicago, say to them, let's go home or go to a night club."

Frederick Stock, the dean of American conductors, is a beloved man at home and abroad. Any bouquets thrown to him on the tour, which ends today in Boston, are well deserved. He has given his life to music in America and to American music. The debt can never be repaid.

J. T.

MUSIC

SYMPHONY HALL

Chicago Orchestra

The Chicago Symphony Orchestra, Frederick Stock conductor, gave an interesting and enjoyable concert at Symphony Hall yesterday afternoon. Mr. Stock and his players, who last visited us 19 years ago, had a very warm reception from a capacity audience. The concert was one of a tour which the Chicago Symphony is making in observance of the 50th anniversary of its founding, and benefited the British War Relief Society, Inc. There was an imposing list of patrons.

A link with the early days of the orchestra was the presence yesterday of Charles Norman Fay, now living in Cambridge, who in 1891 was the leading spirit in founding the Chicago Orchestral Association.

Mr. Stock conducted a program of familiar numbers, apart from the new Symphony by the Chicago composer, John Alden Carpenter, which was heard for the first time in Boston. The afternoon began with Weber's Overture to "Euryanthe," included the Third Symphony of Brahms, and ended with two excerpts from Wagner's "Nibelungen Ring," "Forest Murmurs" from "Siegfried," and "Siegfried's Rhine Journey" out of "The Dusk of the Gods."

Hearing different orchestras on one's home ground is always a rewarding experience. After listening to the well-disciplined Chicago organization, one could only regret that they do not come here oftener.

Mr. Stock has built up a balanced, and responsive orchestra. They play cleanly, with a firm, transparent tone. The strings are founded upon a solid bass section; cellos, violas and violins are light, clear and soft where the Bostonian strings are intense and rich.

Any orchestra is the image of its conductor. The personality of Mr. Stock is reflected in the tone he obtains just as it is in the balance of sections in tutti passages, and the prevailing simplicity with which they play. Mr. Stock as interpreter is of the elder school of conductors whose aim is impersonal recreation of the music at hand.

Brahms' F Major Symphony was, accordingly, done in a forthright, unadorned manner. Mr. Stock's tempi were inclined to be slower than Bostonians are accustomed to, though when he chose to hasten the pace, his direct beat was commensurately faster.

Weber's Overture was spiritedly done, as were the Wagnerian excerpts. Mr. Carpenter's new Symphony, dedicated to Mr. Stock and the Chicago Orchestra and composed for the Golden Jubilee, received a clear, revealing performance. Based upon a theme which Mr. Carpenter had used in an earlier score, the Symphony runs in four compact movements that are heard without pause. The Symphony is less complex than one would expect from Mr. Carpenter. It is inclined to gayety, particularly in the matter of instrumental color, which made on think of Respighi as well as the modern French manner. Mr. Carpenter was cordially applauded as he bowed from the stage.

C. W. D.

This Clipping From
HOUSTON, TEXAS
POST
NOV 2 4 1940

Humanizing of Music Most Promising Sign In Arts at Present

Even Boston's Koussevitzky Seems to Have Caught Feeling That Great Public Is 'In' on Symphony

By HUBERT ROUSSEL

WHILE war seeks to de-humanize the population of Europe, thus making America the custodian of most of the world's art, it seems that occult and providential developments are conspiring to humanize music in this country as never before. Here is something for those who want to see good working from evil. I don't know whether the war is responsible for this burgeoning of a new spirit in music in the United States, or whether it was just naturally due this year as an evolution in our own cultural history. Whatever the case, it seems to me one of the most significant changes in the status of a great art that any of us now living have witnessed.

ROUSSEL

Some fresh and remarkable evidence was delivered a few minutes ago in a series of news pictures from Boston. Breaking a 60-year tradition of the Boston Symphony orchestra and his own 17-year personal ban, Conductor Serge Koussevitzky gave a special concert the other evening for the Associated Press, at which photographers were permitted the unprecedented privilege of shooting pictures of the doctor and his ensemble in action. That wasn't all, however. When the concert ended, instead of bowing and walking quickly from the stage as usual, Dr. Koussevitzky, a musical martinet, astonished listeners and players by calmly plopping down on the podium, folding his arms and looking out with a grin, half mocking, half cherubic, as though to ask this startled assembly: "Well, boys, what do you think of our racket?"

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Heresy Based on Common Sense

YOU would need to have spent a little time around Boston to realize what a mountain of formality fell with that hardly spectacular gesture. If there were ladies present who had grown old in the polite frigidity of Symphony Hall, it is possible a few faintings occurred. But if the plaster cracked or the spirit of Henry Lee Higginson rushed in with flaming sword to avenge a sacrilege in the institution he founded, the Associated Press failed to report it.

This naturally doesn't mean that after every concert in the future Koussevitzky will repeat his comedy drop and perhaps pass a wisecrack to the audience. I think it does mean that as a great and wise student and leader of music, he has sensed the breaking down of those bars that once made symphony concerts an exclusive and somewhat stuffy amusement. This may have been Koussevitzky's way of acknowledging that he recognizes everybody is now in.

There can be no doubt that great masses of the public have discovered lately that music is intended to be fun and not something you take in the manner of spinach or a periodical dental examination for the good of your system. You feel this all over the country. The audience grows, is oblivious to conventions erected without proper regard for common sense and comfort, and insists upon having a very good time indeed. This new and relaxed spirit is transmitted to the stage and is felt there in a more flexible attitude on the part of performers.

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BOSTON HERALD, MONDAY, NOVEMBER 25, 1

Hails Chicago Sy

MUSIC

Chicago Symphony

By ALEXANDER WILLIAMS

The Chicago Symphony Orchestra, Frederick Stock, conductor, gave a concert yesterday afternoon in Symphony Hall. The British War Relief Society sponsored it; the program was as follows:

Weber.....Overture to "Euryanthe"
Brahms.....Symphony No. 3 in F major Op. 90
Carpenter.....Symphony, in one movement
Wagner.....Voices of the Forest from "Siegfried"
Wagner...Siegfried's Rhine Journey from "Goetterdaemmerung"

The Chicago Symphony Orchestra's eastern tour, which ended yesterday afternoon in Symphony Hall, was designed both to celebrate the 50th anniversary of the orchestra and to give its veteran conductor, Frederick Stock, a personal tribute. The orchestra has not been here since 1921, which is too long a time considering how the Boston Symphony has been welcomed in Chicago. It is now a matter of news that the tour has been a resounding success, and the pleasant duty of criticism is simply to say that this has been richly deserved.

Praise in its own home from its loyal supporters is doubtless sweet to the Chicago Symphony, but there comes a time when it is only human to wish to hear those praises from other lips and preferably in places where there already exist orchestras of equal reputation. New York, Philadelphia and Boston are, then, the obvious cities for such an organization to visit, and it has been in these that the Chicago Symphony has reaped its expected reward.

In recent years here we have heard the archestras, of New York, both the Philharmonic and the NBC, of Philadelphia, Cleveland and Washington. The Chicago Symphony is fully entitled to rank with the best of these. In fact yesterday's was the best all-round concert by a visiting orchestra since the last time that the Philharmonic came here under Toscanini.

The fact that it is a first class orchestra and maintains a high standard of repertoire and performance is due to Mr. Stock. He has conducted it for the past 35 years and therefore properly comes in for the largest share of the praise. He is a thorough musician, unassuming and yet able to get just what he want from his men. The tone and bal ance of the orchestra are admirable and for these, too, he is ultimatel responsible. Small wonder, then that he was cordially received yes terday.

Of all the performances the mos completely satisfying was the second Wagner item. It breathed the essence of the "Ring" music. The Brahms 3d Symphony was also convincingly played, with solidity and a certain majestic emphasis. Yet the tone was not too heavy. The opening performance of the Weber overture likewise caught the spirit of the music.

The only unfamiliar music on the program was John Alden Carpenter's Symphony, which was composed for the anniversary of the Chicago Symphony. Mr. Carpenter is a native of Chicago and a summer resident of Massachusetts, so that it was appropriate that his new work should have had the honor of being on yesterday's program. He was in the audience and came forward to acknowledge the applause.

The new symphony is concise, as its one-movement form would lead one to suppose. The melodic invention is its chief distinction and is charming. The music is also effective, that is to say that it is never boring. In many ways it is one of the best things he has written. But he is up to his old bad tricks in the conclusion, which is both pointless and rather cheap. You would think that even in California, where he wrote it, he would have had enough self-criticism to alter that ending and the ill-timed intrusion of the vibraphone. At least when he got back to Chicago he should have come to his senses and seen how it spoils a good work.

The Chicago Symphony and Mr. Stock now return to their own city, and they can rest assured that they carry with them the best wishes of Boston.

BOSTON EVENING TRANSCRIPT

DEFAUW TO LEAD SYMPHONY:

Belgian Conductor

Desire Defauw, Back From Montreal, Chats About Music

By EDWARD DOWNES

"WHAT we like about you, is that you make us so nervous." This was the remarkable tribute paid after a concert to Desire Defauw by a member of the orchestra he had been conducting. There are orchestras which make conductors nervous. And there are conductors who make orchestras nervous. The kind of nervousness the player meant was the intense alertness, the powerful tension and concentration which must take possession of an orchestral musician for him to give his best in performance. Without that nervousness any interpretation lacks edge and sharp emotional impact. With it an orchestra can be surprised into feats, technical and artistic, which no one, least of all the men themselves, believed them capable of performing.

But having made his instrumentalists sufficiently nervous, a conductor must also be able to give them confidence in themselves. Holding the fine balance between this nervousness and confidence is, Mr. Defauw believes, one of the most important arts of the orchestral leader. Mr. Defauw, who is to conduct the Boston Symphony the coming Friday and Saturday in a program listed elsewhere on this page, returned to Boston this week from Montreal where he has just conducted three concerts of the famous Concerts Symphoniques de Montreal. There he had the experience, according to local critics, of doing the kind of surprising of which we speak above. Of a concert which included the first performance in Montreal of Stravinsky's "Oiseau de Feu," Marcel Valois writes: "He let us hear such horns, trombones and trumpets as we did not know we possessed. There was not a man among the instrumentalists yesterday, who was not equal to the pages, extremely difficult technically and interpretatively, which he had before him."

Enthusiasm for B. S. O.

It is safe to say there will be rather less surprising to be done with the Boston Symphony, which is already at a peak of development unsurpassed here or abroad. Mr. Defauw appears to share the exalted opinion most of his confreres have of our orchestra. On his way to Montreal some weeks ago he had an opportunity to hear the Boston Symphony rehearsing under Koussevitzky and he found it a dazzling experience. So enthusiastic was he over the rehearsal of the Fifth Symphony of Dimitri Shostakovitch, that he is making a special trip to New York this week-end to hear Koussevitzky perform it there.

Mr. Defauw's enthusiasm is contagious, almost Latin-seeming. But his blood is not French. It is Flemish—Flemish of the race which has produced many of the world's greatest musicians from Orlando Lasso to Cesar Franck, and more than its share of the greatest painters. His home is Brussels where, until the outbreak of the war he was something like a musical dictator—a benevelent one, to be sure. He led the Conservatory Concerts, was director of the radio, and conductor of the Orchestre Nationale de Belgique, whose concerts were named after him, the Concerts Defauw.

He began his musical studies early and upon graduating from the Conservatory at the age of 14 with a first prize in violin, he nearly made his first visit to America. It happened that an American impresario was in the auditorium when the young Defauw took his examination, and was so impressed that he offered the astonished parents 35,000 francs for an American tour by their son. That was a small fortune. Mr. Defauw, senior, wisely refused it.

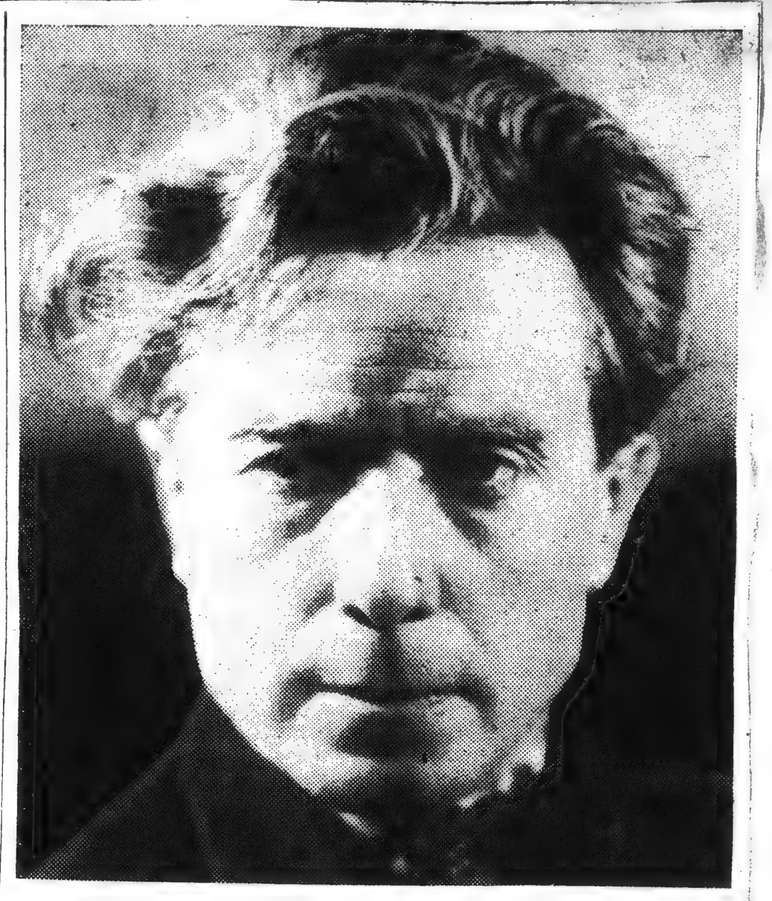
His judgment was borne out. Before the age of 30 his son was regular conductor of the Symphonic Orchestra of London. In 1925 his career as a conductor in his homeland began with the Brussels Conservatory Orchestra.

And the War

After a series of hair-raising adventures on land and on sea, Defauw escaped before the German attack from Brussels to London. In England he conducted while the air war was in progress, but now he and his family are here for the duration. Perhaps for longer. He has taken out his first papers.

In this country he is enormously impressed by the great upward surge in musical activity, by the importance of young people's interest in music and the infinite possibilities for development which still exist. He has already been invited to conduct the entire season of Montreal's Concerts Symphoniques next year, but because of existing engagements in this country will be unable to conduct more than seven or ten concerts in Canada.

While he was at Montreal, Mr. Defauw received one of the fantastic sort of letters you hear of occasionally. It came from a friend in France, who did not know his exact whereabouts, and was addressed: "Desire Defauw, U. S. A." It arrived, via New York with only two days' delay.



Desire Defauw, who conducts the Boston Symphony next week. He has programmed work of Gretry, Franck, Falla and Beethoven

This Clipping From
NEW YORK, N.Y.
SUN
NOV 25 1940

Shostakovitch Symphony Given by Koussevitzky.

Koussevitzky Rings the Bell.

Surpassingly brilliant performances characterized Saturday afternoon's concert of the Boston Symphony in Carnegie Hall. So settled is the place occupied by Haydn's G major symphony (No. 7 of the Paris series) and Beethoven's "Leonore" Overture, No. 3, that the virtuosity lavished upon these works was something to rejoice the audience rather than to alter any musical perspectives. But with Shostakovitch's fifth ysmphony there was perhaps reason to be on one's guard, since the splendor of the playing was such as to invest the work with an excitement that Shostakovitch's fifth symphony have not served to justify on the basis of its musical quality. Much of it is circussy and banal. The rather tawdry scherzo is by no means the only place where the brass band goes to town. There are some long-drawn themes that can be viewed as possessing a measure of rather chilly beauty, but one can scarcely credit the symphony as a whole with significant basic material. Technic there is, in abundance, and a Mahleresque eye to effect. The orchestral sound is often stirring, and climaxes are plentiful. But what it is that this symphony has to communicate to human kind, and where the heart in it is to be found, this reviewer frankly is unable to say. O. T.

England Carries On

Myra Hess Says B. S. O. Gift Has Saved National Gallery Concerts—Music Publishing Continues

The many friends and admirers of Myra Hess here in Boston who have wondered where she is and what she is doing are having the opportunity in this column to share the news which her friend and New England manager, Mrs. Anita Davis-Chase receives from her at surprisingly regular intervals. Mrs. Chase feels that she would like to share parts of recent letters with Myra Hess's Boston admirers. The following was written from London on October 25th:

"My darling Anita, never having time to write to you gets on my nerves much more than this Blitzkrieg!! I cannot catch up with myself these days with all the work and driving hither and thither, and endless correspondence to deal with and still five concerts a week to organize for The National Gallery. I thank Heaven every day though that I have so much to do for if one had time to think, one's heart would break. It is strange and sometimes impossible to sit down and practice in the middle of all this but if we music-makers and music-lovers in a small community can sustain a thread of sanity we can still show the way to indestructible truth and beauty. When each day dawns one is thankful to be well, to hear that one's best beloved is safe and sound. We are all certain of the ultimate victory. Only through such fire shall we know how to build a new world of cleanliness and a new order of things human.

"I have so much to tell you but it must all wait and because I cannot write you a real letter yet, I am sending you some account of what we are doing. The gift from the Allied Relief Fund from Dr. Koussevitzky's Festival at Stockbridge, came straight from Heaven and has relieved me from financial worries at the National Gallery for the moment. I could not believe my eyes when I read the letter. Funds will be distributed to several societies who look after musicians in need, but still there will be enough to keep us going for the present.

"I am afraid you did not hear me when I spoke to you and played my little piece. I shall try to let you know when I broadcast again. I think of you constantly. . . . Your devoted Myra."

The following enclosure is from the London Times:

"Miss Myra Hess can boast that she has been able to provide London with its daily bread of music throughout one year of war. The National Gallery Concerts were begun on Oct. 10, 1939, and celebrated their anniversary yesterday, for which the basement room of The National Gallery was crowded to the doors.

"The audience had had its music and Sir Hugh Walpole had offered thanks to Miss Hess and to all concerned when Miss Hess stood up to say something which proved to be more than a graceful conclusion of the ceremonies.

"'The banishment to the shelter in the basement has caused great financial anxieties. The days when thousands of pounds could be turned over for the Musicians Benevolent Fund came to an end with that necessary banishment. Friends have made voluntary contributions in order to carry on the only series of concerts which London now possesses but still anxieties remain. But,' said Miss Hess, 'I have had a birthday present from America.' She could not say the exact amount but she could say that 'it secures the continuance of the concerts through the winter. Dr. Koussevitzky and The Boston Symphony Orchestra who have recently held a successful festival of music, are the benefactors.'"

"As she made this reassuring announcement, the sirens sounded 'all clear.'"

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The English are not allowing the war to put an end to their artistic and intellectual life. Word reaches us of concerts still being held regularly and new books still coming from the presses of the famous London publishing houses. W. Heffer & Sons, Ltd., of Cambridge have under way a venture rather perilous in the most peaceful of times. They have launched a new quarterly of musical interest with Geoffrey Sharp as editor and have called it "The Music Review."

So far only the first issue has reached us. Volume I number 1 was published in February. It contains seven articles on subjects ranging in time from Mozart to Bloch and in space from four to 24 pages. Significantly enough, three of the contributors are refugees from Nazi Germany. Germany's loss is the gain of the civilized world.

Egon Wellesz offers a style-critical analysis of Mahler's symphonies. Cecil Gray discusses the life, works and significance of Pietro Raimondi (1786-1853). Otto Erich Deutsch writes a well-documented factual account of the history of Franz Schubert's "Unfinished Symphony." Paul Hirsch contributes descriptions of seven early Mozart editions not in the Koechel-Einstein catalog. W. J. Turner writes on "Artistic Direction." The editor analyzes Bloch's Violin Concerto.

Among the interesting announcements for later issues are "Fingering the Recorder" by Adam Carse and "Four Hands, One Piano" by Alec Rowley (May); "The First Editions of Brahms" by Otto Erich Deutsch (May-August); "The Technique of Strict Counterpoint" by Edward J. Dent (August) and "The Symphonies of Johann Stamitz" by Peter Gradenwitz and last but by no means least Alfred Einstein's sixty page supplement to his third edition of the Koechel catalog of the works of Mozart (November).

The publishers caution those who wish to subscribe that, "Owing to the need for economy in the use of paper, the number of copies available will be strictly limited. Orders will be accepted in rotation, and early application is advised." The price of an annual subscription is sixteen shilling, post free.

The full page advertisement of the London publishers Boosey & Hawkes, Ltd., seems to be a typical example of the state of mind of those in the music business in England today. "'Nothing to report?'—On the contrary. We are glad to announce that, in spite of war conditions, our publications schedule for 1940 is lengthy and varied and includes a number of works by composers whose names are known throughout the world of music." This, surely, does not come from a country in ruins. L. B.

LITCHFIELD, CONN
ENQUIRER
11/28/40

AMUSEMENTS

Hartford

The stage of the Bushnell Memorial has been given over virtually for the entire week to the new musical comedy, "Hi Ya, Gentlemen", which will have its world premiere there Friday evening, with additional performances on Saturday afternoon and evening. The presentation, to open later at the Alvin Theatre in New York City, has a fine cast headed by former heavyweight boxing champion, Max Baer, Audrey Christine, Sid Silvers, Ella Logan, Erik Rhodes and Christina Lind.

Next Sunday afternoon lovely Jeanette MacDonald, singing star of the stage and screen, will give a recital for the benefit of the Hartford Junior College. Miss MacDonald was very popular on her concert tour last season and seems destined to continue her record this year.

H. G. Wells, world famous English writer, will give a lecture, "Two Hemispheres or One World — The Immediate Future of Mankind", at the Bushnell next Monday evening, at eight-thirty, for the benefit of medical aid to China.

Dr. Hans Kindler will conduct the National Symphony Orchestra at the Bushnell next Tuesday afternoon in the second event of the current Bushnell Symphony Series. The series was brilliantly opened on November 19th by the Boston Symphony under Serge Koussevitzky.

THIS CLIPPING FROM
WOONSOCKET, R. I.
CALL
NOV 30 1940

Music Lovers' Treat In Store

Two Artists To Give Program Thursday For Beethoven Club

Music lovers may well look forward to a pleasant evening's entertainment at the guest-artist concert, which the Beethoven club, local music organization, will sponsor at the Hotel Blackstone's ballroom Thursday evening. Two artists of merit and high reputation will present a joint musicale under the club's auspices.

They are Cleora Wood, soprano opera singer and concert artist, and Jean Bedetti, well known solo 'cellist with the Boston Symphony orchestra.

Miss Wood, not content with the restricted life of an opera singer, gained a wide musical background in Germany and Italy where she concentrated on study of the music of those countries. Professional engagements followed in Holland, Belgium and England, where she added fresh laurels as a recitalist and guest artist with leading symphony orchestras. A call to return to America came to Miss Wood almost two years ago and her first appearance was in Boston with the Zighera chamber orchestra.

She captivated her audience and an engagement with the Boston Symphony orchestra under the direction of Serge Koussevitsky followed. A brilliant future is predicted for the young singer.

Bedetti is a native of France. He won the first prize at the Paris conservatoire when he graduated with highest honors. He came to this country in 1919 to occupy the post of first 'cellist with the Boston orchestra and has remained with that organization ever since. He is acknowledged to be a leading exponent of the instrument.

Adults and student tickets for the concert may be obtained by contacting Mrs. Horace St. Amant or any member of the Beethoven club.

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PROVIDENCE, R. I.
JOURNAL
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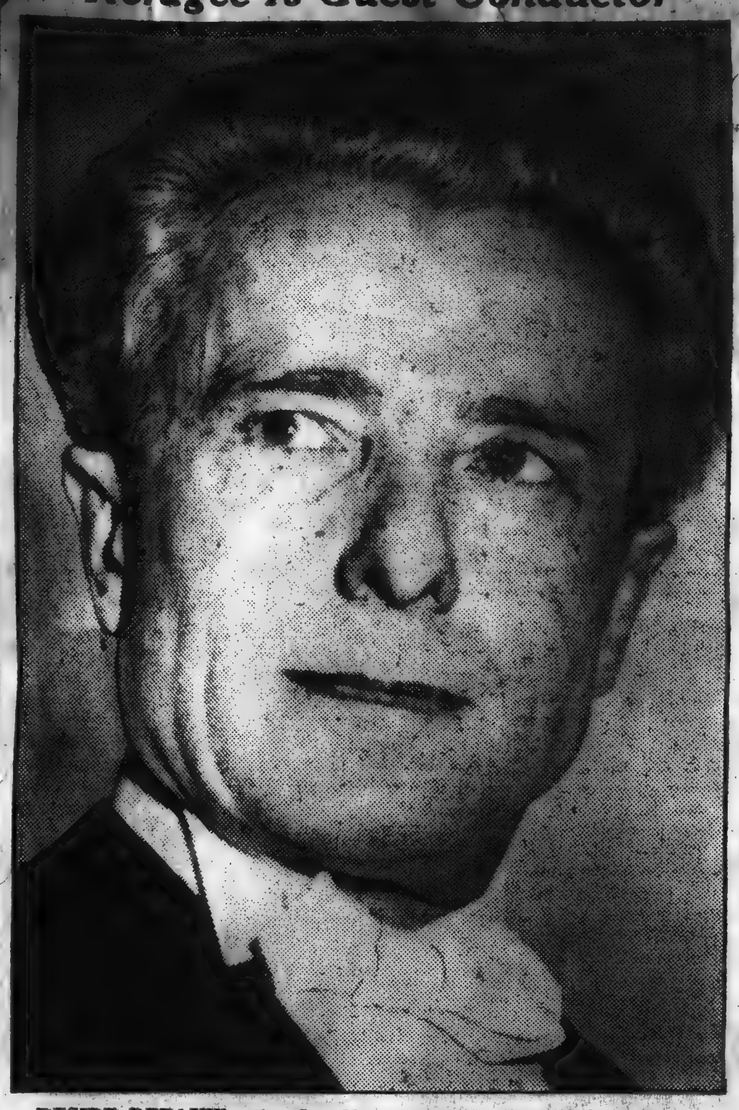
Refugee Is Guest Conductor



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MUSIC MUSINGS

By Frederic C. Weidling

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Belgian Conductor Creates Fine Impression

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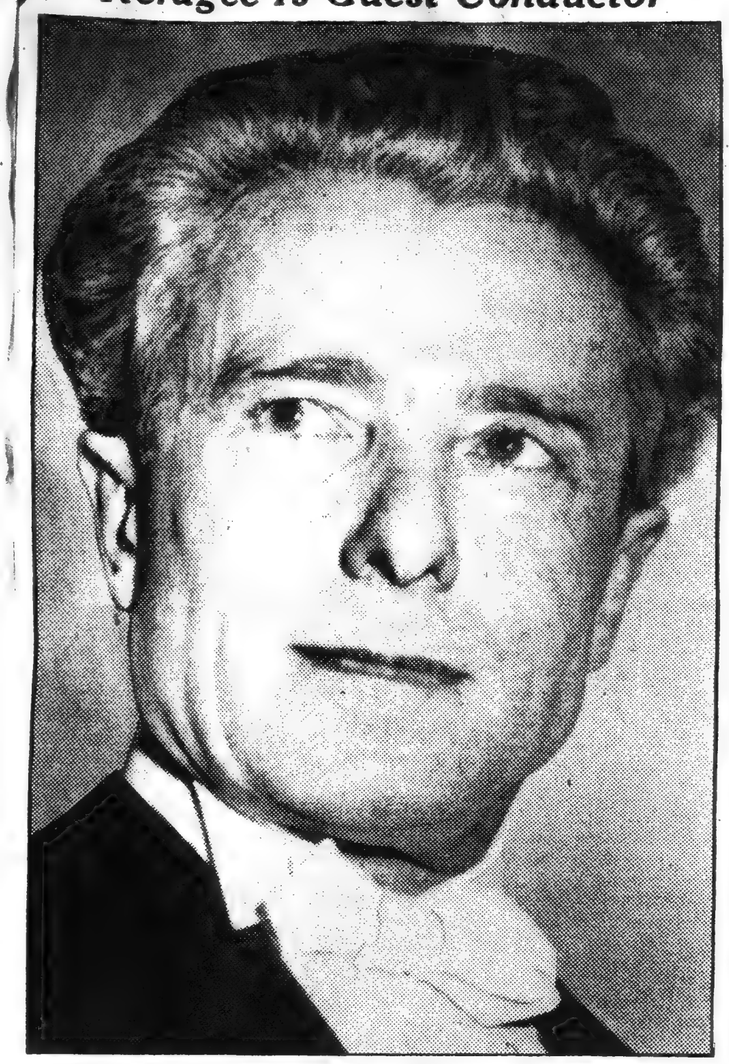

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Nov 30 1940

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The seventh concert by the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. Desire Defauw was the guest conductor. The program was as follows:

"Le chasseur maudit," symphonic poem ..... Franck
Suite from "Cephale et Procris," arranged by Felix Mottl ..... Gretry
Dances from the ballet, "El Sombrero de tres picos" ..... Falla
Symphony No. 7 in A major Op. 92 ..... Beethoven

The concert yesterday was a great success both from the point of view of the audience and personally for Mr. Defauw. With such a program it could hardly have been anything else, and a very much less talented musician than Mr. Defauw would have emerged with popular honors. Our Belgian guest conductor, though, is a very able and spirited director in his own right. He had the orchestra on its mettle from the very start and maintained this brilliant level throughout.

Aside from the opening number, the program does not need much discussion. Franck's symphonic poem, "Le chasseur maudit," has not been done by the Boston Symphony since 1922, the centenary of the composer's birth. It has its impressive moments—the mysterious opening and the ominous moment when the curse is pronounced, for example. But as a whole the score strikes one as a touch naive.

Sometimes, with Franck, naivete has its own particular charm as a part of the composer's lovable nature. Some of his beatitudes are instances of this quality. But nowadays, through far too many performances of the Symphony and the violin and piano sonata, we know Franck's peculiarities of style too well. Those chromatic tricks and cyclical melodies are as familiar as the poor relations of old Wardle; and in this symphonic poem we should gladly do without them. Still, it was worth hearing "Le chasseur maudit" revived as a period piece. Mr. Defauw, moreover, undoubtedly projected it with remarkable fervor.

The Gretry suite, which Felix Mottl has arranged with considerable freedom, is charming light music. If it were not so delicate in large part, it would do very well at the Pops; but the rattle of glasses and hum of conversation would assuredly kill it there. It makes no demands whatever on the audience, we have only to sit and enjoy a straightforward, finely spun performance such as yesterday's.

Falla's dances from "The Three-Cornered Hat" are well known both in the concert hall and as one of the best of all the Ballet Russe's repertoire. Naturally they sound in Symphony Hall as they never do in the Opera House, for the Boston Symphony can point up the brilliance of the orchestration. They sounded exceedingly well yesterday and won an ovation for orchestra and conductor.

Beethoven's 7th Symphony was read yesterday with great intensity of feeling by Mr. Defauw. He evidently belongs firmly to the school of interpretation that regards the allegretto as a genuine slow movement. Beethoven, himself, was said to have been in two minds about the proper tempo and to have thought afterwards he should have labelled it andante. Mr. Toscanini is the only conductor we have heard who holds to the faster reading. Even if it were called andante that would indicate more pace than Mr. Defauw was willing to accord it yesterday. His reading suffered from being almost static at times, whatever it may have gained in fastidious attention to detail. The rest of the symphony sounded as it should.

The concert will be repeated tonight. Next week Mr. Koussevitzky is devoting his program to Sibelius —the 6th, 7th and 2d symphonies in that order.

This Clipping From
BROOKLYN, N.Y.
EAGLE
NOV 25 1940

New Fifth Symphony

Saturday appears to have been a day of miracles. Another was created by Koussevitzky in Carnegie Hall in the afternoon when he interpreted the Shostakovitch Fifth Symphony as it has never been heard before in this city. What he did with the Boston Symphony, what he did for the composer, what he did for the listener cannot be over-emphasized.

Such sumptuousness of tone and such clarity of playing on the part of the musicians gave Koussevitzky full power to disclose the beauty of an imposing symphony, rightfully to be classed with others dubbed "The Fifth." This critic has spoken highly of this work since its first performance here; Koussevitzky's interpretation elevated that opinion.

That it should have remained for Koussevitzky to accomplish this notable performance is not surprising. He was in his element in this music; for whether with the official Soviet approval or not, this is a Russian work and thus a natural inspiration to the conductor.

The program began with a bow to the classical foundation of the symphony; Haydn's Symphony in G, No. 88. It was followed by the famous Beethoven Leonore Overture No. 3. The Haydn fared better than the Beethoven in performances characteristically Bostonian.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Desire Defauw conducts the Boston Symphony Orchestra concerts this week as the first of the season's guests. His first appearance in this city yesterday afternoon was a notable success; he was not only well received at the outset by the customarily cool Friday audience, but was recalled to the Symphony Hall stage and cordially applauded after each number.

The diminutive Belgian offered no new music, but the first half of the program was novel because each of the three pieces had not been heard at Boston Symphony concerts for some time. The symphonic poem, "The Accursed Hunter," by Cesar Franck, and three dances from the "Cephalus and Procris" ballet by Gretry (in the edition of Felix Mottl) were last done here in 1922, and the suite of three dances from Manuel De Falla's ballet, "The Three-Cornered Hat," in 1933. After intermission came Beethoven's Seventh Symphony, a test piece from the standard repertory for any orchestra and conductor.

Mr. Defauw speedily proved himself a first-rank conductor. His work is dynamic but not theatrical or spectacular; poised, honest and musicianly. He insists upon precision but he does not secure polish of detail at the expense of life in the score. As it happened, each of yesterday's four works demands buoyant rhythm sustained in a long line through the course of the music. This requirement Mr. Defauw met splendidly.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
NOV 24 1940

Koussevitzky Leads Work by Shostakovitch

Bostonians, in Carnegie Hall Program, Present Fifth Symphony by Russian

By Jerome D. Bohm

One of the most extraordinary interpretations of music that this reviewer has been privileged to hear more than a generation of concert-going was that accorded the fifth symphony of Dmitri Shostakovitch by the Boston Symphony Orchestra, under Serge Koussevitzky's direction, in Carnegie Hall yesterday afternoon. One can think of no other conductor who could have brought to this score the unswerving intensity, the enkindling imagination and the unfailing aural sensitivity essential to an exhaustive account of its contents. Such tonal gorgeousness, always kept within the bounds of a sonority which the human ear can absorb with pleasurable results, has been achieved by no other orchestral body known to this listener. And this is no simple matter in a work which makes full use of all of the resources of modern instrumentation.

Although this was the fifth unfolding this symphony had received hereabouts, it may be doubted whether so just an appraisal of its contents had previously been possible. It must be unquestionably included among the few contemporary products which deserve to and indubitably will endure.

Of the composers now writing, Shostakovitch alone is capable of conceiving a long-breathed melody of sustained beauty—a beauty which never descends to the sentimental depths explored by Shostakovitch's illustrious predecessor, Tchaikovsky. Nor is Shostakovitch's rich melodic vein employed to express such intensely personal reactions and introspections as was Tchaikovsky's. For although the thirty-four-year-old composer of this symphony, which was penned for the celebration of the twentieth anniversary of the Soviet Republic, is no less an individualist than the creator of the "Symphonie Pathetique," his approach to music is a more epic one and he is less concerned with exploiting his own misery than with the depiction of the emotions of mankind in general. In other words, his roots are more classic than romantic, although he does not discard entirely the methods of the romanticists.

The mood of the first movement, even in those portions which are martial in character, is prevailingly somber. It suggests the passionate protest of humanity against the evils of existence. The allegretto, a scherzo in the Mahlerian style, is consciously banal, quite cynical in its commentary on the common herd enjoying itself. The despairing, brooding atmosphere of the largo is brought to a poignant climax in which Shostakovitch employs a highly original and telling bit of instrumentation by which the searing plangency of the music is intensified by the doubling of the tones of the violins playing in their highest register with the penetrating, glassy tones of the xylophone.

The finale brings with it an atmosphere of wild exultation, which breaks out again triumphantly at the close after an interruption which seems philosophically questioning in intention. The ideational matter of this symphony, the mastery of architectonics disclosed therein and the astounding fertility of invention revealed in its orchestration entitle it to a permanent place in the repertoire. Not many composers can put forth a work requiring fifty minutes in the traversal which is so consistently arresting.

The first part of the program brought two familiar classics—Haydn's symphony No. 88 in G major and the third "Leonore" overture of Beethoven. Both were superbly conveyed.

This Clipping From
NEW YORKER
NEW YORK, N.Y.
NOV 30 1940

MUSICAL EVENTS

Mostly at Carnegie

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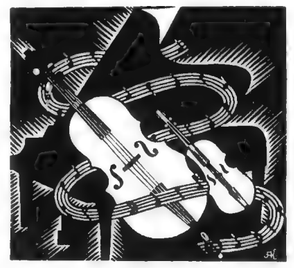

Apparently it took the coincidental golden anniversaries of the Chicago Symphony and [illegible] back to ating its organ- with our a couple Chicago -seventh g of the as one of overture in a long tirely too since he erts four- itive and s perfor- citing as hearing, s not pos- hat some occasion, the sea- nd mel- alance in orchestra composi- cially for were in- erts: Roy a fantasy as rather lf into a phony by was skill- arpenter's because this music, which isn't a novelty, never seemed so directly eloquent as it did when Mr. Koussevitzky conducted it last week. A certain murkiness that had become practically a tradition in the performance of the music was cleared away, and one of the best symphonies of our time came completely into its own.

As for the orchestra, that remains one of the finest and most flexible instruments you can hear anywhere. If you want to hear it next time it plays in Carnegie Hall, take up the matter now with the box-office people, because the Boston band draws like a bank night with $1,000 in the kitty.

ARNOLD SCHÖNBERG's "Pierrot Lunaire" calls for only five instrumentalists and a vocalist, but it's such a delicately adjusted score that it also requires a conductor to develop its values. The composer, who directed it at one of the concerts of the New Friends of Music, made it clear and persuasive, and he had valuable coöperation from his players and from Mme. Erika Wagner-Stiedry, who was fascinating in her management of the difficult business of speaking or intoning the text.

Mr. Schönberg's services as a leader would have come in handy, too, for the Schubert F-major octet that occupied the first three-quarters of an hour or so in the concert, although he probably couldn't have done much about some of the off-key playing.

THE first visit here this season of Serge Koussevitzky and the Boston Symphony was notable for the revelation of Vaughan Williams' "London" symphony. "Revelation" is the word,

Nov 30 MUSIC 1940

By ALEXANDER WILLIAMS

Symphony Concert

The seventh concert by the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. Désiré Defauw was the guest conductor. The program was as follows:

"Le chasseur maudit," symphonic poem ..... Franck
Suite from "Cephale et Procris," arranged by Felix Mottl ..... Gretry
Dances from the ballet, "El Sombrero de tres picos" ..... Falla
Symphony No. 7 in A major, Op. 92 ..... Beethoven

The concert yesterday was a great success both from the point of view of the audience and personally for Mr. Defauw. With such a program it could hardly have been anything else, and a very much less talented musician than Mr. Defauw would have emerged with popular honors. Our Belgian guest conductor, though, is a very able and spirited director in his own right. He had the orchestra on its mettle from the very start and maintained this brilliant level throughout.

Aside from the opening number, the program does not need much discussion. Franck's symphonic poem, "Le chasseur maudit," has not been done by the Boston Symphony since 1922, the centenary of the composer's birth. It has its impressive moments—the mysterious opening and the ominous moment when the curse is pronounced, for example. But as a whole the score strikes one as a touch naive.

Sometimes, with Franck, naivete has its own particular charm as a part of the composer's lovable nature. Some of his beatitudes are instances of this quality. But nowadays, through far too many performances of the Symphony and the violin and piano sonata, we know Franck's peculiarities of style too well. Those chromatic tricks and cyclical melodies are as familiar as the poor relations of old Wardle; and in this symphonic poem we could gladly do without them. Still, it was worth hearing "Le chasseur maudit" revived as a period piece. Mr. Defauw, moreover, undoubtedly projected it with remarkable fervor.

The Gretry suite, which Felix Mottl has arranged with considerable freedom, is charming light music. If it were not so delicate in large part, it would do very well at the Pops; but the rattle of glasses and hum of conversation would assuredly kill it there. It makes no demands whatever on the audience, we have only to sit and enjoy a straightforward, finely spun performance such as yesterday's.

Falla's dances from "The Three-Cornered Hat" are well known both in the concert hall and as one of the best of all the Ballet Russe's repertoire. Naturally they sound in Symphony Hall as they never do in the Opera House, for the Boston Symphony can point up the brilliance of the orchestration. They sounded exceedingly well yesterday and won an ovation for orchestra and conductor.

Beethoven's 7th Symphony was [illegible] with great intensity of feeling by Mr. Defauw. He evidently belongs firmly to the school of interpretation that regards the Allegretto as a genuine slow movement. Beethoven, himself, was said to have been in two minds about the proper tempo and to have thought afterwards he should have labelled it andante. Mr. Toscanini is the only conductor we have heard who holds to the faster reading. Even if it were called andante that would indicate more pace than Mr. Defauw was willing to accord it yesterday. His reading suffered from being almost static at times, whatever it may have gained in fastidious attention to detail. The rest of the symphony sounded as it should.

The concert will be repeated tonight. Next week Mr. Koussevitzky is devoting his program to Sibelius—the 6th, 7th and 2d symphonies in that order.

This Clipping From
BROOKLYN, N.Y.
EAGLE
NOV 25 1940

New Fifth Symphony

Saturday appears to have been a day of miracles. Another was created by Koussevitzky in Carnegie Hall in the afternoon when he interpreted the Shostakovitch Fifth Symphony as it has never been heard before in this city. What he did with the Boston Symphony, what he did for the composer and what he did for the listener cannot be over-emphasized.

Such sumptuousness of tone and such clarity of playing on the part of the musicians gave Koussevitzky full power to disclose the beauty of an imposing symphony, rightfully to be classed with others dubbed "the Fifth." This critic has written highly of this work since its first performance here; Koussevitzky's interpretation elevated that opinion.

It should have remained for Koussevitzky to accomplish this. The performance is not surprising. He was in his element in this music, whether with the official approval or not, this is a great work and thus a natural challenge to the conductor.

[illegible] began with a bow to the foundation of the symphony, Haydn's Symphony in [illegible] followed by the Leonore Overture [illegible]

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Desire Defauw conducts the Boston Symphony Orchestra concerts this week as the first of the season's guests. His first appearance in this city yesterday afternoon was a notable success; he was not only well received at the outset by the customarily cool Friday audience, but was recalled to the Symphony Hall stage and cordially applauded after each number.

The diminutive Belgian offered no new music, but the first half of the program was novel because each of the three pieces had not been heard at Boston Symphony concerts for some time. The symphonic poem, "The Accursed Hunter," by Cesar Franck, and three dances from the "Cephalus and Procris" ballet by Gretry (in the edition of Felix Mottl) were last done here in 1922, and the suite of three dances from Manuel De Falla's ballet, "The Three-Cornered Hat," in 1933. After intermission came Beethoven's Seventh Symphony, a test piece from the standard repertory for any orchestra and conductor.

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Apparently it took the coincidental golden anniversaries of the Chicago Symphony and Carnegie Hall to bring Dr. Stock and his orchestra back to this city. By way of celebrating its fiftieth season, the Chicago organization swapped auditoriums with our Philharmonic-Symphony for a couple of concerts, and the first Chicago Symphony session on Fifty-seventh Street began with the playing of the "Euryanthe" overture. It was one of the best performances of the overture that Carnegie Hall has heard in a long time.

Dr. Stock, who has been entirely too much of a rarity in New York since he conducted at the Stadium Concerts fourteen years ago, is still a sensitive and proficient music-maker. His performances weren't always so exciting as some we're accustomed to hearing, and his orchestra evidently does not possess the sheer tonal charm that some other ensembles produce on occasion, but Dr. Stock contributed to the season a welcome soundness and mellowness, and a fine sense of balance in his technical direction of the orchestra and in his presentations of the compositions.

Two works, written especially for the orchestra's Golden Jubilee, were introduced locally at these concerts: Roy Harris's "American Creed," a fantasy and double fugue which was rather austerely lyrical and built itself into a striking finale, and a short symphony by John Alden Carpenter, which was skillful and agreeable, as Mr. Carpenter's music always is.

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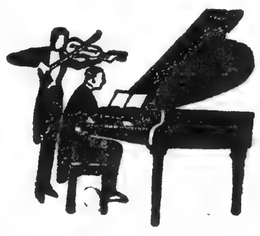

REALM OF MUSIC

by Gladys St. Clair Heistad

At the first full rehearsal of the Boston Symphony Orchestra as the 1940-41 season opened, Daniel Kuntz of Boston, who played in the first violin section under Conductor George Henschel at the first concert in Boston Oct. 21, 1881, was honored for his long time membership in the organization. As guest of Dr. Koussevitzky at Symphony Hall marking the 60th season of the famous orchestra, he was introduced to the players and personally congratulated by Dr. Koussevitzky on his long years of service in music. Mr. Kuntz in his gracious response paid tribute to the high standard of the orchestra maintained under Dr. Koussevitzky's baton. The orchestra rose on Mr. Kuntz' departure from the stage.

As Mr. Kuntz stood in the wings recalling his early days with the orchestra he told of that afternoon back in October, 1881, when half a house, "and mostly schoolgirls," giggled when the conductor stopped the musicians fully 10 times in the second movement of the First Symphony of Beethoven to correct ragged playing. Major Lee Higginson ,founder of the orchestra, finally sent word to the stage to make no further halts during the program. The musicians, Mr. Kuntz, said, were all skilled players but inexperienced in playing together and had little spirit of ensemble.

He spoke of the earlier conductors of the 80's and up to 1914, when he resigned. He recalled that the first program was played at a "public rehearsal," for which tickets were sold, on the afternoon of Oct. 21, 1881, in Music Hall, in Hamilton Place, off Tremont street. So well was this experimental orchestral of 60 men received that it was active there for 19 years, or up to 1900 when it moved into its permanent home in Symphony Hall. Speaking of former conductors, Mr. Kuntz said that Henschel though a fine musician, pianist, singer and composer, was not an experienced conductor. Wilhelm Gericke, conductor from 1884 to 1889, was a "drillmaster and a disciplinarian"; Arthur Nikisch (1889-1903), a poet. Of Nikisch he recalled this bit: Nikisch demurred when Kuntz asked permission to be absent from one Thursday rehearsal explaining that he planned to be married that day. "But promise me," the conductor said, "that it won't happen again." Mr. Kuntz also played under Max Fiedler, Emil Paur and Karl Muck. Mr. Kuntz was concertmaster of the "Promenades" in the old Music Hall downtown from May to September, 1886. These were the forerunner of the present-day "Pops". He was leader of the orchestra for 22 Summers at Poland Spring House; 17 Summers at the Lake Placid Club. He also conducted the orchestra at the Repertory Theatre under the direction of Henry Jewett.

* * * *

Martha Burnham **A Visiting Conductor in Action**

Désiré Defauw, Belgian guest of the Boston Symphony Orchestra at this week's concerts, sketched at rehearsal in Symphony Hall.

Desire Defauw

Transcript Nov 30/40

Boston Symphony's Seventh Concert Fair Directed by Eminent Belgian Conductor

By EDWARD DOWNES

AMONG the many gifts the European war has bestowed upon this country, the presence of Desire Defauw, who made his American concert debut with the Boston Symphony this week, is one to be thankful for. The Friday afternoon subscribers received him warmly at his first Symphony Hall appearance. His program, happily compounded of the unfamiliar and the familiar, embraced Cesar Franck's symphonic poem, "Le Chasseur Maudit," a suite which Felix Mottl arranged from the ballet music of Gretry's forgotten opera, "Cephale et Procris," three dances from Falla's "Three Cornered Hat," and Beethoven's Seventh Symphony. Furthermore, the program was singularly appropriate to the personality of the conductor. For Mr. Defauw comes to us trailing clouds of Belgian glory. He has, of course, conducted much outside his homeland, particularly in London. But for many years his chief activities have been in Brussels, where he not only conducted the concerts which bore his name, but the Conservatory concerts, and he directed the Belgian radio as well. In short, he appears before us as his country's premier musician.

Boston audiences would have been interested to hear from him samples of the modern school of Belgian composition, but failing this, there were the works of two older Flemish composers, Franck and Gretry. Beethoven himself was of course part Fleming. And there is perhaps a greater measure of Flemish zest, "unbuttoned" enjoyment of life in the Seventh than in any of Beethoven's other symphonies. If we accept Wagner's interpretation of the Seventh Symphony as an apotheosis of the dance, then we may go a step further and recall the boisterous humor of the dancing and carousal scenes of which the Flemish painters were so fond. Is there not, after all, a community of spirit here which reaches across the boundaries of the arts?

Speculation Aside

However that may be, Fleming or no Fleming, Mr. Defauw played the Seventh Symphony like a master. He did not attempt to draw from the players all the virtuosity and precision of which they are capable, but concentrated instead upon the broad phrases as a whole was what held his attention—with admirable results.

From beginning to end of the symphony, the dance element dominated. It infused even the languid pulse of the Allegretto with a restrained intensity and vitality. In the other movements, Mr. Defauw was dynamic without being theatrical. He did not exaggerate the humorous contrasts of the Scherzo, for he has no need of tricks to achieve his effect. This was simple, straightforward interpretation of the utmost effectiveness.

"Le Chasseur Maudit" is minor Franck, but of the most rewarding. Naive, certainly, but so is Schubert naive. Without approaching the terrors of the Wild Huntsmen in Weber's scene of the Wolf's Glen, it is picturesque and effective, and there are isolated moments of real dramatic power. Besides, why should we not hear minor works? Modern audiences are rapidly getting to know the Franck Symphony by heart. Mr. Defauw's skillful unfolding of the score made us regret that it is not more often performed.

Felix Mottl's dexterous arrangement of the dances from Gretry's "Cephale et Procris" is a very far cry from the original music, for he changed more than the instrumentation. It was presented with just the right light touch, but it is a pity Mr. Defauw himself has not undertaken new arrangements of the Gretry gems, more suited to modern taste and more in the spirit of Gretry.

The orchestral fireworks of the afternoon came with Falla's dances from the "Three Cornered Hat." The flash and excitement and garish color of this score revealed to us yet another facet of the conductor's versatile art. We should like to hear Mr. Defauw again. And so, to judge by the applause and cheers, would yesterday's audience.

42

GREEN MAGAZINE, Boston, Sunday, December 1, 1940

22 Symphony Concerts

By LEO GAFFNEY

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ROCHESTER DEMOCRAT AND CHRONICLE, SUNDAY, DECEMBER 1, 1940

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This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
DEC 1 - 1940

STAGING FOUR REVIVALS

Herbert Graf Tells of Production Plans For Metropolitan Season

By ROSS PARMENTER

THERE will probably be no actual sparks flying from the anvils of "Il Trovatore" this year at the Metropolitan, but there will be plenty of emotional sparks if even half of the scenic and dramatic effects in the mind of Herbert Graf are realized. The 37-year-old stage director, who is starting his fifth season with the company; excitedly expatiated on some of his ideas for his new productions last week.

His production of "Un Ballo in Maschera" is in traditional La Scala style with painted wings and big painted backdrops with realistic perspectives; he is going to do "Il Trovatore" with three Gothic arches of solid construction which will remain as a framework for all the sets; he is going to do Gluck's "Alceste" in a simple, heroic style with a few terra cotta unit elements of steps and pillars which will be used in different combinations against black backgrounds; and he is going to do "La Fille du Regiment" in the style and bright colors of a modern children's book with a chorus of twenty-four Rockette-like "lady soldiers" who will do military dance routines in red, white and blue uniforms. And he is going to vary the acting styles as much as the settings.

* * *

Mr. Graf's drab office on the second floor of the Opera House, with its roll-top desk, suggests a back office of a small-town insurance agent who is not doing very well. But as the young, black-haired Viennese director with the ready smile talked of his plans the office was filled with the clash of passions, with toy soldiers, Greek heroines, kings and courtiers, gypsies and romantic heroes, castles, market places and temples.

Mr. Graf is no idolater of opera, good or bad. He wants settings that will somehow convey the spirit of the operas, and he wants reasonable gestures from the actors; not "all sorts of seasickness movements."

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"The opera has been successful among musicians," he said. "But the public has found something somber in it. We hope to make it popular. With its rococo setting it will be much more spectacular. Also, it will have an air of more importance. Instead of being a story of a murder of a provincial Governor it will be the story of a murder of a king by the captain of the guard, his best friend. It will have significance, for it is laid in the time of the French Revolution, and that king was a known friend of the arts and of the people."

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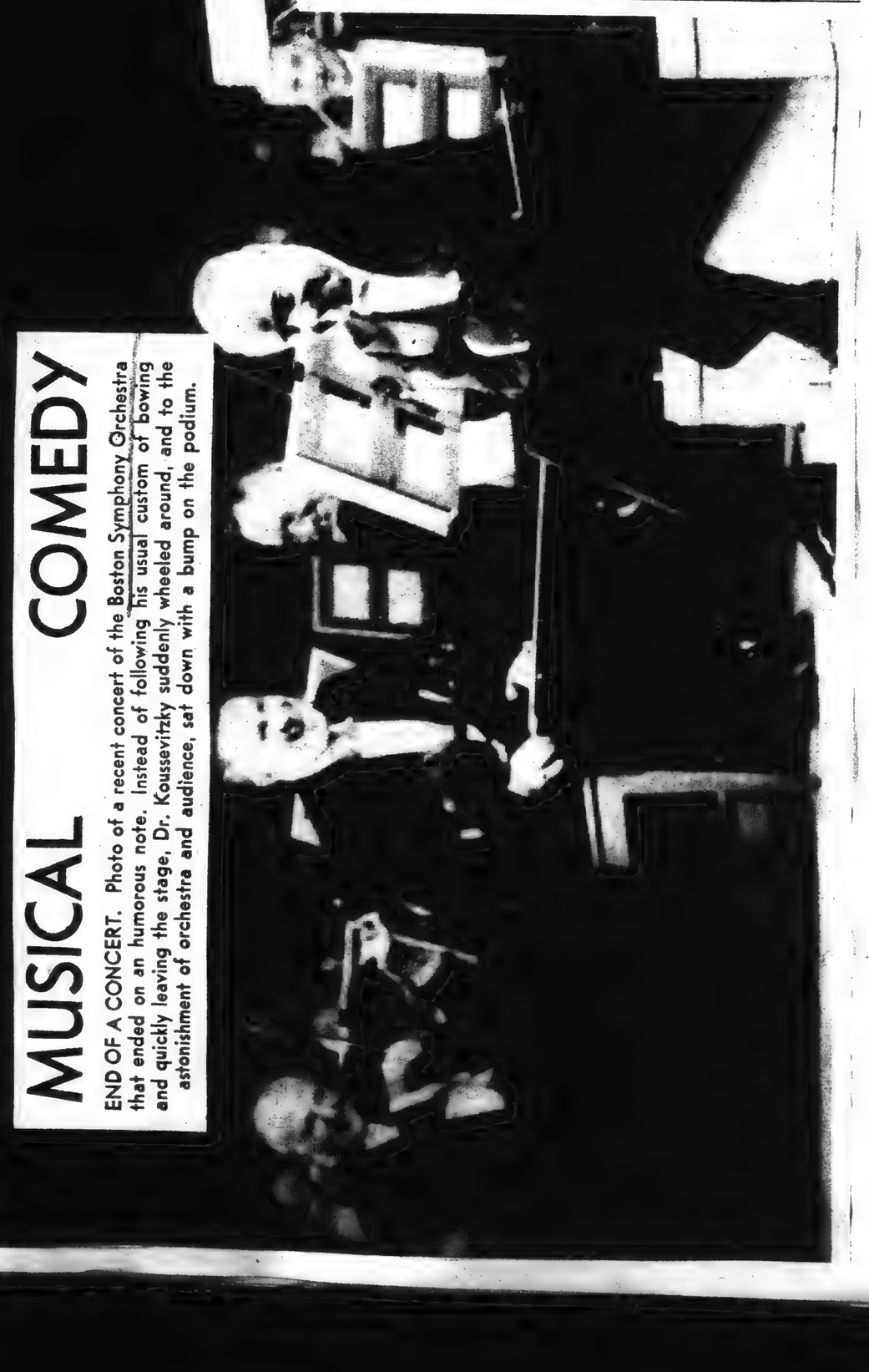

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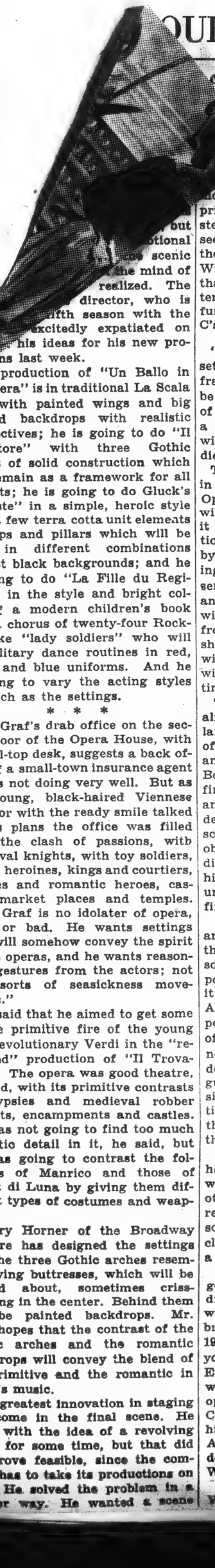

OUR REVIVALS

Production Plans Season

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PROVIDENCE, R. I.
JOURNAL
DEC 1 - 1940

CANDID CAMERA RECORDS UNIVERSITY GLEE CLUB REHEARSAL

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—Journal photos, Williams

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SIBELIUS TO CELEBRATE BIRTHDAY

Post Dec 1

Various Opinions of His Rank, at Age of Seventy-Five

BY WARREN STOREY SMITH

FINLAND'S grand old man of music, Jan Sibelius, will be 75 years old next Sunday. In recognition of that important anniversary, Dr. Koussevitzky will offer at this week's Symphony Concerts his Sixth, Seventh and Second Symphonies.

The last few years have witnessed the growth in this country of a Sibelius cult that has finally resulted in the popular acceptance of him as not only the greatest living composer, but as the sole music-maker of our day who can be ranked with the giants of the past. So firmly implanted is this conviction that many would be surprised to learn that it is not general throughout the world or that there are dissenters in this very land, which have exalted Sibelius beyond any other save only Finland, itself, and possibly England.

The Latin peoples, for example, are almost unaware of his existence, and even in Germany, where his essentially Nordic music should find a ready response, there is, relatively speaking, little knowledge or understanding of it. Even the Scandinavians, we are told, are less Sibelius-conscious than ourselves.

The case for Sibelius has been most warmly stated by the English critic and historian, Cecil Gray, who places his symphonies beside (if not actually above) those of Beethoven. Ernest Newman is scarcely less ardent in his protestations of faith, and in America Sibelius has long been vigorously championed by Olin Downes, who has been honored by the Finnish government for his devotion.

Whether it is an instance of action and reaction or of distrust on the part of radical thinkers of any popular cause, the musical left-wingers in these United States are not sold on Sibelius. A perusal of the quarterly, Modern Music might give the Finn's fans something of a shock. As one who has read that provocative periodical quite conscientiously for the past few years, this reviewer cannot recall seeing in its pages a single really complimentary reference to their idol.

Not long ago Roger Sessions declared there that Sibelius' music had no message for the contemporary man and woman. And either he or a later contributor scouted the notion that Sibelius is a "second Beethoven," a "universal genius," and averred that a "second" Grieg or Smetana would be closer to the truth.

Last October Virgil Thomson, who collaborated with Gertrude Stein in the opera, "Four Saints in Three Acts," became music critic of the New York Herald Tribune and has since been throwing bombs into every camp, particularly that of the Sibelians. Hearing the Second and First Symphonies from Mr. Barbirolli and Mr. Ormany, respectively, Mr. Thomson dismissed them both as unworthy of serious attention, and his crowning jibe was that he had never encountered a professional musician who was a Sibelius enthusiast. Last season this column commented, and not with entire sympathy, on the chapter, "Sibelius, a Mind Two-dimensional" in Lazare Saminsky's "Music of Our Day." And Paul Rosenfeld, who wrote so eloquently of Sibelius in his "Musical Portraits," has lived to call him "an overstuffed bard."

But why go on? Sibelius' music, like that of any other composer, will live on or die, regardless of what is written about it. In the meantime, it has sounded a note of ruggedness and sincerity in a musical day not too conspicuous for those qualities, and it has been for many a source of satisfaction and inspiration. For that, if for naught else, we should respect it.

Paul Makovsky, violinist, acclaimed in Europe, plays the Brahms Concerto at the Symphony Concerts of tomorrow evening and Tuesday afternoon. Dr. Koussevitzky's other numbers will be the "Classical" Symphony of Prokofieff and the Fifth Symphony of Shostakovitch.

Three eminent pianists will be heard in Boston this week. This afternoon Sergei Rachmaninoff will appear in recital at Symphony Hall. Rudolf Serkin will play Brahms' Second Concerto, when John Barbirolli and the New York Philharmonic orchestra come to Symphony Hall on Wednesday evening. (The Concerto will be flanked by a Purcell Chaconne and the C major Symphony of Schubert.) And on Thursday evening George Copeland will play 18th century music, French and Spanish music at Jordan Hall.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Paul Makovsky, a young violinist who came to the United States this year from Europe, made his Boston debut at the second Monday concert of the Boston Symphony Orchestra, last night. He played one of the mightiest of all concertos for that instrument—the D major of Johannes Brahms. Serge Koussevitzky conducted, beginning the program with the "Classical" Symphony of Prokofieff, and ending with the Fifth Symphony by Shostakovitch.

One would judge Mr. Makovsky to be about 25. He is a technically well-equipped violinist, he produces a round tone and he plays like a true musician. He may have been nervous during the first movement, because his performance was too subdued both for the character of the music and for Mr. Koussevitsky's intense conceptions of the score. By the time he reached the cadenza, however, his manner had changed, and the slow movement and finale were a somewhat different story.

Mr. Makovsky does not seem at present to be a strongly emotional interpreter: as time goes on he will probably increase the stature of his work, and be capable of a "bigger" performance than he vouchsafed last night. The important thing about him, however, is his essential artistry and his obvious talent. He was most cordially applauded.

Mr. Koussevitzky thinks of the Brahms Concerto in heroic terms, and he is quite right. But it did seem that he demanded from the strings too emotional a tone, and in general transformed a classical masterpiece of epic proportions into an excessively romantic poem.

The "Classical" Symphony has always been a Koussevitzky miracle, simply astonishing by its jeweled glitter. Again it was virtuosity triumphant. If anyone can make the best of Shostakovitch's Fifth Symphony, he is Mr. Koussevitzky.

His whole-hearted performance met the composer upon more than equal terms. The brilliance, the sheer beauty of sound in certain pages was as much attributable to conductor and orchestra as to the notes themselves. Yet while one may be alternately thrilled and enchanted by those pages, the Fifth Symphony unhappily remains for this chronicler a barren piece of music. Its outward aspect may occasionally be imposing, but within there is no spirit.

The program will be repeated at 3 today.

C. W. D.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

DEC 3 - 1940

Q. Who owns Tanglewood, the estate where Nathan Hawthorne lived? S. T. J.

A. Tanglewood, the estate at Stockbridge, Massachusetts, where the author lived was deeded to the Boston Symphony as a permanent home several years ago. It is here that the annual Berkshire Symphonic Festivals are held.

THIS CLIPPING FROM
ADRIAN, MICH.
TELEGRAM

DEC 4 - 1940

Conductor

Serge Koussevitzky is conductor of the Boston Symphony Orchestra which will be heard in the Choral Union Series at Hill Auditorium, Ann Arbor, December 11.

MUSIC

Monday Symphony

By ALEXANDER WILLIAMS

The second concert in the subsidiary series by the Boston Symphony Orchestra was given last night in Symphony Hall. Serge Koussevitzky conducted; and the soloist was Paul Makovsky, violinist. The program was as follows:

Prokofieff ..... Classical Symphony Op. 25
Brahms .... Violin Concerto in D major Op. 77
Shostakovitch .... Symphony No. 5 Op. 47

Mr. Makovsky, whose Boston debut this was, proved that he was a brilliant and thoroughly musicianly violinist. He tackled the greatest of all violin concertos, the Brahms D major; and he emerged from this ordeal triumphantly. In most of our ears the performance that Mr. Heifetz and the Boston Symphony gave some years ago, and which was so successfully preserved in wax, is still ringing. Other violinists with this orchestra, however unfairly, have to measure up to that high standard. Mr. Makovsky acquitted himself nobly. His slow movement had not perhaps that ultimate, tranquil perfection that is sometimes achieved; but then he probably did not have as many rehearsals in which to achieve it. It was a fine performance, and he deserved every bit of the applause which was in fact forthcoming.

While he was in New York Mr. Koussevitzky led the orchestra in the Shostakovitch 5th Symphony in Carnegie Hall on a Saturday afternoon; and, such was the fire of his interpretation, that he and the orchestra and Shostakovitch won an ovation. Thereafter there were many willing to swear in public that they had listened to a great work of art.

Now, this is but another instance of what has often been ingeniously suggested is the inherent provincialism of New York.

No one studying or studiously listening to the last two movements of this particular symphony has any business to say that it is great music. What has happened is that Mr. Koussevitzky and the Boston Symphony have worked the old miracle of making wine out of water or a silk purse out of a sow's ear. And, heavens, now they have to work! Pity and admire the brass, commiserate with the strings; and reflect that the same miracle will have to be worked again today.

We have already discussed this symphony in sufficient detail, and no performance is just now going to persuade us to admire it. The end of the first movement is lovely and shows that the composer has some talent. The scherzo has been infinitely better done by Prokofieff; and, by the way, it was rather mean of Mr. Koussevitzky to spike Shostakovitch's guns by putting a really good modern so near to him. Still, the Brahms Concerto is rather a formidable barrier.

The concert will be repeated this afternoon. The next concerts in this series occur on Dec. 30 and 31.

This Clipping From
TOLEDO, O.
BLADE

DEC 4 - 1940

Boston Symphony To Give Concert

The Boston Symphony Orchestra will play Dimitri Shostakovitch's new Fifth Symphony at the membership concert to be given Dec. 12 in the Peristyle, it was announced today. Shostakovitch is one of the leading composers of Soviet Russia.

Joint lectures on the Shostakovitch work and other compositions in the program will be given at 7:30 Thursday night and 10:30 Friday morning by Mary Van Doren and A. B. Barksdale.

This Clipping From
TOLEDO, O.
TIMES

DEC 5 - 1940

Symphony Plans Russian Works

Concert To Be Heard at Museum Dec. 12

The sensational new Fifth symphony of Dimitri Shostakovitch, 30-year-old Soviet Russian composer, will be among the works played by the Boston Symphony orchestra at 8:30 p. m. Dec. 12 in the Toledo Museum of Art peristyle.

The concert will be for museum members only, but the public may have opportunity to hear a new recording of the Shostakovitch symphony as well as other numbers at 8 p. m. today and 10:30 a. m. tomorrow when Mary Van Doren and A. Beverly Barksdale present a joint analytical music lecture. Also to be played are Beethoven's "Leonore" overture and parts of Haydn's Symphony in G Major No. 88.

Shostakovitch's first symphony attracted the music world when heard in this country several years ago. His second, third and fourth symphonies were not allowed to leave Russia on grounds they were too reminiscent of the old Russian spirit.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

DEC 4 - 1940

Russian Works Feature Boston Symphony Concert

Every contribution to the Boston Symphony paired programs for the current Monday-Tuesday series, of which the Tuesday afternoon is still warm in remembered joys of full satisfaction, was Russian—all but Brahms, and he eloquently, fastidiously, poetically, brilliantly played by the European concert artist, Paul Makowsky. It was the most completely enjoyable program in its three offerings of any heard in Symphony Hall in the experience of this writer.

Coming soon after the Brahms 2d symphony in D major of a recent Friday-Saturday program, a dream of happiness and poetry, this beautiful only violin concerto of the same composer with the Russian-Swedish Parisian violinist's art growing out of the tender string body as flowers rear themselves out of a grassy field—both nurtured by the same soil—was especially appreciated. With good old Johannes, we were happy in the Adagio of a Sabbath morning.

The concert opened with the most invigorating and disarming presentation of Prokovieff's "Classical Symphony" recalled from many hearings. Possibly, now the same composer's "Peter and the Wolf" is familiar fare, we understand better the gay rhythmic advances of this other Soviet musician's little work modeled on earlier styles. It is such fun to note the flutes rip off the tread—those dulcet, ofttimes lyric instruments.

To this hearer, appetite has been whetted in recent weeks for the Shostakovitch 5th Symphony by word of Dr. Koussevitzky's conducting in Boston and New York and from the broadcast of Stokowski's premiere of the Shostakovitch 6th.

The Philadelphia premiere was lyrically enchanting. This 5th astounded by its purity out of rising clamor; its clear, clean, brilliant joy in something accomplished. With Russian propaganda films in mind, one felt immediately the rolling of mammoth tanks, the Red Square, Russia new and strong learning to produce and her people exulting. It was the 20th anniversary of the Republic of Soviet Russia for which this Symphony was composed, you should realize.

Were there time to indulge in stimulated ideas, one could point out how the two—the 5th and 6th symphonies—might be welded through selected movements and portions of movements and reordering into a tone poem of the spirit of new Russia. Understand, one speaks looking into the mind of this young Soviet, not in personal sympathy. His work must surely endure, for it has freshness of outlook and is beautifully skilled.

A. C. R.

SECOND MONDAY BY SYMPHONY

Makovsky Is Soloist in Brahms' Violin Concerto

Dec. 2 / 40

BY WARREN STOREY SMITH

It was a curious sandwich that Dr. Koussevitzky presetned last evening as the second programme of the Monday-Tuesday series: a thick slice of Schwarzbrot between two spreads of caviar. Or, in less gastronomic terms, the Violin Concerto of Brahms with Prokofieff's "Classical" Symphony before it and the Fifth Symphony of Shostakovitch after it.

Prokofieff's jeu d'espirit had not been played this season at the regular concerts. Shostakovitch's bombastic creation had, however, been played both in Boston and in New York, in which city the reviewers took mostly kindly to it. With a basis for comparison denied to us of Boston the Manhattan critics could say that Dr. Koussevitzky did for the Symphony everything that could be done. Prokofieff's fetching conceit has, of course, long been one of his specialties.

The soloist in Brahms' overlong and somewhat ponderous work was Paul Makovsky, a violinist of Russian blood and Swedish birth, lately come to America. Had he chosen some other vehicle for the exhibtion of his talents Mr. Makovsky might have made a better impression. In the music of Brahms he was distinctly miscast. Neither his tone nor his style was broad enough. The only time when he seemed really at home was in the cadenza in the first movement, and he tore into this with enthusiasm which suggested that some more displayful work would have better suited his present abilities. Mr. Makovsky is still young and he may yet grow to Brahms. The audience received him cordially.

THIS CLIPPING FROM
NEW BEDFORD, MASS.
MERCURY

DEC 2 - 1940

Symphonic Programs In Boston This Week

The second of the monthly paired programs for Monday evening-Tuesday afternoon that the Boston Symphony Orchestra carries on as supplementary to their regular Friday-Saturday concerts in Symphony Hall is scheduled for this week, Dec. 2, 3. Serge Koussevitzky conducting, the soloist will be Paul Makovsky, the brilliant young European violinist who is making his Boston debut. Mr. Makovsky will appear with the orchestra in the Violin Concerto of Brahms, in D major.

The program opens with Prokofieff's Classical Symphony, and closes with the 5th Symphony of Dmitri Shostakovitch, the talented composer of Soviet Russia.

Shostakovitch as a symphonist is becoming an outstanding feature of our American orchestras. His 5th Symphony had enthusiastic reception when it was presented by Dr. Koussevitzky in the second concerts of this season and again on repetition in the Cambridge series. The monthly audiences are now to have the benefit of a ripened performance.

Radio audiences were enchanted with the American premiere of the Shostakovitch 6th Symphony which came from the Philadelphia Symphony Orchestra last Friday afternoon.

Heard Locally

Incidentally, writing in New Bedford, we wish to express personal appreciation and that of other listeners in this city to Radio Station WNBH for carrying the three weeks' Philadelphia broadcasts of Stokowski and his orchestra. We were grateful for a performance secure from interference of cincident programs.

The remaining four pairs of Monday-Tuesday concerts will be given on Dec. 30-31, Jan. 27-28, March 3-4, April 14, 15. The Tuesday concerts at 3 p. m. (a half hour later than the Friday "rehearsals" to accomodate out-of-town patronage, these being the so-called Commuters' concerts) are recommended for convenience and for having more seats available than the practically all-subscribed Monday nights.

Philharmonic Program

John Barbirolli conducts the New York Philharmonic Symphony Orchestra in Symphony Hall, Boston, Wednesday evening, Dec. 4—the concert beginning at 8:15.

The soloist will be Rudolf Serkin, pianist, who delighted a Civic Music audience in this city a few years ago. Mr. Serkin will appear in the Brahms' concerto for piano in B flat major. The program opens with Mr. Barbirolli's arrangement of a Chaconne by Purcell. The symphony is that of Schubert in C major, No. 7.

A. C. R.

This Clipping From
NEW YORK, N.Y.
SUN
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STOKOWSKI BRINGS SHOSTAKOVICH 6TH

New Symphony Introduced by the Philadelphians.

By OSCAR THOMPSON.

The slickest of composer-technicians born in this century, Dmitri Shostakovich, enabled Leopold Stokowski to close a Philadelphia Orchestra concert in Carnegie Hall last night with a brilliant question mark. Performed for the first time in New York, the year-old Sixth Symphony of the musical laureate of the Soviets created no sensation. But it sent listeners away wondering whether there was more in it than they got out of it; and whether, after all, to be brought up in a capitalist country was to be blind, deaf and insensate to beauties that can flower only under Communism.

This is not to say that the symphony failed of an ordinarily friendly reception. But there was no such demonstration of favor as greeted Serge Koussevitzky's stunning performance of its immediate predecessor, the Fifth, at a recent Boston Symphony concert in the same auditorium. Mr. Stokowski's communication of the Sixth was also one of the most stimulating virtuosity. Whether, with repetitions, the new symphony will fare as well as the Fifth, or for that matter, the First of the Shostakovich series, is pure conjecture and not the critical business of the day.

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We have Mr. Stokowski's word for it that the new work, once the obscurities of a first hearing have been penetrated, has "great depth of expression." In a program note he calls attention "to harmonic sequences and several melodies sounding at the same time, making modern counterpoint, which are of great originality and intensity." As compared to his writing in the Fifth Symphony, the composer has here become "more individualistic." Whether this means that he is less the voice of the proletariat, is for those who can decipher the politics in ideological music to say. It has been reported that Shosakovich originally intended to write "a Lenin symphony," in which he was to emulate Beethoven and the German's "Hymn to Joy" by having a chorus sing a poetic tribute to the father of the revolution. But the symphony has come forth sans chorus and, so far as can be discovered, sans Lenin. Possibly this, possibly something in the music as music, resulted in a mild reception when the Sixth was performed in Moscow, for the first time anywhere, just a year ago yesterday.

Less Heart Than Piccolo.

There are three movements: largo, allegro, presto. The first is remotely rapturous, glinting with a sort of glassy ecstacy. It begins arrestingly with a broad, long-breathed theme, its soaring lyricism seasoned with dissonance. But this largo goes on and on after it has seemed to reach a logical resting place several times. Details, such as trilling pedal points in the deep strings with woodwinds weaving patterns above, are of interest in their own right. But, as in the Shostakovich Fifth, one begins to look vainly for a heart. In lieu of that perhaps obsolete organ, there is always the piccolo. It has a distinctive role in the instrumentation of this work. And there are wind glissando effects to jog those who tire too easily. The allegro is a bravado sherzo, the presto another of those brass-band tunes, strikingly orchestrated and tossed about with engaging showmanship.

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PHILHARMONIC GIVES CONCERT

Rudolf Serkin, Pianist, Soloist With New Yorkers

BY WARREN STOREY SMITH

The New York Philharmonic Symphony Orchestra came to Symphony Hall last evening, just 10 days after the Chicago Orchestra had played in that same auditorium. In neither case was the hall completely filled, though last evening's audience came near to doing the trick, a fact for which the presence of Rudolf Serkin as assisting pianist may have been partly responsible.

Although Bruno Walter and Dimitri Mitropolus will both lead the Philharmonic Symphony for a portion of the present season, the conductor last evening was the orchestra's regular leader, John Barbirolli. By no means a glamorous figure, Mr. Barbirolli is an earnest, faithful and competent director; and that the orchestra maintains its very high standards of tone and performance under his leadership speaks much for him. Even a Bostonian can listen to the Philharmonic Symphony without feeling disagreebaly superior.

Mr. Barbirolli might have made a more intriguing programme on this occasion. But this after all, is a matter of taste. Possibily most of the audience rejoiced to hear Schubert's long C major Symphony on top of that longest of piano concertos, the Second of Brahms. For this reviewer the high point of the evening was the first number, a Chaconne of Purcell, composed for strings and skilfully arranged by Mr. Barbirolli for a comparatively large orchestra. Purcell, who died when Bach was 10 years old, was an astonishingly prophetic composer. Parts of his Chaconne sounded a good deal more modern than anything in Brahms' Concerto. Here is a very great composer of whom we know all too little.

For a pianist to choose the Brahms B-flat would seem to be an act of abnegation and self-effacement. Until the fourth movement, when Brahms breaks down and really writes a piano concerto, the work is virtually a symphony with piano obbligato. Yet had Mr. Serkin selected the showiest of show pieces he could not have been any more enthusiastically received. He did play the finale with great brilliance, and his playing in the other movements while it could not, under the circumstances, bring down the house was worthy of all praise. If the audience realized this, too, such sense of values was much to its credit.

DAILY GLOBE

MUSIC

SYMPHONY HALL
New York Philharmonic Symphony Orchestra

John Barbirolli and the gentlemen of the New York Philharmonic-Symphony Orchestra paid their annual visit to Symphony Hall last night. With them came that admirable poet of the piano keyboard, Rudolf Serkin, who was soloist in the B-flat Concerto of Brahms. The concert began with a score new to Boston: Mr. Barbirolli's own transcription for large orchestra of a Chaconne in G minor by Henry Purcell. The Seventh (or "Great") Symphony by Schubert was closing piece.

While Symphony Hall was not filled, those who attended gave Messrs. Barbirolli and Serkin and their colleagues a very cordial greeting. Enthusiasm compensated in some degree for lack of numbers. The hall ought to have been filled. But the apathy of Bostonians toward visiting orchestras is one of the unsolvable mysteries. The Boston Symphony goes to New York and Carnegie Hall is filled. The New York orchestra comes to Boston and——well, what's the reason?

No doubt everyone in the audience welcomed opportunity to make acquaintance with Mr. Barbirolli's modern treatment of the 17th Century Purcell. But in the actual hearing one must admit that the version gives aid and comfort to the enemies of transcriptions. The Chaconne, says Pitts Sanborn in his ably written program notes, was originally the sixth of "Ten Sonatas of Four Parts," for the 17th Century equivalent of the string quartet.

Mr. Barbirolli has expanded the Chaconne into a big work hardly recognizable as Purcell. The scoring is heavy and in need of varied color, possessing none of the magnificence which is the redeeming virtue of such transcriptions as those Respighi and Stokowski made of pieces by Bach.

Mr. Serkin's performance of Brahms' great piano concerto is a masterpiece of technical prowess and esthetic perception. Its vitality is enormous, and at the same time it is poetic. Mr. Serkin commands the enviable power of obtaining rugged grandeur from the piano, but he does not exaggerate the music. Conversely, in the idyllic slow movement, his work is of caressing gentleness. No wonder, then, the audience clapped and stamped when the Concerto was over, and recalled Mr. Serkin to the stage numerous times.

A straightforward interpretation of the Schubert C major Symphony is not so common as might be thought. Music so completely unsophisticated, so direct, does tempt some conductors to twist it into a personal if not mannered reading. Mr. Barbirolli is, commendably, one of those bent entirely upon serving Schubert. His whole conception is honest, unadorned. When thus performed, and only then, may be music be heard at best. Mr. Barbirolli phrases the opening theme for solo horn quite simply, he keeps the pace moving, not too fast nor too slow.

The quality of the Philharmonic-Symphony playing last night was not up to the high standards they have shown here in the past. Perhaps, at the end of a fortnight's tour the men were tired. At any rate the familiar crispness was not always evident, the string tone was more brittle than light and fluid, and accompaniment for Brahms was almost perfunctory. Schubert was done with spirit, but could have been more songful. C. W. D.

BOSTON HERALD,

Dec 5.

Philharmonic Symphony

By ALEXANDER WILLIAMS

The New York Philharmonic Symphony orchestra, John Barbirolli, conductor, gave a concert last night in Symphony Hall. Rudolf Serkin, pianist, was the soloist. The program was as follows:

Purcell
Chaconne in G minor, transcribed for orchestra by John Barbirolli
Brahms
Piano Concerto in B flat major No. 2 Op. 83
Schubert .... Symphony in C major No. 7

We had looked forward to few concerts this season with as keen anticipatory pleasure as this one by the New York Philharmonic, and therefore was our disappointment the greater last night. The prospect of hearing the Brahms concerto was what aroused this previous emotion, and the performance was what in large measure scotched it. Mr. Serkin is a remarkable pianist, as has been time and again proved by his playing here. Moreover, the concerto accompaniments by the Philharmonic under Mr. Barbirolli have called forth universal praise.

So much for prospects, now for results. The first movement was a credit to no party last night. The playing of the orchestra was heavy-handed, frequently not precise and often sloppy. The sonority was not good. Mr. Serkin's playing, possibly in consequence, was nervous and jerky. The second and third movements established order again and sounded much as we had hoped. The finale, though, dispelled this armistice. The orchestral playing of the lovely second theme lacked buoyancy or much suggestion of Viennese gaiety. There were moments, of course, when the mists lifted, but this was not a performance as a whole that a first-rate pianist and ochestra could look back on with pleasure.

The Schubert Symphony once more let us hear how good an orchestra the Philharmonic can be when it wants to. Even here it was not always on its best behaviour. The scherzo was once heavily played, but this was Mr. Barbirolli's fault. He has at his command one of the best string ensembles in the world, but he seemed deliberately to cramp the rhythm of this movement.

The symphony, intrinsically lovely as it is, must always be something of a chore to orchestra and conductor. It is not hard to play; but, because of its length and the number of repetitions, it is dangerously easy to slump in its interpretation so that the playing sounds mechanical and perfunctory. It says much for Mr. Barbirolli's direction that this criticism could only rarely be levelled and then only in the last two movements. Most American orchestras have attained such a pitch of perfection and usually are at their best when on tour that we are apt to be hypercritical and look for faults rather than listen to the obvious virtues.

We can not become greatly excited over the Purcell Chaconne, which was heard for the first time in Boston in Barbirolli's orchestral transcription. We can imagine liking it very much in its original, chamber music form. But it seems hardly suitable blown up for a large modern orchestra. It certainly loses whatever intimacy it once possessed and is harly a character, essentially, to gain by its new magnificence. It is not that the arrangement was in poor taste—indeed Mr. Barbirolli was clearly at some pains in this respect—merely that it was not really worth doing in the first place.

There was a good-sized audience present, but not nearly of the size that an orchestra of the eminence of the Philharmonic should command in Boston. There was, however, a near-ovation after the concerto.

MUSIC

Shostakovitch Sixth

Stokowski and Philadelphia Orchestra Give The First Performances Outside of Russia

By EDWARD DOWNES

NEW YORK, Dec. 4—That restless innovator, Leopold Stokowski, having scandalized, puzzled and delighted the big city by permitting technicolor centaurettes to cavort upon a movie screen while he himself supplied an accompaniment consisting of Beethoven's "Pastoral" Symphony, was back in town yesterday with another surprise. This was the Sixth Symphony of the young Soviet composer, Dimitri Shostakovitch, played for the first time outside of Russia by the Philadelphia Orchestra last week in Philadelphia, and given its first New York hearing last night in Carnegie Hall. The rare concerts in which Mr. Stokowski nowadays conducts the Philadelphia Orchestra, are musical events of the first importance, whether they take place in New York, Philadelphia or elsewhere. And if his little Soviet surprise did not quite come off, there were compensating splendors in a program which included the scene of the murder of Siegfried and Siegfried's Funeral Music from Wagner's "Goetterdaemmerung," an eloquent exposition of the Brahms-Haydn Variations and Beethoven's Third "Leonore" Overture.

In spite of the lack of enthusiasm which the Soviet press greeted Shostakovitch's Sixth Symphony, expectation had been roused in this country by his magnificent Fifth as revealed to us this season by Koussevitzky and the Boston Symphony Orchestra. Besides, we had Mr. Stokowski's word that "In each symphony Shostakovitch shows himself to be more of a master, to be ever growing, ever expanding in his imagination and musical consciousness. In his Sixth Symphony he has reached new depths, especially in the first part."

First Movement Best

It is true that the first, the slow movement is by far the strongest. But it does not approach in depth and strength of feeling, or in its architecture either, the slow movement of the fifth. Shostakovitch's strong melodic gift is still obvious in the first movement, where it speaks in an almost romantic vein. There is a long and rather beautiful dialogue for two flutes over a pedal point in the deep strings, in fact, there is a tendency throughout to use the instruments as individual voices rather than as members of a choir. When they are heard in groups, the combinations are often highly original.

The second movement, an allegro, starts out in a spirit of not too boisterous horseplay, but gets bogged down by the wayside and somehow never lives up to its initial promise. The last movement seemed the weakest of the three. Much of it is clothed in a modern pseudo-classical style, more than reminiscent of Prokofieff. There is a constantly recurring device known in Mozart's day as a "Mannheim rocket," and familiar to concert-goers from the first theme of Mozart's G minor Symphony. But there is little that is original in invention or in treatment of themes. Sterile is the word.

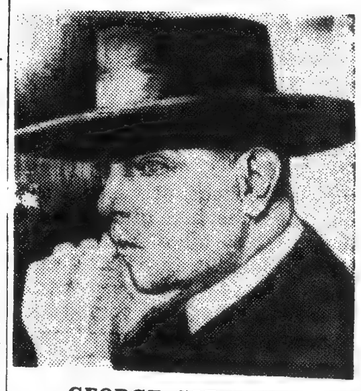
True, the first hearing of the Shostakovitch Sixth Symphony was a disappointment. Yet in view of the amazing difference between the same composer's Fifth Symphony as played by the Boston Symphony, and the Fifth Symphony interpreted by other orchestras we have heard, let us hope that Koussevitzky may be persuaded to give the Sixth Symphony, too, a hearing in Boston. Such a hearing might only confirm the unimportance of this music. Just the same, pending that concert, we reserve the right to change our minds completely about the Shostakovitch Sixth.

Brahms and Wagner

In the more familiar first half of the program there was better opportunity to appreciate Stokowski's extraordinary mastery of the sonorities and colors of the modern orchestra. The silvery sheen of the Philadelphia strings and the warmth and mellowness of its brass remain a joy to the most spoiled ear. Great finesse and a wealth of delicate nuance distinguished Stokowski's reading of the Brahms - Haydn Variations, though it might have profited from a more rugged style.

The Wagner on the other hand was magnificent. If this kind of orchestral music were ever heard nowadays from the pit of the Metropolitan Opera it would cause a revolution.

At Jordan Hall



GEORGE COPELAND
Noted pianist who appears in recital at Jordan Hall Thursday evening.

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MUSIC

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While Symphony Hall was not filled, those who attended gave Messrs. Barbirolli and Serkin and their colleagues a very cordial greeting. Enthusiasm compensated in some degree for lack of numbers. The hall ought to have been filled. But the apathy of Bostonians toward visiting orchestras is one of the unsolvable mysteries. The Boston Symphony goes to New York and Carnegie Hall is filled. The New York orchestra comes to Boston and——well, what's the reason?

No doubt everyone in the audience welcomed opportunity to make acquaintance with Mr. Barbirolli's modern treatment of the 17th Century Purcell. But in the actual hearing one must admit that the version gives aid and comfort to the enemies of transcriptions. The Chaconne, says Pitts Sanborn in his ably written program notes, was originally the sixth of "Ten Sonatas of Four Parts," for the 17th Century equivalent of the string quartet.

Mr. Barbirolli has expanded the Chaconne into a big work hardly recognizable as Purcell. The scoring is heavy and in need of varied color, possessing none of the magnificence which is the redeeming virtue of such transcriptions as those Respighi and Stokowski made of pieces by Bach.

Mr. Serkin's performance of Brahms' great piano concerto is a masterpiece of technical prowess and esthetic perception. Its vitality is enormous, and at the same time it is poetic. Mr. Serkin commands the enviable power of obtaining rugged grandeur from the piano, but he does not exaggerate the music. Conversely, in the idyllic slow movement, his work is of caressing gentleness. No wonder, then, the audience clapped and stamped when the Concerto was over, and recalled Mr. Serkin to the stage numerous times.

A straightforward interpretation of the Schubert C major Symphony is not so common as might be thought. Music so completely unsophisticated, so direct, does tempt some conductors to twist it into a personal if not mannered reading. Mr. Barbirolli is, commendably, one of those bent entirely upon serving Schubert. His whole conception is honest, unadorned. When thus performed, and only then, may be music be heard at best. Mr. Barbirolli phrases the opening theme for solo horn quite simply, he keeps the pace moving, not too fast nor too slow.

The quality of the Philharmonic-Symphony playing last night was not up to the high standards they have shown here in the past. Perhaps, at the end of a fortnight's tour the men were tired. At any rate the familiar crispness was not always evident, the string tone was more brittle than light and fluid, and accompaniment for Brahms was almost perfunctory. Schubert was done with spirit, but could have been more songful. C. W. D.

MUSIC

Daily Mirror Dec. 4-40

Shostakovitch Sixth

Stokowski and Philadelphia Orchestra Give The First Performances Outside of Russia

By EDWARD DOWNES

NEW YORK, Dec. 4—That restless innovator, Leopold Stokowski, having scandalized, puzzled and delighted the big city by permitting technicolor centaurettes to cavort upon a movie screen while he himself supplied an accompaniment consisting of Beethoven's "Pastoral" Symphony, was back in town yesterday with another surprise. This was the Sixth Symphony of the young Soviet composer, Dimitri Shostakovitch, played for the first time outside of Russia by the Philadelphia Orchestra last week in Philadelphia, and given its first New York hearing last night in Carnegie Hall. The rare concerts in which Mr. Stokowski nowadays conducts the Philadelphia Orchestra, are musical events of the first importance, whether they take place in New York, Philadelphia or elsewhere. And if his little Soviet surprise did not quite come off, there were compensating splendors in a program which included the scene of the murder of Siegfried and Siegfried's Funeral Music from Wagner's "Goetterdaemmerung," an eloquent exposition of the Brahms-Haydn Variations and Beethoven's Third "Leonore" Overture.

In spite of the lack of enthusiasm which the Soviet press greeted Shostakovitch's Sixth Symphony, expectation had been roused in this country by his magnificent Fifth as revealed to us this season by Koussevitzky and the Boston Symphony Orchestra. Besides, we had Mr. Stokowski's word that "In each symphony Shostakovitch shows himself to be more of a master, to be ever growing, ever expanding in his imagination and musical consciousness. In his Sixth Symphony he has reached new depths, especially in the first part."

First Movement Best

It is true that the first, the slow movement is by far the strongest. But it does not approach in depth and strength of feeling, or in its architecture either, the slow movement of the fifth. Shostakovitch's strong melodic gift is still obvious in the first movement, where it speaks in an almost romantic vein. There is a long and rather beautiful dialogue for two flutes over a pedal point in the deep strings, in fact, there is a tendency throughout to use the instruments as individual voices rather than as members of a choir. When they are heard in groups, the combinations are often highly original.

The second movement, an allegro, starts out in a spirit of not too boisterous horseplay, but gets bogged down by the wayside and somehow never lives up to its initial promise. The last movement seemed the weakest of the three. Much of it is clothed in a modern pseudo-classical style, more than reminiscent of Prokofieff. There is a constantly recurring device known in Mozart's day as a "Mannheim rocket," and familiar to concert-goers from the first theme of Mozart's G minor Symphony. But there is little that is original in invention or in treatment of themes. Sterile is the word.

True, the first hearing of the Shostakovitch Sixth Symphony was a disappointment. Yet in view of the amazing difference between the same composer's Fifth Symphony as played by the Boston Symphony, and the Fifth Symphony interpreted by other orchestras we have heard, let us hope that Koussevitzky may be persuaded to give the Sixth Symphony, too, a hearing in Boston. Such a hearing might only confirm the unimportance of this music. Just the same, pending that concert, we reserve the right to change our minds completely about the Shostakovitch Sixth.

Brahms and Wagner

In the more familiar first half of the program there was better opportunity to appreciate Stokowski's extraordinary mastery of the sonorities and colors of the modern orchestra. The silvery sheen of the Philadelphia strings and the warmth and mellowness of its brass remain a joy to the most spoiled ear. Great finesse and a wealth of delicate nuance distinguished Stokowski's reading of the Brahms - Haydn Variations, though it might have profited from a more rugged style.

The Wagner on the other hand was magnificent. If this kind of orchestral music were ever heard nowadays from the pit of the Metropolitan Opera it would cause a revolution.

At Jordan Hall

GEORGE COPELAND
Noted pianist who appears in recital at Jordan Hall Thursday evening.

CSM. Dec 7

In Honor of Sibelius

By L. A. Sloper

Like the rest of the musical world, Dr. Serge Koussevitzky and the Boston Symphony Orchestra are doing homage to Jean Sibelius this week, in honor of the Finnish master's seventy-fifth birthday. The Boston celebration takes the form of a program, for the eighth pair of concerts in Symphony Hall, made up of three Sibelius symphonies—the Sixth, the Seventh and the Second.

Sibelius is at the height of his fame as he observes his seventy-fifth anniversary. His genius was long ago recognized by the Government of his country, which awarded him an annuity that has enabled him to devote his lifetime to composition. Recognition came more slowly in the rest of the world. At first, there were only a few devoted followers. Gradually the number grew. In recent years, thanks to the sponsorship of a few conductors and the acclaim of a few critics, Sibelius has become one of the most popular symphonic composers in America.

There is a danger in such success. Often the disciples of a great artist, in their eagerness to win honor for him, overdo their praises. When they have him safely esconced, as they suppose, in the musical hall of fame, there is a tendency to re-examine him. This sometimes leads to a revaluation. But this revaluation also tends to be carried to an extreme. Detractors become voluble. Presently the hero is reduced to a lower position than he held before the campaign in his behalf began.

* * *

The reputation of Sibelius is probably about to undergo such a phase. Indeed, there is already evidence of it. No doubt some of the Finnish composer's advocates have carried their admiration of him too far. One of them, Cecil Gray, has placed Sibelius above Brahms and has suggested the possibility that he may rank above Beethoven. Already the voices of the detractors are heard. It is being said that Sibelius is a badly overrated composer.

This tendency to go to extremes in evaluations is unfortunate. It is unfair to artists, and confusing to the public. No sooner have listeners been educated to appreciate a composer than they are told that he is no longer worthy of so much admiration. How much better it would be if a more balanced view could be taken of the artist in the first instance.

But that is difficult, because human judgment itself is weak and insecure. Sometimes you will find the very men who were loudest in praise of a composer are among the first to change with the fashion.

* * *

On the other hand, these critical flurries, these passing currents of opinion, cannot affect the ultimate place of an artist. Sibelius no doubt has flaws which were overlooked by many in the first enthusiasm of their acquaintance with him. Nevertheless, he is still deserving of their admiration. His originality, his musical integrity, his emotional power will, we may be confident, assure him a permanent niche.

Dr. Koussevitzky's birthday list was well chosen, from the point of view of program making and of a brief survey of the composer's work. The Sixth is the least accessible of Sibelius' symphonies. Yet, as Mr. Burke's able program notes reminded us, it has its champions among the special advocates of Sibelius. But the Seventh, from the same period, has an emotional impact that can hardly be resisted. And the Second, of course, requires no champions.

Dr. Koussevitzky has long been one of the chief and most influential of the proponents of the music of Sibelius, and one of its most persuasive interpreters. Returning to the podium Friday afternoon after a brief fall vacation, he honored not only the composer, but his magnificent orchestra and himself by the performances he directed. There was a prolonged ovation at the close.

THIS CLIPPING FROM
WEST NEWTON, PA
TIMES
12/6/40

Symphony Orchestra Draws Music Lovers

The Boston Symphony Orchestra of 106 players, reputed the finest organization of its kind in the world, having reached new heights under the electrifying baton of Dr. Serge Koussevitzky, will give their annual pair of concerts in Pittsburgh at Syria Mosque on Saturday evening, December 14 and Sunday afternoon, December 15.

The Sunday afternoon concert gives opportunity to hundreds of out of town residents to hear this great orchestra and return home early in the evening. All roads within a radius of 75 miles lead to Syria Mosque when the Boston Symphony comes to the city. Jesus Maria Sanroma, one of the foremost of the younger generation of pianists, will be soloist at the Sunday afternoon concert. The following important programs are announced.

This Clipping From
PITTSFIELD, MASS.
EAGLE
DEC 9 - 1940

George W. Edman, secretary of the Berkshire Symphonic Festival, Inc., is traveling for a few days with the Boston Symphony Orchestra at the start of its annual western tour. Mr. Edman is the guest of the conductor, Dr. Serge Koussevitzky, and the manager, George Judd.

This Clipping From
TOLEDO, O.
TIMES
DEC 6 - 1940

Boston Orchestra Uses Special Train

Members of the Boston Symphony orchestra will arrive in Toledo at 12:20 p. m. Dec. 12 for their concert in the Toledo Museum of Art.

This was announced yesterday by E. C. Cook, passenger agent of the New York Central railroad, which is providing a special train for the orchestra's concert tour. A feature of the train, Mr. Cook said, is a special baggage car maintained at a low even temperature and under guard to house the valuable musical instruments.

The more than 100 musicians will remain in Toledo overnight and leave at 10:30 a. m. Dec. 13 for Cleveland.

This Clipping From
ANN ARBOR, MICH.
NEWS
DEC 6 - 1940

Boston Symphony Has Special Train

Members of the Boston Symphony Orchestra will arrive here by special train at 3:25 Wednesday afternoon for their Choral Union concert that night in Hill auditorium.

A feature of the special New York Central train in which the band will tour Ohio, New York and Pennsylvania for one week, is a baggage car which is kept at a constant, low temperature and under guard and which contains the many valuable instruments of the orchestra.

The orchestra, numbering more than 100 men, will stop overnight at the Michigan Union and will leave at 10 o'clock Thursday morning for Toledo.

This Clipping From
PITTSBURGH, PA.
SUN-TELEGRAPH
DEC 8 - 1940

KOUSSEVITZKY IN ACTION

SERGE KOUSSEVITZKY—The renowned conductor of the Boston Symphony Orchestra is shown in three striking action pictures. He will be here with the orchestra for concerts on Saturday night and next Sunday afternoon at Syria Mosque.

This Clipping From
CLEVELAND, OHIO
NEWS
DEC 7 - 1940

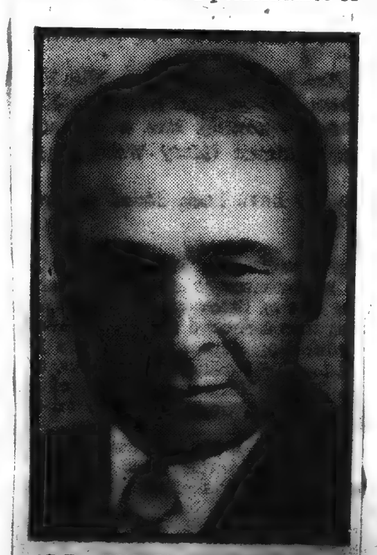
Cleveland, Boston Syr. Week in Music Here;

BY ELMORE BACON

TWO great orchestras command the attention of music fans the coming week, along with the annual offering of "The Messiah."

The Cleveland Orchestra under Dr. Artur Rodzinski features the first Cleveland performance of Alban Berg's violin concerto, with Louis Krasner as soloist. That's at Severance Hall.

And Dr. Serge Koussevitsky and the Boston Symphony offer the first Cleveland performance of Stravinsky's "Capriccio," with J. M. Sanroma at the piano. This at Music Hall.



DR. SERGE KOUSSEVITZKY brings the Boston Symphony orchestra to Music Hall Friday night.

Clevelanders, their symphonic appetites whetted by Dr. Rodzinski's fine programs, have been according the Boston visitors the warmest of welcomes. And this, it seems to us, is as it should be.

Dr. Rodzinski and the Cleveland Orchestra have such an assured place in the symphonic sun that it seems to us visiting orchestras come as a complement to the Rodzinski cultural endeavors, rather than as competition.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 9 - 1940

Boston Symphony Here Tonight

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, did his Christmas giving early to Rochester music lovers.

On arrival today for his annual concert tonight in the Eastman Theater, he announced addition to his already published program of the colorful Debussy Nocturnes, Nuages and Fetes.

These works complete a finely molded program of master works.

The evening's music opens with the Haydn Symphony in G Major, No. 88. After that comes the Debusyy addition and then, before intermission, the Stravinsky Capriccio for piano and orchestra.

This work will introduce to Rochesterians the renowned pianist, Jesus Maria Sanroma, as soloist.

Concluding the program will be the Brahms Second Symphony.

FRENCH LEADER AT SYMPHONY

M. Milhaud Will Conduct Boston Orchestra in Concerts of the Coming Week

BY WARREN STOREY SMITH

THE French Group of Six, which no longer seems very revolutionary, has shaken itself down about as follows: Milhaud and Honegger (take your choice), Poulenc, Auric, Miss Taillefer and Durey. Poor Durey, who in these parts knows anything by him?

Several years back Honegger conducted a programme of his works at the Symphony Concerts, and now we are to hear from Milhaud. The latter, who is now living in California, as a member of the faculty of Mills College, will make his first Symphony Hall appearance since 1926 at this week's pair of concerts. On the former occasion he was disclosed to us as piano soloist in his own "Le Carnival d'Aix." Now he will assume the role of conductor and direct the first performances here of his "Le Cortege funebre," composed last May, his "Fantaisie pastorale" for piano and orchestra, in which the soloist will be Stell Andersen, and his "Suite Provencale." The second half of the programme will be given over to Berlioz' "Fantastic" Symphony, conducted by Dr. Koussevitzky.

This Clipping From
AKRON, O.
BEACON-JOURNAL
DEC 14 1940

Koussevitzky Is Applauded At Cleveland

By OSCAR SMITH

THE appearance of the Boston Symphony orchestra under Serge Koussevitzky's baton last night on the Cleveland concert course in the Music hall of Public auditorium was the signal for a tremendous ovation not only for the famous conductor and his musicians but for the piano soloist, Jesus Maria Sanroma, as well.

Known for his presentations of modern compositions, even "ultra-modern" works, Dr. Koussevitzky revealed his skill in program-building—not to mention his wizardy with the baton.

Haydn, Brahms and Debussy were on the program, and so was Stravinsky, with his clever and scintillating "Capriccio," for orchestra and piano solo.

Pianist Is Applauded

The 37-year-old Sanroma, Porto Rican pianist and teacher who became pianist with the Boston orchestra 15 years ago, was compelled to take many curtain calls for his brilliant playing of the "Capriccio."

Rarely does an audience at a symphonic concert experience as much mounting excitement as was in evidence on last night's program. The classic measures of Haydn's Symphony in G major, No. 88, were given an exuberant quality and unfailing vigor; the vaporous beauty and exquisite tone-painting of Debussy's "Nuages" and the contrasting and rhythmic festival spirit of "Fetes" were superbly projected and, as a capstone for the program, was Brahms' lyrical Symphony No. 2 in D major.

It was in the finale of this last symphony that the famous orchestra reached its loftiest heights of tonal richness and strength. It seemed as if Dr. Koussevitzky, now exhorting and talking busily to his musicians, now smiling benignly at particularly well-done passages, could not possibly draw forth more spendor from his orchestra. But he always did. That finale of Brahms' Second Symphony was a fitting close to a memorable evening of music.

This Clipping From
CLEVELAND, OHIO
PRESS
DEC 14 1940

Boston Symphony Again Thrills Capacity Audience

Koussevitsky and His 110 Men Here for Third Time; Heifetz at Severance Next Week

By MILTON WIDDER

ONCE again it was a pleasure and an exhilarating experience for Cleveland to pay homage to the great Boston Symphony Orchestra and its virulent leader, Serge Koussevitzky.

Public Music Hall was filled to capacity last night and the grateful audience showered thunderous applause on this 110-piece symphony orchestra and its leader.

A wide variety of compositions were played by the orchestra, displaying its different techniques and showing that its men are masters in many phases of symphonic literature. Mr. Koussevitzky seems to be a master program builder, working up to an appropriate climax, something like a champion prize fighter preparing for his big battle.

The concert last night started out with the playing Haydn's Symphony in G Major, No. 88, in which the orchestra displayed its precision and metronomic astuteness, something like the aforesaid prize fighter takes road work to get himself in shape.

Next came two short works by Debussy, "Clouds" and "Festivals," whose ethereal passages and fine points were given a poetic reading. This phase of the concert might be construed in the languages of fisticuffs as "shadow boxing"—still preparing for the big battle.

The Brahms Second

THIRD work on the program was Stravinsky's "Capriccio" for piano and orchestra, in which rhythm, sharply defined pianistic difficulties and fantastic thematic developments, could be compared with footwork in the squared circle. In this phase of training Mr. Koussevitzky had an excellent "sparring partner" Jesu Maria Sanroma, a fine pianist whose fame preceded him. The Stravinsky might be modern, but it has its very entertaining points.

Then came the "piece de resistance" in the career of "Champ Koussy" who met in the last and critical battle another champ, Johannes Brahms of the Vienna Brahmses.

"Kid" Brahms came into the ring with a reputation and his contribution for this encounter was the marvelous Second Symphony—the gem of the Brahmsian literature.

The battle—meaning the preformance—was terrific. The two champs were made for each other and the heroic performance, showing the best points of each, brought the huge audience to its feet in shouts and bravos.

Seriously, though, Mr. Koussevitzky discovered for us hidden beauties in this symphony, proving that all the glowing things that have been said of the Boston and its prophetic conductor are mere words that cannot recreate the thrill a Boston concert produces.

We hope the Cleveland concert course's manager, Mrs. Emil Brudno, will return this orchestra for repeated engagements in the years to come.

Pension Fund Concert

THE members of the Cleveland Orchestra have formed the Cleveland Orchestra Pension Institute to provide a suitable form of retirement for members who have spent a number of years in the service of the orchestra. The institute is the result of a long-felt desire to have a pension plan similar to those successfully operated by the Boston, New York, Philadelphia, Chicago and other orchestras. The Cleveland Orchestra will be the only orchestra to have a pension fund administered solely by orchestra members. A portion of the fund will be raised by weekly dues. The rest must be earned by Pension Fund concerts.

The pension institute will be headed by a committee including Philip Kirchner, oboe; Charles McBrie, 'cello; Maurice Sharp, flute; Frederick Funkhouser, viola, and Albert Edelman of the first violin section, president.

The first pension fund concert will take place on Jan. 17 in Severance Hall. Arthur Rodzinski will conduct, and the soloists will be Severin Eisenberger, piano; Josef Fuchs, violin, and Leonard Rose, 'cello. The program will open with the Toccata and Fugue in D minor of Bach. Mr. Fuchs and Mr. Rose will be the violin and 'cello soloists in Brahms' Double Concerto in A minor. Mr. Eisenberger will appear in Beethoven's "Emperor" Concerto.

This Clipping From
HARTFORD, CONN.
TIMES
DEC 17 1940

Distinguished Recognition

The fact that the Baldwin Piano is now being used by Serge Koussevitzky and the Boston Symphony Orchestra is tribute of the highest type. Yet the Baldwin company makes those fine, "Acrosonic" spinette pianos that are designed for any home, even to the tiniest apartment, and which may be purchased from $365 up at Gallup & Alfred's, 201 Asylum St. What could be a more fitting gift to any music lover?

This Clipping From
DETROIT, MICH.
FREE PRESS
DEC 15 1940

Islanders Motor Off to Concert

A GROUP of music lovers motored to Ann Arbor Wednesday evening, to hear the Boston Symphony program in Mnr Auditorium, under the direction of Serge Koussevitsky.

In it were Mrs. Reginald E. Leggette, Mrs. Sidney Corbett, III, Mrs. Cyrus H. Kinsman, Mr. and Mrs. Frederick S. Glover, Jr., of the Island, who were joined by Mrs. Sterling Smith, now of Detroit, and Mr. and Mrs. Harry H. McGregor, of Trenton. Mrs. McGregor's brother, Roland Tapley, is one of the first violins in this famous orchestra.

This Clipping From
TULSA, OKLA.
WORLD
DEC 14 1940

47

Robert Weatherly to Play With Important Orchestra

Young Robert Weatherly of Tulsa will occupy the first trumpet chair in one of the most important orchestra series of the New York season, that presented by the New Friends of Music in Carnegie hall beginning Sunday afternoon.

The opening concert of the season by the New Friends of Music, with Weatherly playing first trumpet, will be broadcast Sunday afternoon over NBC at 4:30 o'clock (C.S.T.), consisting of two Brandenburg concertos by Bach and the world premiere of the second chamber symphony by the famed modernist Arnold Schonberg.

The orchestra will give 10 subscription concerts conducted by Fritz Stiedry, with soloists of the rank of Rudolph Serkin, William Primrose, Egon Petri and Nathan Milstein. The New Friends of Music is one of the most highly esteemed chamber and orchestral organizations in the United States.

The 18-year-old musician is the son of Mr. and Mrs. Albert Weatherly, 1731 South Florence place. He is in his third year at the Juilliard Graduate School of Music majoring in trumpet. Returning to New York after a summer scholarship with the Berkshire Festival orchestra under Dr. Serge Koussevitsky, conductor of the Boston symphony, he was accepted for membership in the National Orchestra association.

This association is regarded as the "West Point and Annapolis" of orchestra trainees, under the direction of Leon Barzin. An average of only 23 players are accepted each year. For the last 10 years the association has presented regular symphonic concerts in Carnegie hall, with many of the world's most renowned soloists performing as their contribution to the association's activities. This year for the first time half of each concert will consist of an operatic presentation.

Before going to New York young Weatherly studied trumpet with his father, Albert Weatherly and attended A. & M. college at Stillwater for one year. For several seasons he was a member of the Tulsa civic symphony. His teacher at Berkshire was Pierre Mager of the Boston symphony, and in New York he studies under William Vacchiano of the New York Philharmonic symphony.

—G. W. B.

ROBERT WEATHERLY

Survivor of 'Les Six'

Darius Milhaud, famous French composer, who will conduct several of his own compositions with the Boston Symphony Orchestra at the concerts of Friday and Saturday, Dec. 20 and 21.

THROUGH SIXTY YEARS WITH THE *Boston Symphony Orchestra*

PHOTO BY EGONE

THE BOSTON HERALD

December 15, 1940

A Continuing Record of

OUTSTANDING MUSICAL ACHIEVEMENT

HAS JOINED TOGETHER TWO GREAT AMERICAN INSTITUTIONS . . .

THE **Baldwin** PIANO AND THE **BOSTON** SYMPHONY ORCHESTRA

» » World-wide recognition of the fame of the Boston Symphony Orchestra under the musical genius of Serge Koussevitzky is a sterling tribute to sixty years of a determined search for perfection in musical interpretation.

» » Because of his undying demand for precision and tonal perfection, Dr. Koussevitzky has given America a preeminent cultural institution of which it can well be proud.

"The Baldwin piano for the orchestra, as well as for my own use, is perfection . . . a truly orchestral tone, round, full, and of magnificent color. I consider it a great work of musical art and look forward to many years of happy association with the superb Baldwin."

Serge Koussevitzky

» » Praise such as this is an honor seldom accorded to any piano. It is distinguished recognition of an uncompromising effort through the years to produce an instrument to serve as a fitting companion to the expressive personalities of today's great masters.

THE BOSTON SYMPHONY ORCHESTRA NOW USES THE BALDWIN PIANO IN ITS CONCERTS

THE BALDWIN PIANO WAREROOMS

150 BOYLSTON STREET, BOSTON, MASS.

Products of Baldwin... BALDWIN, ACROSONIC, HAMILTON, AND HOWARD PIANOS

Crowning a Glorious Vision

By LAWRENCE DAME

How a Man, Denied the Fulfillment Of His Own Genius, Made His Love For Music a Communal Heritage

A great spirit is hovering about the Boston Symphony Orchestra in this 60th year of existence. Although the immortals of music—Beethoven and Wagner and the rest—are on the stage, they hold the background. The spirit is that of a civil war veteran who, early in life, through an accident, lost his hope of becoming a great musician but who conquered the fate which might have made him exclusively a banker, translating everything in terms of money.

This Yankee who founded one of the modern world's three great orchestras at a time when Boston culture had sunk very low, substituted a new vision, worthy of the Medicis of old Florence, for his personal ambitions. With his arm crippled, he could not give his own music to Boston; so he determined to stage a musical renaissance that would benefit everybody.

MAJOR HIGGINSON ENTERS

That man was Henry Lee Higginson. His own story is also the story of how an orchestra was born and how it grew, how culture rose and allied arts found faith.

It is a tale of imagination and self-sacrifice, of stunning defeats and magnificent victories. Of all the annals of Boston Town, it is one of the most inspiring.

The man with the kindly eyes, the fierce moustachioed beard and the Rebel sabre cut across his right cheek is dead now. The orchestra he created is more than ever a living thing. It has raised the standards of music to new heights. It is Henry Lee Higginson's legacy to America and to the world.

Born in New York of old New England stock, Henry Higginson went, of course, to Harvard. And although he left school in the middle of his freshman year, because of eye trouble, he was often referred to paradoxically as "the typical Harvard man." Seeking rest, he went to Europe on a sort of grand tour for several months. Then he returned to Boston and was sat down at a counting house desk. He might have stayed there the rest of his life.

AWAY WITH FINANCE

However, young Henry had the soul of an artist. He had always liked the piano, and as he sat, cramming his head and his ledgers with neat little figures, he still found room to toy with the idea of becoming a musician.

One day he rose from his banal stool, determined not to sit on it again. He returned to Europe, in 1856, at the age of 22, and he threw himself into the study of music in Vienna with an enthusiasm which never left him, not even when he was a very old man. Relatives looked askance. One, Charles Russell Lowell, wrote condescendingly, "Well, with a little culture, Henry will probably come back far more of a man and no less a merchant."

From Henry came letters in an entirely different vein. "Music is almost my inner world," he wrote. One can imagine him listening to Strauss, in person, in Vienna, and going nights to Grinzing to drink the new wine and watch the players of gay pieces weave back and forth under the vines. One may also imagine him, for it is a fact, applying himself with Yankee industry to the hard, cold matter of musical technique.

Again, in a letter, appeared a thought which must have seemed a bit revolutionary to Henry's home-bound friends. "My money may fly away, my knowledge cannot," he said.

The young student ate the heavy but pleasant Austrian food, learned the German language, gave lessons in English and practiced, practiced, practiced at the piano. He must have worked terrifically hard.

MAJOR HENRY LEE HIGGINSON, founder of the Boston Symphony Orchestra.

Thus it was no wonder that he had a series of severe headaches. He went to a little Viennese barber, who, in the custom of the day, was also a surgeon and a leech. "Bleeding's the thing," said the man, and he took a half pint of blood out of Henry's left arm. The student went right back to his piano and pounded away with the left hand that night. And that was his last night of effective practice.

A nerve had been injured by the barber's puncture, and the exercise immediately afterward had crippled the patient. In 1860, Henry Higginson faced the truth. He had a mastery of technique and no chance to practice it. He returned to America, just then about to erupt in the civil war.

A LITTLE MUSIC HISTORY

Although the young man could not play the piano, he could swing a sabre and he did so, as a dashing officer of the First Massachusetts Cavalry. By irony, he was cut down himself in the first skirmish of his troop. That sent him out of the war, and in 1865, he was developing oil wells in Ohio. He returned to Boston and entered the banking firm of Lee, Higginson & Co. in 1868 and he remained primarily a business man until the orchestra was founded in 1881.

So we find a man forced away from the life of a musician, yet full of music. He had to do something with it. He did. Freud has a word for it.

Music, it must be said, had not flourished under the Puritans, though they were fairly good at psalm-singing, and it had not been given much of a chance in Boston until 1815, when the Handel and Haydn Society was formed, for choral purposes. This society actually wrote to Beethoven, asking him to write a special oratorio for its use. In 1837 appeared the rival Musical Institute of Boston. The Boston Academy of Music, 1833, gave the first Beethoven symphonies to be heard here in 1840. People abroad began to hear about Boston as a sort of "Hub" and visiting singers appeared. Sometimes they had to perform in railroad stations for want of an auditorium, and so in 1852 the Boston Music Hall was built.

The Music Hall, nothing ornate and often used for prize fights, dances and lectures as well as concerts, stood on the present site of Loew's Orpheum Theater, off Tremont street in Hamilton place. In fact, when the Music Hall was vacated and the orchestra moved into Symphony Hall in 1900, part of the old hall's foundations were used for the temple of the cinema.

To this hall, Henry Higginson and gay bloods of the town, with ladies in horse cars as well as broughams, came to hear the Harvard Musical Association concerts, the Musical Fund Society soirees, and Carl Zerrahn's Germania orchestra of 50 players.

Higginson thought that something better could be done, so that Boston might have a permanent orchestra all its own. He began to talk about his plan and he was heard to scheme and question himself in the very midst of a soft waltz by the Germania group. He was a man with a vision.

"THE DREAM OF MY LIFE"

Georg Henschel, later Sir George Henschel, came to town from London in 1881 and Henschel conducted his own Concert Overture for the Harvard Musical concert. Higginson heard and saw. He thought he had his man.

PATRON OF ARTS, symbolizing the daring of Boston's musical renaissance, was Mrs. Jack Gardner, as painted by Sargent in her prime.

A few days after this concert in the Music Hall, Major Higginson wrote Henschel, outlined plans for an orchestra of 60 players and offered the singer and composer the chance of becoming first conductor of the embryo Boston Symphony Orchestra. Henschel, who was engaged to a Boston girl, Lillian Bailey, jumped at the opportunity.

"This has been the dream of my life," Major Higginson explained. He was 46; he was to die at 84. "For many years my hope for music lay asleep. Now it revives."

The major did not think about profits. He knew perfectly well that it would cost $100,000 to organize an orchestra and that the deficit would be $20,000 a year. He wanted to have a band of musicians, he felt himself competent to direct their destinies, and he was public-spirited enough, in addition to achieving in a roundabout way his old artistic ambitions, to want the populace to share his delight. For 36 years he kept that orchestra going through his own initiative, and the constant deficits were met through his own cheerfully opened pocketbook.

This Boston Maecenas was remarkably foresighted, right at the start. He acquired control of the Music Hall, so that prize fighters would not disturb the long rehearsals which he deemed essential to success. He wanted what some people termed "hoipolloi," in other words, the non-Brahmin proletariat, to be able to attend, so he set the price of single tickets at 25 and 75 cents. Season tickets were $5 and $10.

In that distant day, he actually visualized the Pops concerts, suggesting that the orchestra could play heavy stuff in winter and "could relax in summer, playing a lighter sort of thing." Besides, since the first orchestra was made up of that local talent which used to play at weddings, dances and funerals, and inasmuch as a $10 commission often lured a musician out of the ranks, summer work would supplement the winter season financially, so that it would be profitable to remain a symphony player.

Moreover, as a seer, Major Higginson gently hinted that "a good, honest school for musicians" might come out of the future. It did—Dr. Koussevitzky's project of the Berkshire Music Center at Tanglewood.

Continued on Page 10

The Sweep of the Baton

Nine conductors, some tame, some fiery, close to mediocrity or close to genius, have headed the Boston Symphony Orchestra since the founding in 1881. Although personalities have been as different as methods of conducting, each, no matter what his rank in the world of music, has contributed much toward building a superb vehicle for the works of the masters.

Each one deserves his niche in the Symphony Hall of Fame.

As Boston has grown, from the days of horsecars and hoopskirts, so has the orchestra grown. In that growth are reflected the various stages of Boston history—and the astonishing progress in musical technique. Gas street lamps have given way to electricity, and the old methods of artistic composition and interpretation have had to make place for the new.

Therefore, one must view with tolerance and sympathy, as well as admiration, the struggles and achievements of the past 60 years.

FIRST OF THE CHIEFS

When German-born Georg Henschel was persuaded to become the first conductor in 1881, it must be remembered that this young man with the tremendous beard was more of a singer than an orchestra leader. Moreover, the 60 members were all local men, recruited from various small groups, had never played together before, lacked proper rehearsals and were somewhat awed by the magnitude of the undertaking.

Yet these men had some of the courage and zeal of the new conductor and in an incredibly short time, before capacity audiences in the old Boston Music Hall, they were able to play such "advanced" music as Wagner and Brahms. More discipline than Henschel could muster was needed, but he often struck fire and evoked drama for audiences which were much more enthusiastic than the early critics.

After Henschel, a man of high ideals who returned to Boston (as Sir George Henschel) to conduct at the orchestra's 50th anniversary, came William Gericke, also bearded, also Teutonic, to serve from 1884 to 1889. A strict disciplinarian and polisher, he made of the orchestra a real ensemble, rather than a mere group of players. He was careful about repertoire (perhaps in view of the limitations of his instrument) and even the critics who often scalded him admitted that performances became superb.

CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA, reading from top right, across, and down the page: Georg Henschel, 1881-1884; Wilhelm Gericke, 1884-1889 and 1898-1906; Arthur Nikisch, 1889-1893; Emil Paur, 1893-1898; Karl Muck, 1906-1908 and 1912-1918; Max Fiedler, 1908-1912; Henri Rabaud, 1918-1919; Pierre Monteux, 1919-1924.

Then came fire, dash and romance out of the land of Hungary, in the personable form of Arthur Nikisch (1889-1893). He was a rhapsodizer. He had an impressive head of hair both above and below his flashing eyes. He was the epitome of grace, as suave in his conducting as fine old Tokay wine is soft and rolling on the tongue. He killed the last vestige of the old-fashioned idea that Brahms was dry. Impressionable young women swooned and languished when it was announced that he would no longer twirl his beard after 1893.

The critics of that era—much more savage than now—hailed with fiendish joy the arrival of poetic Emil Paur, also Teutonic (1893-1898). They saw a chance to make a pun, to accuse him of lack of power. But he was dynamic, and when he conducted, he did so with such energy that his collar came askew. Once a button popped into the audience. Paur, "the bearded Buelow," had a wife who was a singer. He introduced Johann Strauss, the "hyper-modern" of that age. He did his task well.

Broadened, more elastic and much better equipped than in 1889, back came Gericke for his second term, from 1898 to 1906. His labors, especially in the fields of the classics, were hard and fruitful.

FATE TAKES A HAND

Karl Muck (pronounced Mee-yewk) came next, and with him, Fate began to take a diabolically playful course.

Hofkapellmeister of the Royal Opera House of Berlin, Dr. Muck was as aristocratic as a Prussian cavalry officer. He had the pride of Lucifer behind his ascetic, angular face and one critic went as far as to refer to him as "Dr. Mephistopheles Muck." He ruled with an iron hand, but he knew what he was doing. Not until Dr. Serge Koussevitzky took over were such heights of orchestral triumph to be scaled again. It may not matter much, but Dr. Muck was the first of a line of beardless conductors. The Emperor wanted this near-genius back in Berlin, and over he went in 1908, after two years' service here.

Max Fiedler (no relation to Arthur) became the new conductor in 1908 and served four seasons. His concerts, based on contemporary as well as classical music, were popular with the general public, not so much so with the cognoscenti. He bridged the gap between the Muck of 1908 and the new Muck of 1912. He gave Sibelius, then a bit questionable, to the wondering Back Bay.

Everybody knows that Dr. Muck, in his second term from 1912 to 1918, equipped the orchestra with a singing, celestial voice. So that is only necessary here, in this present age when the mad intolerances of the first world war are crowding in again, to mention what happened to Dr. Karl Muck.

Henry Lee Higginson knew that prejudice would rise, with the United States in the war, against a German as conductor. But he felt, with typical courage, that genius and art really had no nationality. He failed to count on the machinations of psychopathic patriots and professional busy-bodies.

DR. MUCK IS SMOTHERED

The explosion came in Providence, R. I., Oct. 30, 1917. Dr. Muck took the orchestra there for the usual seasonal concert. A Providence editor, inflamed by the zeal of red-baiting, insisted that Dr. Muck be put to the test by being asked to play the Star-Spangled Banner.

Such a request was all very well—but it never reached Dr. Muck. Business leaders of the orchestra received the suggestion, decided that there was no time for a rehearsal in the few hours before the concert, and so shelved the whole matter. Not until the next day, when Dr. Muck read about the affair in the newspapers, did he know what had happened. It was too late. A storm of criticism swept the United States. It was the start of a chain of persecutions which sent the gifted conductor into internment and then back to Germany. That was the year, 1918, which saw Henry Lee Higginson end 38 seasons of benevolent direction and hand over the reins to a board of trustees. The major had spent about $1,000,000 on his vision of a great orchestra.

Dr. Muck, who came to Boston at the age of 48, and who died in Stuttgart at 80, March 4, 1940, was the last of the Germans. A French cycle started officially with Henri Rabaud in 1918. His single season was hampered by a disorganization of the Symphony inevitable after Muck. Some of the players had been dismissed as "enemy aliens" and French musicians filtered in. Pierre Monteux, who succeeded Rabaud and served from 1919 to 1924, pinch-hit for Rabaud at the first of the 1918 series of concerts.

When Monteux finally took hold officially, he showed ability to lead the Symphony out of the desert into more fertile fields. He was not spectacular, but he was sound, not vivid, but accurate. He was never quite sure about the local scene. The writer gave Monteux a dinner in Portland, Me., all carefully chosen, with even a smuggled bottle of Chambertin '19. All went well until it came to the salad. The hotel chef had mixed fruit with the greens. Monteux gasped. "What is this, poudin or salade?" he asked. "Ah, what a country." After Monteux came Dr. Serge Koussevitzky.

Koussevitzky Steps to the Podium

Tremendous suspense and curiosity made the air thick over Boston in 1924. A Russian expatriate, whose name was unknown to most people, had been invited to conduct the Boston Symphony Orchestra. A few benighted souls feared they were going to get something out of the novels of Turgenev and Dostoievsky. Others, more musically alert, believed that an invasion of ultra-modern music would occur, that the classical composers would be sent down the Charles and out to sea.

Of course, musical circles knew that Dr. Serge Koussevitzky had achieved new fame in London and in Paris as an interpreter of modern compositions. What he would do in conservative Boston, which he had never visited, could hardly be determined.

Time has turned its cycle and long ago proved that the Symphony trustees had vision. As 1924 came in, Pierre Monteux, a Parisian, was in his last season as conductor at Symphony Hall. In order to choose a successor, the trustees looked over the field, and they saw at once that Koussevitzky was in top rank.

The splendid orchestra, then in its 44th year, needed new moulding and new training. The nucleus of artists required a leader whose enthusiasm and knowledge would match their own, whose forward vision would even surpass their own dreams of greatness.

That Dr. Koussevitzky has been able to inspire the present orchestra to reach the heights of 1940 is the greatest compliment that can be paid to both musicians and conductor. Every one is an artist in Symphony Hall today.

A GREAT INDIVIDUALIST

Although it is a fact that Dr. Koussevitzky came here with a penchant for innovations, and that he shocked some of the traditionalists, his creative judgment was soon proved sound. While he had sponsored new music in Paris—and continued to sponsor it here to unprecedented degree—he never once neglected the classics and never has he failed to give them great interpretation. If he had placed emphasis on the moderns while conducting aboard, it was because the restrictions there had been too tight to offer rounded programs.

A great individualist—a safe enough thing to be if equipped with infallible taste and intuition—Dr. Koussevitzky did take what some people called "liberties" with pieces like Beethoven's Ninth Symphony. He did not follow the leadership of other conductors in placing emphasis. He had ideas of his own on tempo, he braved criticism to prove eventually that he had a right to exercise originality.

As another example of gentle defiance, he took the funeral march in the Eroica more slowly than had the others. In that way, he believed, he could better emphasize the swing and feeling of Beethoven. The critics carped at first; now they applaud.

Under the magic spell of this dynamic Russian, who is now an American citizen and a Boston fixture, the discriminating public has come to love almost anything he does in his own inimitable way. And many are the ways, through introducing new composers as well as new interpretations, in which he has enriched the world of music.

DON'T CALL HIM 'KOUSSIE'

The present conductor, called "Koussie" by associates (except to his face) came from a humble but musical family. Just as the founder of the 60-year-old orchestra, Henry Lee Higginson, was called "the perfect Harvard man," although he went to Harvard less than a year, so Dr. Koussevitzky, by virtue of manners and bearing, can pass as a typical Russian noble of pre-Bolshevik days. The place of birth 66 years ago was an obscure little town named Vyshny Volochek.

DR. SERGE KOUSSEVITZKY, in bronze, by his wife.

In the old Russia, one could find sproutings of culture and genius in strange places. The elder Koussevitzky, a violin teacher, and the mother, a piano player, were doomed to live their lives in the drab provincial town. The father wanted little Sergei to take up something other than music, to make his way in the world. But Sergei had inherited music, it did not come to him, and he insisted upon its practise. That is why, at 14, the boy ran away to Moscow and enrolled, after some difficulty, in the Philharmonic School. There he studied the lowly double-bass fiddle, or "bull," not from fondness but because he had to make a choice of something. Years later, he was to become a virtuoso with this clumsy instrument, and it is to be found, and sometimes heard, in the Koussevitzky's Brookline home today.

So Sergei Koussevitzky rose in the world of music. He first saw his present wife, a sculptress who has subdued her own art so as to care for her husband's needs, at a concert. He waited two years for an introduction, and then married Natalya Konstantinovna. She is a woman of means and she has been one of the greatest influences in the artist's life. After marriage, his progress was speedy, and he reached the rank of conducting which first attracted the Symphony trustees.

In his 17th year of conducting, now acclaimed all over the world, Dr. Koussevitzky still lives simply. He loves travel and movement. He prefers not to make a splurge in society, although he enjoys himself and talks a lot at the few parties he attends. He eats sparsely and drinks very little. At home, his favorite tipple is a non-alcoholic potion of hot water and lemon juice, which his niece and secretary, Miss Olga Naumoff, laughingly calls, in French, the "the sans the," or, in a pun, the tea of health. Incidentally, the shy but charming niece is a cartoonist of ability, though not for show.

The conductor's English, extremely sketchy at the start, is better now. It is still encumbered with an accent including traces of French, German and Russian. Although he has grown a bit gray in the service, he is in excellent health, has his old enthusiasms bordering a fiercely ardent love of music, and is as magnetic and dashing a figure as ever when he takes the podium. A short man, with strength showing in his body, he gives the illusion, through his flaming spirit, of being much taller and amazingly graceful.

Into his leadership, Koussevitzky puts everything he has. After a concert, he has to be rubbed down and given a complete change of clothing. Then his black cloak (no brilliant red lining for him) is adjusted romantically, and he is ready to go home and play with his cocker spaniels. For reading, he prefers books on philosophy. He is ever ready to help artists, both in the fields of music and painting, and his benefactions, though considerable, are unadvertised.

EXPANDS AT REHEARSALS

Rehearsals bring out the relief in Koussevitzky's nature. They bring out the best in the musicians.

Woe to the player who is on hand later than 10 A. M. Onto tardy ones is clapped a $10 fine. For this is an orchestra of intense discipline. Once Koussevitzky arrived late himself. He said nothing, merely laid a $10 bill on a table.

The conductor can be caustic in his criticisms. He will have nothing but the best. Often he exclaims, "So you think zat is music, hai? Vell, I do not." Once he made a pun—"Basses, do not be so vile."

Again, during a slow and sombre piece, he raised his hands. "My friends," he said, "I know zis iss a funeral march, but you, you, you are not zee cadaver." He is like Gericke, second of the conductors, who announced to his new players in 1884, "I have no friends, I love you all."

Somebody has described Koussevitzky in a few words by saying, "He controls rigidly a volcanic temperament."

The volcano comes nearest to eruption at rehearsals. When he says, "I want this a thousand times stronger," the playing very nearly becomes so. If audiences think Koussevitzky magnetic, so do the musicians. Their conductor is attired at rehearsals in a sort of moujik's blouse of his own design. He has two—one of light tan and the other a sort of green. He gesticulates, waves and pounds in a way which would exhaust a football player. His collar wilts and the perspiration pours. The veins stand out in his broad forehead.

AS CALM AS A STATUE

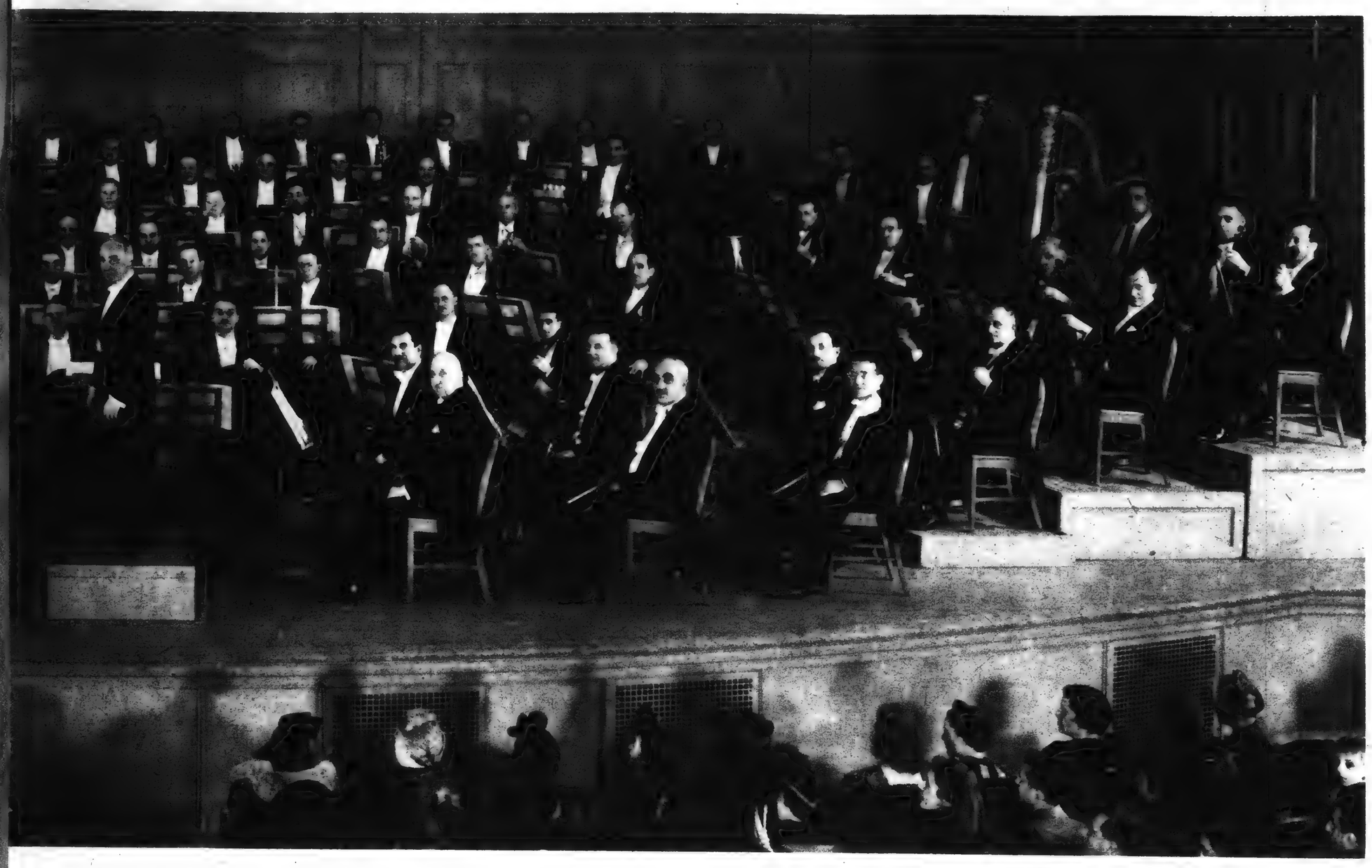
Yet, when the violent but well-planned rehearsal ends, Dr. Koussevitzky becomes as instantly calm as the statue of Apollo in the gilded hall.

These are happy days for Dr. Koussevitzky. He and his players have made the orchestra a sterling instrument without a peer. He has seen an old dream of Moscow days come true—the creation of a music school, now known as the Berkshire Music Center. Not only has he helped create new prestige for his old favorites—Igor Stravinsky, Tchaikovsky, Prokofief and Scriabin—but he has pushed the works of 46 American composers, old and new, at 156 performances in 15 seasons. These, as well as Wagner and the others of international acceptance, he has been able to present at the now-famed Berkshire Symphonic Festival. Only recently, en tour, the conductor sponsored a Russian composer not yet wholeheartedly welcomed in Boston—Dmitri Shostakovitch. A more popular innovation here has been Vaughan Williams' "A London Symphony."

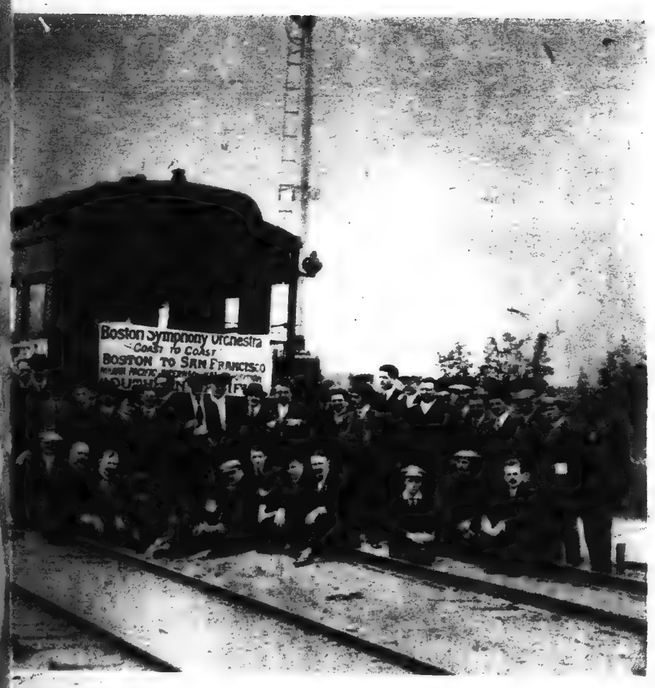
In his conducting today, Dr. Koussevitzky has tempered his style. People are no longer afraid that he will go out of bounds. Probably the reason for lack of fear is that the great conductor has set his bounds himself. And the world has come to accept them.

MUSICAL to the fingertips were the brothers Adamowski. Timothee, left, was a Symphony orchestra violinist and Pops conductor, and founded the famous Adamowski string quartet and the Adamowski Trio. Josef right, was a Symphony 'cellist and performer with Timothee. A third member of the trio was Josef's pianist-wife, Antoinette Szumowska-Adamowska.—(Photo by Notman)

GRAND DEBUT of the original Boston Symphony Orchestra in the old Boston Music Hall of 60 years ago. To watch and hear these gallant players, society drove to Winter street in horse-drawn carriages. The conductor shown here is Georg Henschel, first of a distinguished line of nine. — (Photo by Notman)



CRESCENDO
symbolizes the Boston Symphony Orchestra of 1940. Here is the full roster of 110 musicians led by Dr. Serge Koussevitzky in Symphony Hall. Here is the burgeoning of Henry Lee Higginson's vision.—(Photo by Paul Davis)



EN TOUR
is this curiously bedecked Boston Symphony Orchestra of 1915. Players are en route to the Panama-Pacific Exposition in San Francisco. Dr. Karl Muck, conductor, is in golf knickers directly under the "San" on the sign of the special train.

FIRST LADY
to play as a member of the Boston Symphony Orchestra was Mme. Lydia Savitzkaya, who was a harpist during Dr. Koussevitzky's first season, 1924-25. Louise Came, harpist, only other woman player, served in 1934-35.

LINE-UP
for the advance sale of Symphony tickets, way back in merry 1889, when the orchestra used to play in the old Music Hall off Winter street. Notice the messenger boys sent to get the precious pasteboards — and notice the policeman's topper and the other odd skimmers.

Oddities not in the Score

Many a music lover has missed a concert; seldom does the scheduled concert fail to appear. In 59 years of travelling over the country, the Boston Symphony has missed but one engagement. That was in Hartford, in 1888, and the cause was the famous blizzard . . . . . When Symphony Hall was opened in 1900, the last of the horse cars on the Back Bay line made its final run. The two nags were black and white. Now, in the orchestra's 60th season, the new Huntington avenue subway's Symphony station will open . . . . Emil Paur, conductor from 1893 to 1898, kept hens while here, and it is to Boston, where he conducted between 1889 and 1893, that the vibrant Arthur Nikisch owed his acquaintance with stud poker . . . . . The term Brahmins, as applied to Back Bay social lights, seems to have nothing to do with Brahms, the German composer. Brahmins form the highest social caste among the Hindoos . . . . . Georg Henschel, the first conductor of 1881, was raked over the critical coals for not being "Haydnesque." Yet really the worst the critics could do was to refer to him as "Eggschel" in a mock program . . . . . A mid-Western city, not so long ago, asked for a Symphony engagement, stating that the concert would be followed by a ball and that the "leader" had better bring his best dance music . . . . . The old Music Hall caused a need for Symphony Hall because it was smelly, bad for sound and a firetrap . . . . . Who was the first American to conduct the Symphony as a guest? The late Henry Hadley, Somerville composer, Feb. 6, 1935 . . . . . The orchestra has nine trustees, with Ernest B. Dane, an original member of the board which took over when Henry Lee Higginson retired in 1918, as president, and George E. Judd, an earnest, artistic Harvard man and floriculturist, as manager. C. W. Spalding is assistant manager. Financial burdens have become somewhat lighter through work of a society of 2200 members known as the Friends of the Boston Symphony Orchestra, organized in 1935. There is room for more members . . . . . When the orchestra appears in Cambridge for annual concerts, the conductor's stand in Sanders Theater always has garlands of roses—and the Cambridge firemen never blow their sirens in the neighborhood during a concert . . . . . Dr. Margaret Grant is among Symphony Hall's own authors. She collaborated on a Carnegie Foundation book dealing with "America's Symphony Orchestras." George Kuyper and Laning Humphrey are among other writers on the Hall's staff . . . . . Dr. Serge Koussevitzky never smokes. He got his doctor's degree from Brown and, because of a European custom of making some material acknowledgment of this honor, he gave Brown a concert solo on his bull fiddle (which he played notably in Russia at 22) . . . . . The conductor and his wife are publishers of music . . . . . Dr. Koussevitzky likes to ponder over Nietsche and Schopenhauer. By custom, he has had all his clothes made in Europe up to this war year. With a dress suit he wears a special soft collar of his own devising. Victor is his valet and major domo, while Victor's wife is the cook, expert at concocting blinis and beet soup . . . . . The Koussevitzkys live in a rented house in swank Druse street, Brookline. The interior is darkish and the furnishings Victorian. Friends deny that the doctor wears a nightcap. He is a connoisseur of painting . . . . . A Berkshire newspaperman, George Edman of the Berkshire Eagle in Pittsfield, has been a prime mover in Berkshire festival developments. His mind it teems with music schemes and yet he gets out a fine paper . . . . . C. A. Ellis served as manager of the orchestra under Dr. Karl Muck . . . . . In the old days of savage critics, one wrote that the Music Hall's fire exits were for use "in case of Brahms." . . . . . Symphony Hall seats 2600 persons with comfort, under the permanent grimaces of antique statues, some of which came from the Music Hall and which have been known to give visiting singers stage fright . . . . In the old days, tickets were sold by auction to thwart speculators. Mrs. Jack Gardner was known to pay as high as $500 a seat, for a single performance, to get her customary place at extreme right, front row balcony. It was Chaliapin who said the gallery is where the heart throbs are . . . . . John N. Burk, the present program annotator, besides writing a recently published life of Clara Schumann, has edited an edition of Philip Hale's famous program notes . . . . . What is the orchestra's most expensive instrument? Probably the harp, which could cost $2000. But several violinists have Stradivarii and Guarneris, insured for more than $3000 . . . . . Friday Afternoons are still the nobbiest Symphony concerts. More young people appear thani in the '90's. Some come to look, many to listen, many to be seen. Old patricians never seen outside their Back Bay homes on other days, except for funerals, come traditionally.

FLIGHT TO THE RUSH SEATS

"CAN I STEP OVER THAT?"

1900-1940

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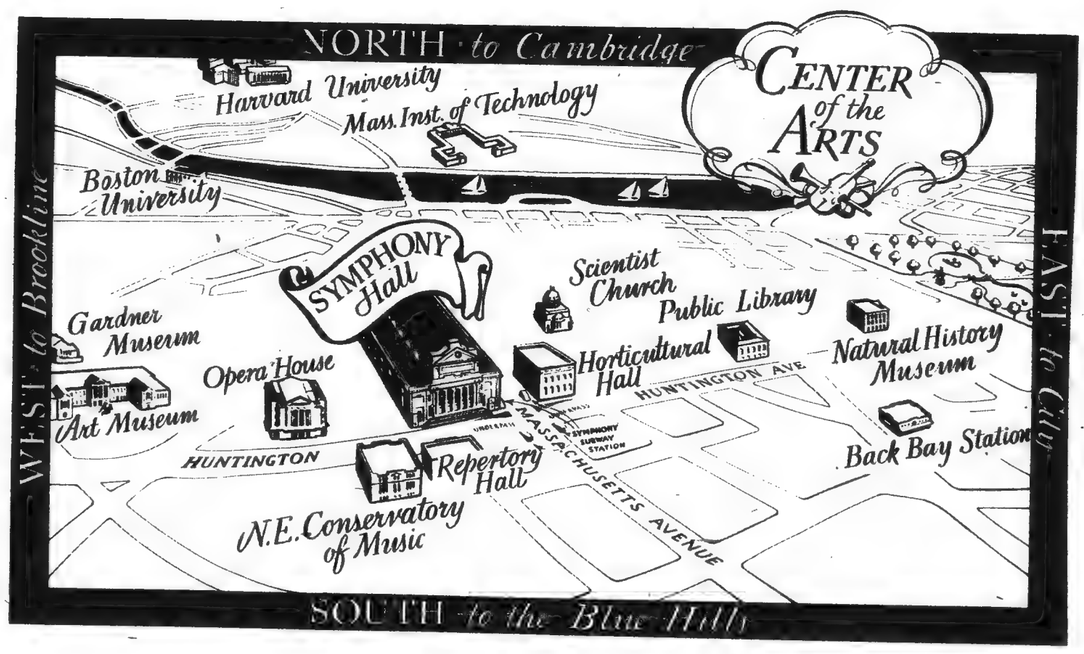

1900-1940

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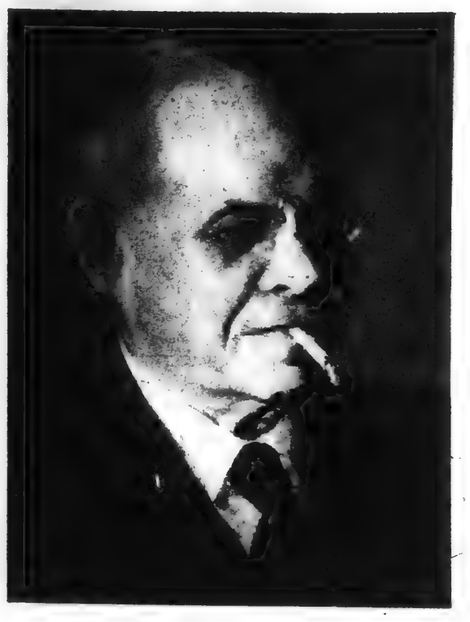


HENRY TAYLOR PARKER
(From the Painting by Gordon Hansen, of The Boston Herald.)

Music critics are the liaison agents, the interpreters and reporters, who unite an orchestra with the reading public. Boston has had some good ones and has some good ones now. At the beginnings of the Boston Symphony Orchestra in 1881, the critics seemed as fierce as wolves, eager to fall upon their prey. Today, though severe at times, they are more inclined to be suave, to rely upon real music appreciation rather than force of pen dipped in vitriol. And while the modern ones are not always respected and believed, they are certainly read by both public and players in this year of 1940.

Looking into the past, one sees that two titanic figures soared above the run - of - the - mill critics.

One of the Titans was Philip Hale. The other was H. T. P., less frequently known as H. T. Parker. Both could be as scathing as acid, as scholarly as Erasmus, in their vastly different ways. Masters of the telling word, they could flick their phrases like a whip or give praise in tones of high literature. They were great men and great individualists who moulded Boston culture fully as much as did the orchestra.

A man of the world, good-natured and affable, full of wisdom, love of life and social graces was Philip Hale, music and dramatic editor of The Boston Herald from 1903 until his death, Nov. 30, 1934. Mr. Parker, critic of music and drama for the Boston Transcript from 1905 until his death, March 30, 1934, was crusty and feared, an arrant indiviidualist, full of prejudices explosively announced. He had love and sentiment, but both were hidden. Only those close to him—and they were few—knew his humanity.

People often called Mr. Hale "Phil." But they called H.T.P. "Hell-to-pay."

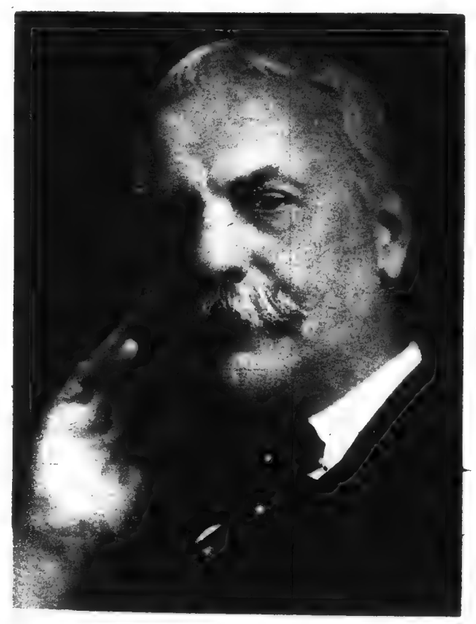
Philip Hale, who looked like a noble old Roman in his latter years, was born in Norwich, Vt. He could have become a professor at his alma mater, Yale, but all he asked of life was to let him remain a newspaperman. Symphony lovers will always remember him as a music critic in the flesh, with a flowing bow tie of red or black, sitting in his accustomed seat in the third row, right, second balcony, Symphony Hall.

George H. Wilson first did the Symphony program notes, in 1891. He was succeeded by William A. Apthorp, a noted music critic of the day. Philip Hale brilliantly succeeded Apthorp.

The busy Mr. Hale found time to edit his own humorous Herald column, "As The World Wags," and to write editorials on any subject, with delightful obscurities raked out of his fertile mind as illustrations.

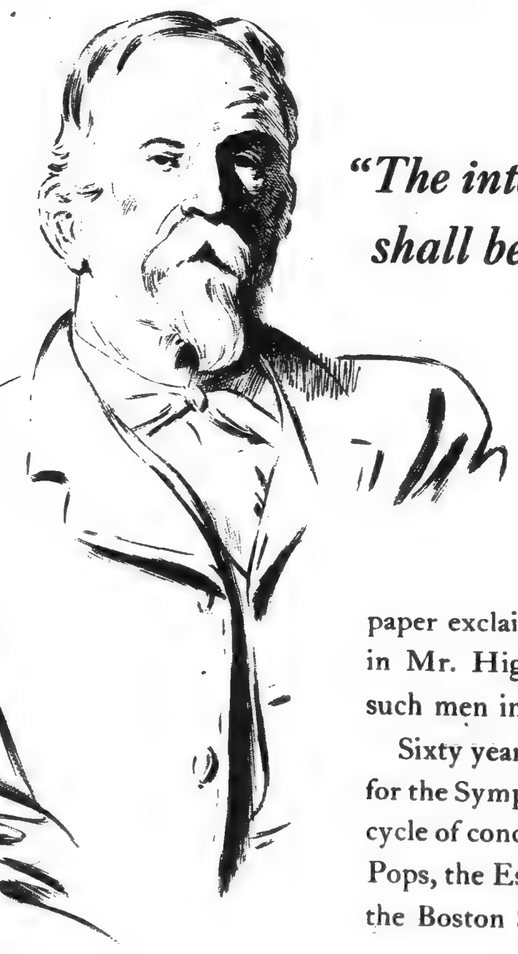
In the course of his comic sallies, Philip Hale invented a foil for himself called Herkimer Johnson, the Clamport philosopher. To many, Herkimer, with his preposterous dissertations, seemed as real as Philip Hale. And the latter was as close to genius as any man in the history of Boston journalism. The Symphony was at his quiet funeral and paid tribute to him in many ways. He died at 80.

H.T.P., considered by many to be as eminent as Mr. Hale but who certainly, himself, tried to disguise the fact, was a native of Boston and went to Harvard. People used to say, as they did about Philip Hale, that he scribbled all his musical reviews in Latin and that it was up to his office to translate them. He did write in a little crabbed hand so that English looked like Sanskrit to the uninitiate. Compared with Mr. Hale, he was less scholarly, perhaps more intuitive. He prided himself on his knowledge of Rhine wines and smoked cigars which shot out embers like Fourth of July sparklers. His seat was in the first row right of the first balcony, near Mrs. Jack Gardner's. Sometimes he thumped his walking stick on the floor when sour notes came from the stage. Once, legend says, he brought the bamboo stick down on the toes of Mrs. Gardner and got a look which would have killed the leopard with which she once walked down Tremont street.



PHILIP HALE

Enemies said H. T. P. was tone-deaf—but they never could catch him at it. He died at 66.



After a portrait by John Singer Sargent

"The intention is that this orchestra shall be made permanent here"

THUS on March 30, 1881, Major Henry L. Higginson concluded his announcement of the founding of the Boston Symphony Orchestra. Public acclaim was enthusiastic, not only in Boston but throughout the nation. A San Francisco paper exclaimed: "What a wealth of enjoyment is promised in Mr. Higginson's modest little circular! Oh, for a few such men in our midst!"

Sixty years have passed and the "intention" of permanency for the Symphony is truly an accomplished fact with the yearly cycle of concerts at Symphony Hall and Sanders Theatre, the Pops, the Esplanade concerts and the Berkshire Festival. To the Boston Symphony, we extend our congratulations.

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On wooded Berkshire slopes where Stockbridge Indians performed their tribal rites and Nathaniel Hawthorne polished up his novels stands Tanglewood. Like the Esplanade, Youth and Pops concerts of Boston, this Berkshire musical development is another symbol of the extra-mural activities of the Boston Symphony Orchestra. Each of them exerts its influence on culture and entertainment and each of them is a civilizing power in a world close to madness.

Where the Indians once beat their tom-toms, musicians of the orchestra, clad in summer finery, give impeccable concerts for the Berkshire Symphonic Festival.

Within sight of Lake Mahkeenac, where young Indians learned to make canoes in the old days, the new Berkshire Music Center, under Dr. Serge Koussevitzky, teaches advanced music students to become great musicians. This school is a boyhood dream of the famous conductor come true.

Tanglewood, from which one sees a landscape reminiscent of the Wienerwald so dear to Strauss, is a place of summer concerts. Mrs. Gorham Brooks of Brookline gave the estate to the orchestra in 1937; soon afterward, Berkshire folk were saying, "It's the great-

AFTER THE SYMPHONY concert in 1892

est thing that ever happened to us up here." They are still saying that.

Not only has Tanglewood lifted the standards of the festival above those of Austria's old Salzburg and provided the finest summer music school in the world, but it has increased bank deposits, tourist business and real estate values. The cultural benefits came first, of course, and have never been subordinated to material things. Yet the economic boons cannot be ignored, especially because audiences averaged 8000 for each of the nine regular festival concerts last summer, and 30 per cent. of the pilgrims came from outside New England.

MUSICIANS MUST LIVE

The musicians, too, think of Tanglewood in other than mundane ways. Nevertheless, the splendid virtuosi of the orchestra are like other people in their worldly habits—they must buy clothing and food, pay rent and get constant practice. The Berkshire development rounds out the regular symphony seasons in Boston and en tour—it helps keep most of the players busy every month in the year but one. That month of rest is always welcome and is sometimes passed, as Dr. Koussevitzky spends it, in Berkshire county retreats.

It is the Berkshire Music Center which the conductor views with boyish enthusiasm. "I will turn out five good conductors here in five years," he prophesied when the school started last July.

The first season brought 312 students selected from twice as many applicants all over the country. Next year, the rush to enroll will be something like a stampede.

Members of the faculty include 30 members of the orchestra, who are as enthusiastic and as capable of becoming "schoolmasters" as their conductor. Also on the first faculty were such experts as Aaron Copland and Paul Hindemith, composers; Harvard's Prof. G. Wallace Woodworth; Herbert Graf, the Metropolitan Opera stage director, and Olin Downes, New York musical critic.

Musical by tradition, endowed with symphony concerts and chamber music for years, the Berkshires are wider awake than ever in a cultural way. From the festival has grown a layman's music course in nine public and parochial schools, as well as seven festival clubs which study music in off seasons through recordings. Horace Hunt's Berkshire Musical Association chorus, 200 voices, is another of the notable offshoots.

In many other places, the artists of the orchestra inspire love of music. For example, the total annual attendance at all concerts has rocketed from 83,000 the first season, in 1881, to 750,000 last year. Against the first season of 20 concerts, the Symphony now has an annual run of 62 symphony concerts and six youth concerts (the latter under Wheeler Beckett) in Boston's 40-year-old Symphony Hall; eight concerts at Harvard; 37 in New York, Brooklyn, Philadelphia, Cleveland and other cities; 58 Pop concerts in Symphony Hall under Arthur Fiedler; 24 summer concerts on the Charles River Esplanade under Mr. Fiedler, and nine in the Berkshires.

Rich and poor, young and old, are served. And the younger are getting more interested, while music makes the aged young again for a little while.

The first of the Symphony tours landed in Philadelphia in 1886, under Wilhelm Gericke, conductor. That same year, apparently harmless and docile Stony Brook in Roxbury, now underground, ran amok and people left alive in the flood had to leave their homes in boats. The Symphony responded with a benefit performance. It also staged a benefit to erect a monument to Mozart in Vienna in 1889. Another concert gave its proceeds to survivors of the San Francisco earthquake. In 1915, Dr. Karl Muck took the orchestra on its longest tour, to play at the Panama-Pacific Exposition in 'Frisco. Again, Muck conducted for the benefit of the sufferers after the Halifax explosion of 1917. History is still repeating itself—Dr. Koussevitzky and his artists raised $23,000 for British war relief at a concert in the Berkshires last summer.

GIFT FOR ORCHESTRA

Sometimes the orchestra enjoys a gift. The superb Hatch music shell, a glittering thing of bronze, stone and teak, was dedicated for use of Esplanade concerts July 2, 1940. Arthur Fiedler, who started these beautiful open-air musicales beside the Charles in 1929, paid tribute to trustees of the White Fund, allocators of more than $270,000 for the structure. The money came from the long-dormant will of Maria Hatch of Boston, who is not known to have had any prominence in the world of music. The creation stands as a memorial to her brother, Edward Hatch, an auctioneer.

Neither of the Hatches knew what the money would be used for—the sister left an elastic bequest "for a park, playground or memorial." However, could they stand before the shell today, they undoubtedly would approve of anything enhancing the equipment of such an orchestra as the Boston Symphony.

Arthur Fiedler, "a child of the orchestra," now the conductor of the Pops and the Esplanade concerts, is the son of Emanuel Fiedler, now 80, who was a violinist in the Symphony of 55 years ago. Arthur, personable and acute, has conducted before more than 3,000,000 persons. He was born 45 years ago in Boston, educated musically in Europe.

Appeal to youth, so that young people will understand symphony music, is the ideal of Wheeler Beckett, conductor of the Youth Concerts. He is 42, has conducted abroad and is a composer, writer, player and lecturer.

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Crowning a Glorious Vision

Continued from Page 3

The good major even went into such things as pensions and outside interests of musicians. He intended to endow the orchestra, so that it would go on forever, but financial reverses late in life prevented this step. The orchestra will go on anyhow.

FIRST OF THE CONCERTS

So, after all these painstaking preparations, the first series of 20 concerts was advertised, to run from the middle of October, 1881, to the middle of March, 1882. Crowds stood in line for the advance sale of pasteboards from the Hamilton place entrance to the Park Street Church and beyond. Henschel worked furiously to get his players into shape—and a herculean job it was.

The creme de la creme of society swarmed to the Music Hall that first Saturday night, Oct. 22, 1881. Even those who could not afford the price of a horse car ride appeared, determined to woo Orpheus whatever the sacrifice the next day. Incandescent lights had just appeared in Boston, and the hall never looked brighter.

So magical was the charm of music that the citizenry, who had just got over the assassination of President Garfield, forgot about a similar killing of Alexander II by Nihilists in far-off Russia, and paid no attention for the moment to the French, about ready to start building the Panama Canal.

Beethoven's overture, Opus 124, "Dedication of the House," was appropriately first on the program. Other pieces were Gluck's Air from Orpheus; Haydn's Symphony in B Flat; Schubert's Ballet Music (Rosamunde); Max Bruch's Scena (Odysseus); Festival Overture, by Weber. The applause almost deafened Major Higginson and Conductor Henschel. A total of 49,374 persons turned out that first season—and the Symphony was made.

Yet the critics the next day were caustic. They ignored the fact that the conductor had worked with what some one called "inexpert and demoralized men," that the rehearsal work had necessarily been sparse. They scored Henschel for not conducting in the "classical" Thomas tradition.

"The critics suggest a little boy making faces at himself in a mirror," observed the undaunted Higginson. He had faced cannon and cavalry charges during the war: he could face the music now, and he held to his vision. In fact, he held his guns—and the orchestra—right up to his retirement in April, 1918.

Therefore, one may rightly say of Henry Lee Higginson: "His spirit is still alive."

An Ensemble of Eminent Artists

DANIEL KUNTZ, only survivor in New England of the original Boston Symphony Orchestra.

Every conductor knows that he cannot become truly great alone. He knows that whatever he has of genius cannot burgeon without the inspired performance of his players. People may say, "Koussevitzky has just lifted us to the heights," or "We heard Toscanini tonight." But what they really mean is that the conductor has used his powers to play upon the instrument which is his orchestra, and that the harmonious ensemble has produced results little short of miraculous in their effect on the spirit.

Conductors may change, but the spirit of the orchestra, reaching for perfection, goes on.

A glimpse into the past shows that, just as today, the Boston Symphony had some giants in its ranks.

There was Giuseppe Campanari, a 'cellist in the orchestra between 1885 and 1893, and a member of the noted Adamowski quartet, of which Timothee Adamowski, who played solos 82 times as an orchestra member, was first violin. Campanari did what people said was impossible—he became a distinguished baritone in grand opera.

Josef, Timothee Adamowski's brother, took Campanari's place as 'cellist in the quartet and also played in Timothee's trio. The other member of the trio was a beautiful pianist, Antoinette Szumowska-Adamowska, Josef's wife.

The Kneisel quartet was another chamber music group from the ranks of the orchestra. Founded in 1885 by Franz Kneisel, the orchestra's concertmaster from 1885 to 1903, this quartet still stirs nostalgic tremors in the memory of musical Boston. Kneisel was first violin and the second violin was the phenomenal Julius Theodorowicz, believed to be the sole survivor of the quartet, who has been with the orchestra 38 years, is now its assistant concertmaster and is concertmaster of the Pops. He is 63. Incidentally, the youngest Symphony player today is Willis Page, 22, of Rochester, N. Y., double-bass, a first graduate of Dr. Koussevitzky's new school at the Berkshire Music Center.

Musicians still marvel at Henry Lorbeer, who played the French horn 50 years. As the lip is a vital but delicate necessity to this instrument, nobody ever believed that he would be able to serve in the orchestra from 1891 to 1939. But he did, and he is probably a world's champion in his art.

Arthur Fiedler, present conductor of the Pops, is rather versatile. His father played in the orchestra, and so did his uncles, Bernhard and Gustav. He plays the violin, viola and celesta, conducts the Esplanade concerts, which he founded; the chorus known as the Cecilia Society, the MacDowell Club orchestra and chorus, the Boston University orchestra and the Boston Sinfonietta (founder as well as conductor). He is a busy man.

Present concertmaster is a notable first violin, youthful in his energy and tense in his drama, named Richard Burgin. Born in Warsaw in 1892, he is not a Pole but a Russian.

At 12, Burgin dazzled a critical audience as soloist. He has been doing so ever since. They used to call him the "boy wonder." He referred to himself as "the wondering boy." He came here in 1920, front row, right center.

The orchestra has given many conductors to the music world. Max Zach, Symphony viola player from 1886 to 1907, organized and conducted the St. Louis Symphony. Nicolai Sokoloff (violin, 1904-07) conducted the Cleveland Symphony. Bernard Zighera, now Symphony pianist and harpist, founded and conducts the Boston Chamber Orchestra. Emil Mollenhauer (violin, 1884-89) conducted the Handel and Haydn Society for many years. Martin Loeffler (violinist, 1882-93) and Georges Longy (superlative oboeist, 1898-1925) are outstanding figures out of the past who had their own groups.

Back even further one sees the portly, jolly figure of Daniel Kuntz, who played the violin from 1881 to 1914, and who certainly is the only surviving member of the original orchestra this side of New York. Now

OLDEST BOSTON Symphony player in point of service is Julius Theodorowicz.

83, he was a first-ranker. Another original player is Karl Behr, 'cellist, believed to be living in North Carolina.

Of course all these artists saw great figures of the operatic and concert world stand before them in Boston. There was Paderewski as a young man, with flaming red hair and electric energy. Geraldine Farrar, stunning even today; Emma Eames; Nordica; young Fritz Kreisler, earnest and poetic; Emma Calve, Teresa Carreno and a host of others appeared here as soloists. In the old days they gave prestige to concerts: today the Symphony has its own prestige.

So out of all this background, out of genius and vision and the highest of standards, has grown the Boston Symphony Orchestra of 1940.

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So distinguished an anniversary as this is always an occasion for congratulations, and Steinway & Sons most heartily join M. Steinert & Sons in offering best wishes to the Boston Symphony Orchestra.

Henry Lee Higginson, honored founder of the Orchestra, entered Harvard only two years before Henry Engelhard Steinway founded this world-famous piano firm in New York City. Thus the growth of the two organizations has, to a large extent, been parallel.

It is an interesting fact that the great majority of world-famous musicians who have appeared with the Boston Symphony Orchestra, over the past sixty years, have been exclusive Steinway artists. And what is also a matter of pride to Steinway & Sons, they also have been close friends of the Steinway family.

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DM-319	Symphony No. 8 ("Unfinished") (Schubert)			
M-253	Symphony No. 5, in E Minor (Tschaikowsky)	Stokowski-Philadelphia Orchestra	$12.00	**$6.50**
DM-253	Symphony No. 5, in E Minor (Tschaikowsky)			
M-293	Symphony No. 40, in G Minor (Mozart)	Koussevitzky-London Philharmonic Orchestra	$6.50	**$3.50**
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Herald

Italian Refugee Photographer Did Koussevitzky for Herald

A year ago, the lively and imaginative man who made the photograph of Dr. Serge Koussevitzky on the cover of today's Sunday Herald Boston Symphony Orchestra magazine, landed penniless in New York, a refugee from Fascist Italy with a wife and a 5-year-old daughter. Behind him, in a studio in Milan where his work had made him rich, he had to leave most of his photographic equipment and most of his funds.

Virtually penniless, Egone, the photographer who had made art studies of royalty and peasants, tramped the streets of New York looking for a job. He could hardly express himself in English. He found nothing.

"Now I begin again," he said to himself when he reached Boston with his family. He has made good, just as he has mastered English. Symphony Hall will show 25 of his studies of life at Tanglewood, the Berkshire music colony, this week.

Egone is 40, born in Trieste of Austrian parentage. In 1916, he achieved fame by using the first candid camera in Italy. He has it now, an old German Minnigraph, which he calls "the grandfather of all candid cameras." But it is now a museum piece, and he long ago perfected a new technique of studio and art photographs as different from candid shots as Renoir is different from Dali.

"The trouble is all over now," Egone explains. "Why, my daughter, Renata, has become a perfect American in a year. We all know that this is the best place in the world to be."

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Guest of the Symphony; Darius Milhaud in Boston

Herald Dec 15

By ALEXANDER WILLIAMS

It has been a long time since anything of Darius Milhaud's work has been played at a Boston Symphony concert, and we may regard ourselves as lucky that the distinguished French composer is now in this country and will conduct half of the programs on next Friday and Saturday in some of his recent scores. Milhaud visited Boston in 1922, and a symphonic work of his was played in 1926. This long lapse in the Boston public's acquaintance with the music of one of the most prominent of contemporary composers suggests that it would be wise to recall something of his career.

The chief artistic influences that Milhaud underwent are not hard to collect, though they do not entirely account for the diversity of his musical expression. Most important among them, probably, is his long association with the famous French poet Paul Claudel. Claudel's is a very strong artistic personality and one that has been sympathetic to the art of music. His poems are usually deeply religious and Roman Catholic, and they are often outspoken and vigorous. He and Paul Valery have long been the leaders in modern French poetry.

Milhaud was introduced to the poetry of Claudel by Francis Jammes before the war, when he was given a copy of "Connaissance do l'Est" to read in the train. Jammes' description of the man with whom young Milhaud was to be so closely associated was not especially reassuring. "He represented him to me," M. Milhaud was later destined to report, "at once as a kind of saint and a frightful bugaboo, incapable of supporting the odor of vanilla, clad in a Chinese robe and bonneted with the hat of a consul general." Milhaud was immediately tempted to set some of the "Connaissance de l'Est" to music. He met Claudel in 1911, and thereafter there was incessant colaboration between the two. During the war they went to Brazil, where Claudel had a diplomatic post.

On his return from Rio de Janeiro Milhaud came under another influence which was scarcely less vital to his art. In 1919, at the instigation of Jean Cocteau and with Erik Satie as a model for inspiration, there gathered together six composers who felt they had a common cause in art. They held that the goal towards which Debussy worked had been reached and the possibilities for further exploitation of that vein exhausted. They mistrusted the still potent influence of Wagner and Strauss; they were repelled by the Schola Cantorum, d'Indy and the admirers of Franck.

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CLEVELAND, OHIO
NEWS
DEC 14 1940

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Pianist J. M. Sanroma and various members of the orchestra, including the first bass viol draped in front of the piano, poured out our third introduction to modernism, into ears that proved highly receptive. Sanroma justly won an ovation for his performance of this prodigious work, mostly syncopation, pungent outbursts and odd instrumental combinations and often melodic.

The Haydn Symphony in G Major, No. 88 or No. 13, take your choice, our favorite, by the way, was given a marvelous reading. This exquisite music was played with flawless rhythmic and dynamic attention and superb artistry as to expressive nuance. Of the two Debussy pieces, "Clouds" with its fleecy texture and sparkling interludes offered impressions of pure tonal beauty. The "Festivals" and its imaginative procession became a brilliant, scintillating and ever-changing colorful worldly scene under Boston supervision.

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Boston Herald Dec 15

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SUN-TELEGRAPH
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There is, indeed, a kind of spontaneity in the playing of this orchestra which seems unrivaled. And each time it returns one's admiration for it grows. No other symphonic body has given us rhythm so joyously alive as this group, whose conductor feels not only every beat but every subdivision thereof. And it is this extraordinary awareness of minute pulsations, this proximity to something like cosmic vibration, that causes heavy outlines to vanish and allows the very heart of music to rise up in its incorpareal reality and speak to us with eloquence and splendor and incomparably sweet intimacy.

What can one say of such a performance as Kousevitzky gave us of the Brahms Second Symphony, except humbly to thank him and his musicians for so moving an experience? The symphony was not played. It was sung by strings that have no equal, by woodwinds that merge so softly out of the total texture that their presence is almost unsuspected, and by brasses that temper their tone gently, until the crucial moment when their full force drives home an unforgettable climax.

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But if the Bostonians brought us memorable classics, memorably performed, they did not neglect this time to enlighten us also with a share of modernity in the form of Stravinsky's "Capriccio" for piano and orchestra, nor to play one of their trump cards by bringing their admirable pianist, Jesus Maria Sanroma, to perform the solo part.

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Herald

Italian Refugee Photographer Did Koussevitzky for Herald

A year ago, the lively and imaginative man who made the photograph of Dr. Serge Koussevitzky on the cover of today's Sunday Herald Boston Symphony Orchestra magazine, landed penniless in New York, a refugee from Fascist Italy with a wife and a 5-year-old daughter. Behind him, in a studio in Milan where his work had made him rich, he had to leave most of his photographic equipment and most of his funds.

Virtually penniless, Egone, the photographer who had made art studies of royalty and peasants, tramped the streets of New York looking for a job. He could hardly express himself in English. He found nothing.

"Now I begin again," he said to himself when he reached Boston with his family. He has made good, just as he has mastered English. Symphony Hall will show 25 of his studies of life at Tanglewood, the Berkshire music colony, this week.

Egone is 40, born in Trieste of Austrian parentage. In 1916, he achieved fame by using the first candid camera in Italy. He has it now, an old German Minnigraph, which he calls "the grandfather of all candid cameras." But it is now a museum piece, and he long ago perfected a new technique of studio and art photographs as different from candid shots as Renoir is different from Dali.

"The trouble is all over now," Egone explains. "Why, my daughter, Renata, has become a perfect American in a year. We all know that this is the best place in the world to be."

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Guest of the Symphony; Darius Milhaud in Boston

Herald Dec 15

By ALEXANDER WILLIAMS

It has been a long time since anything of Darius Milhaud's work has been played at a Boston Symphony concert, and we may regard ourselves as lucky that the distinguished French composer is now in this country and will conduct half of the programs on next Friday and Saturday in some of his recent scores. Milhaud visited Boston in 1922, and a symphonic work of his was played in 1926. This long lapse in the Boston public's acquaintance with the music of one of the most prominent of contemporary composers suggests that it would be wise to recall something of his career.

The chief artistic influences that Milhaud underwent are not hard to collect, though they do not entirely account for the diversity of his musical expression. Most important among them, probably, is his long association with the famous French poet Paul Claudel. Claudel's is a very strong artistic personality and one that has been sympathetic to the art of music. His poems are usually deeply religious and Roman Catholic, and they are often outspoken and vigorous. He and Paul Valery have long been the leaders in modern French poetry.

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MIAMI, FLA.
NEWS
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50

FAMED LEADER BREAKS TRADITION

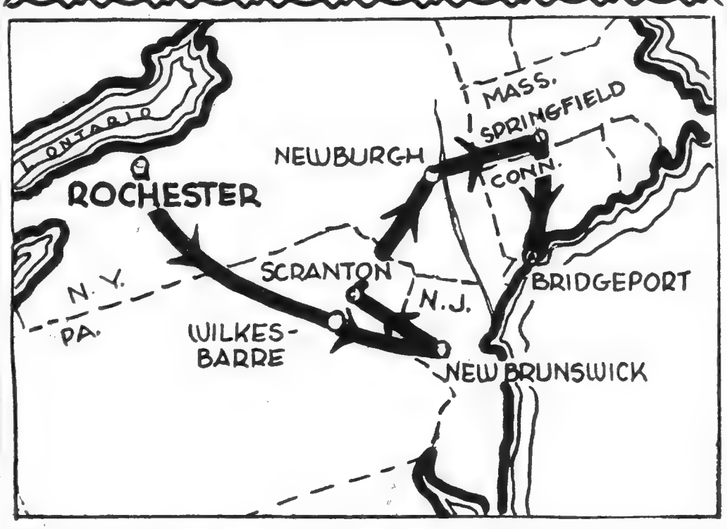
Breaking a 60-year tradition of orchestra and his own tradition during 17 years he has conducted it, Dr. Serge Koussevitzky permitted the two accompanying photographs of himself and famous Boston Symphony orchestra at an especially arranged concert for news photographers. At left, he indicates the first down beat—for the music to begin softly. At right, he gives "attack forte" with his baton and indicates volume of tone with his left hand.

The special concert ends on a humorous note. Instead of following his usual custom of bowing and quickly walking from the stage, Dr. Koussevitzky suddenly wheels around, and to the astonishment of orchestra and audience, sits down with a bow on the podium.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 9 - 1940

City Swaps Orchestras

Boston Musicians Arrive



Members of the Rochester Philharmonic Orchestra took off today for a tour on which they will give concerts in the cities indicated on this map.

• • •

SERGE KOUSSEVITZKY

Just as the Rochester musicians were piling onto a train at the Lehigh Valley Station, Conductor Koussevitzky and members of his famed Boston Symphony Orchestra were piling out of a train at the New York Central Station.

Rochester Players Depart on 5-Day Concert Tour

IN A MASS musical exchange today, Rochester proudly sent its own 90-piece Philharmonic Orchestra on tour and welcomed the Boston Symphony Orchestra of more than 100 musicians.

At almost the same time the Rochester players were boarding a Lehigh Valley Railroad train for a five-day tour starting tonight at Wilkes-Barre, Pa., the Boston aggregation piled off its New York Central special train for its annual concert tonight in the Eastman Theater.

That music is a medium without international boundaries was evidenced once more when the Boston musicians deployed from the train, chatting in a mixture of languages in which German, French and Italian, and English flavored with a variety of accents could be heard.

Maestro Reveals Patience

One of the last to alight was Dr. Serge Koussevitsky, famed leader of the Boston orchestra, generally acclaimed as the world's greatest symphonic ensemble. He was the last word in correct dress, from his stylish Homburg hat, fur-collared greatcoat and impeccably Ascot-knotted scarf to his freshly-shined shoes.

He posed patiently for photographers, and paused to say a kind word for Rochester and its cordial concert-goers, who always, he said, have shown high appreciation of good music. He estimated that this was his 17th visit here with the Boston Symphony. Last June, he was awarded an honorary degree by the University of Rochester.

Audiences Gain in Knowledge

"American audiences have gained remarkably in their liking for and understanding of the best in music," he said. "They realize now that good music satisfies a deep need; it increases their feeling of happiness when times are good, and it consoles them in the stress of troubles such as we are having nowadays."

The Rochester Philharmonic will play tomorrow at New Brunswick, N. J.; Wednesday in Scranton, Pa.; Thursday in Newburgh, N. Y.; Friday in Springfield, Mass.; and Saturday in Bridgeport, Conn. Jose Iturbi, its conductor, will join the orchestra in Wilkes-Barre, to conduct the nightly concerts, and Guy Fraser Harrison will lead the Civic Orchestra in matinee concerts for children in New Brunswick and Newburgh.

This Clipping From
PITTSBURGH, PA.
PRESS
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Boston Symphony Scores Brilliant Triumph in Concerts at the Mosque

By RALPH LEWANDO
Press Music Critic

The quintessence of interpretative conducting and orchestral response was revealed marvelously by the performances of Dr. Serge Koussevitzky and the Boston Symphony Orchestra at Syria Mosque last Saturday night and yesterday afternoon.

Mr. Lewando

Each occasion attracted a capacity audience that was stirred deeply by the superb playing of distinguished music. Following the final number of each event protracted demonstrations of enthusiasm surpassed any similar expression of approbation here in many moons.

We are indebted to Dr. Koussevitzky for presenting two fine lists of works, one that included Haydn's 88th symphony in G, Beethoven's 3rd Lenore overture, and the 5th Shostakovitch symphony; the other comprising Samuel Barber's overture, "The School for Scandal," Debussy's Clouds and Festivals, Stravinsky's Capriccio for orchestra and piano, with Jesus Maria Sanroma as soloist, and Brahms' 2nd symphony.

With his usual consummate mastery, Dr. Koussevitzky communicated through the orchestra the intense, vivid and vibrant qualities of Beethoven's overture. As often as we have listened to performances of this work no presentation seemed as impelling in expression as that given articulation by this inspired leader and his musicians. The grandeur of this overture took on a new aspect of tonal beauty and dramatic fervor. Playing, more vital than was accorded the piece, does not seem possible.

* * *

Heard here for the first time, the Shostakovitch symphony—a work by the 34-year-old Russian composer who is a forefront personality in modern composition proves its right to an important place in orchestral repertory. The score is virile, commanding, highly individual and original and is the offshoot of a throbbing talent who knows what to say and how to say it.

This music, without a program—or without need of one—is music of the present that seems likely to be embraced wholeheartedly by an understanding posterity. Dr. Koussevitzky and the orchestra gave to the playing of this work skill and ardor that evoked an ovation seldom achieved in presentation of so modern a composition; an indication of its forthrightness and quality as well as a tribute to the manner of performance.

Aside from grandiloquent expression accorded the Debussy and Brahms numbers on the matinee list, the attention was riveted on the novelties of the occasion—the excellent music incorporated in both the Samuel Barber overture and Stravinsky Capriccio. America may well be proud of a composer of Barber's attainments. His musical thought is logical, his procedure artistic, his efforts genuine, and his powers point to unlimited possibilities. His overture was received with acclaim.

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The Stravinsky work, very complex and very demanding for all concerned, is writing that may only be properly presented by a virtuoso group such as that under Dr. Koussevitzky's command in collaboration with a master pianist like Mr. Sanroma. Needless to state the articulation of this work was achieved with finesse and brilliance by the orchestra with Mr. Sanroma's phenomenal ability adding further scintillance to the performance. Soloist, orchestra and leader shared the approbation bestowed by the audience.

This Clipping From
MIAMI, FLA.
NEWS
DEC 15 1940

50

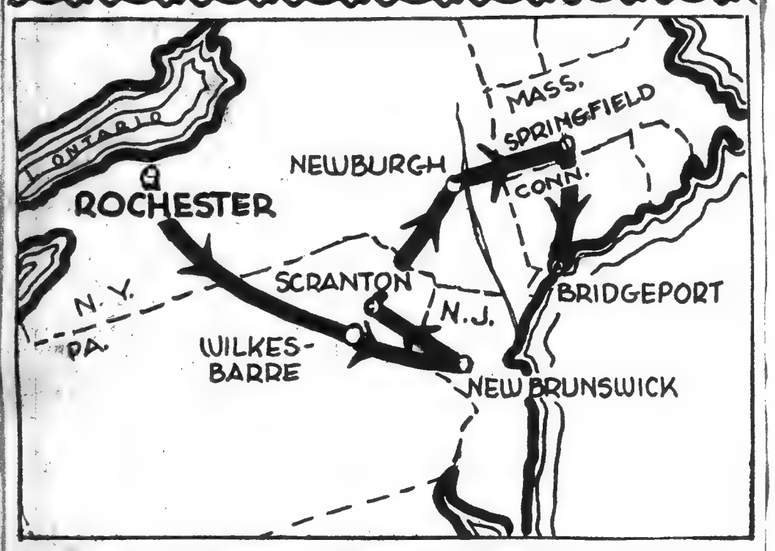
FAMED LEADER BREAKS TRADITION

Breaking a 60-year tradition of orchestra and his own tradition during 17 years he has conducted it, Dr. Serge Koussevitsky permitted the two accompanying photographs of himself and famous Boston Symphony orchestra at an especially arranged concert for news photographers. At left, he indicates the first down beat—for the music to begin softly. At right, he gives "attack forte" with his baton and indicates volume of tone with his left hand.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 9 - 1940

City Swaps Orchestras

Boston Musicians Arrive



Members of the Rochester Philharmonic Orchestra took off today for a tour on which they will give concerts in the cities indicated on this map.

SERGE KOUSSEVITZKY

Just as the Rochester musicians were piling onto a train at the Lehigh Valley Station, Conductor Koussevitzky and members of his famed Boston Symphony Orchestra were piling out of a train at the New York Central Station.

Rochester Players Depart on 5-Day Concert Tour

IN A MASS musical exchange today, Rochester proudly sent its own 90-piece Philharmonic Orchestra on tour and welcomed the Boston Symphony Orchestra of more than 100 musicians.

At almost the same time the Rochester players were boarding a Lehigh Valley Railroad train for a five-day tour starting tonight at Wilkes-Barre, Pa., the Boston aggregation piled off its New York Central special train for its annual concert tonight in the Eastman Theater.

That music is a medium without international boundaries was evidenced once more when the Boston musicians deployed from the train, chatting in a mixture of languages in which German, French and Italian, and English flavored with a variety of accents could be heard.

Maestro Reveals Patience

One of the last to alight was Dr. Serge Koussevitsky, famed leader of the Boston orchestra, generally acclaimed as the world's greatest symphonic ensemble. He was the last word in correct dress, from his stylish Homburg hat, fur-collared greatcoat and impeccably Ascot-knotted scarf to his freshly-shined shoes.

He posed patiently for photographers, and paused to say a kind word for Rochester and its cordial concert-goers, who always, he said, have shown high appreciation of good music. He estimated that this was his 17th visit here with the Boston Symphony. Last June, he was awarded an honorary degree by the University of Rochester.

Audiences Gain in Knowledge

"American audiences have gained remarkably in their liking for and understanding of the best in music," he said. "They realize now that good music satisfies a deep need; it increases their feeling of happiness when times are good, and it consoles them in the stress of troubles such as we are having nowadays."

The Rochester Philharmonic will play tomorrow at New Brunswick, N. J.; Wednesday in Scranton, Pa.; Thursday in Newburgh, N. Y.; Friday in Springfield, Mass.; and Saturday in Bridgeport, Conn. Jose Iturbi, its conductor, will join the orchestra in Wilkes-Barre, to conduct the nightly concerts, and Guy Fraser Harrison will lead the Civic Orchestra in matinee concerts for children in New Brunswick and Newburgh.

The special concert ends on a humorous note. Instead of following his usual custom of bowing and quickly walking from the stage, Dr. Koussevitzky suddenly wheels around, and to the astonishment of orchestra and audience, sits down with a bow on the podium.

This Clipping From
PITTSBURGH, PA.
PRESS
DEC 16 1940

Boston Symphony Scores Brilliant Triumph in Concerts at the Mosque

By RALPH LEWANDO
Press Music Critic

The quintessence of interpretative conducting and orchestral response was revealed marvelously by the performances of Dr. Serge Koussevitzky and the Boston Symphony Orchestra at Syria Mosque last Saturday night and yesterday afternoon.

Mr. Lewando

Each occasion attracted a capacity audience that was stirred deeply by the superb playing of distinguished music. Following the final number of each event protracted demonstrations of enthusiasm surpassed any similar expression of approbation here in many moons.

We are indebted to Dr. Koussevitzky for presenting two fine lists of works, one that included Haydn's 88th symphony in G, Beethoven's 3rd Lenore overture, and the 5th Shostakovitch symphony; the other comprising Samuel Barber's overture, "The School for Scandal," Debussy's Clouds and Festivals, Stravinsky's Capriccio for orchestra and piano, with Jesus Maria Sanroma as soloist, and Brahms 2nd symphony.

With his usual consummate mastery, Dr. Koussevitzky communicated through the orchestra the intense, vivid and vibrant qualities of Beethoven's overture. As often as we have listened to performances of this work no presentation seemed as impelling in expression as that given articulation by this inspired leader and his musicians. The grandeur of this overture took on a new aspect of tonal beauty and dramatic fervor. Playing, more vital than was accorded the piece, does not seem possible.

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The Fifth Symphony of Shostakovich is one of, if not the outstanding, compositions of this generation. Of that there can be little doubt. Listeners will perhaps point out some banalities in the score, the tongue-in-cheek scherzo perhaps, or the very few clangorous dissonances. But they cannot deny that the work has a compelling virtuosity, that it has form and rhythm and substance, in short, that it "sounds." We like to feel that the scherzo, the most ingratiating movement, is an exciting bit of satire, a gay and witty folk dance tossed from solo violin to woodwinds and then to full orchestra. The slow movement, perhaps a little tenuous, is a brooding poetic largo, but the conclusion, with its brass-band marching effect, is sheer splendor. We are all indebted to Dr. Koussevitzky for playing the music for us, and for his performance with its miraculous crescendos and its split-second attacks.

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BUFFALO, N.Y.
NEWS
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IT IS a question who is deriving the greater pleasure from Kleinhans Music Hall—Buffalo audiences, who, remembering drab Elmwood Music Hall, murmur rapturously as they sink into soft seats and gaze at soothing surroundings; or the distinguished artists, who are brought here.

One of the most spectacular of the converts to the Kleinhans project is Dr. Serge Koussevitzky. As the conductor slowly made his way to the podium, he craned his neck until he had taken in a complete panoramic view of the scene. Sensing what was transpiring, the audience applauded and the inspired Koussevitzky replied with: "You have here a most beautiful music hall—a magnificent temple of music."

It was not the conductor's first tribute to the hall, nor his last. Testing the hall's acoustics during the afternoon, the Russian-born musical genius sat on the last row of the balcony while a harpist played his softest tones. The notes reached Koussevitzky clear as a bell.

"UNBELIEVABLY marvelous," he breathed. Following the concert, he again voiced his praise to Mrs. Fred D. Corey, hall director, and to Eliel Saarinen, consultant architect, who designed the hall along with the Buffalo architects, F. J. and W. A. Kidd.

The bouquets which Dr. Koussevitzky tossed to the new music hall are unique only in that he expressed his delight before the audience. Artists appearing before him this season have been equally awed. Curiously, each artist has singled out differing aspects of the hall to praise.

Here are some of the comments as recalled by Mrs. Zorah B. Berry, under whose auspices many of the artists appeared, and Mrs. Corey:

MARIAN ANDERSON: "I have never seen a hall with such beautiful lighting."

EW YORK TIMES, SATURDAY, DECEMBER 21, 1940.

[From Final Edition of Yesterday's Times.]

MITROPOULOS WINS CONCERT OVATION

Conductor at First Appearance With the Philharmonic Stirs Repeated Cheering

WITHOUT BATON OR SCORE

Strauss 'Domestica' Seen as Climax of the Evening—Two Beethoven Works Played

By OLIN DOWNES

Hopes, long famished, of a conductor of commanding qualities to direct the Philharmonic-Symphony Orchestra of New York were gratified last night when Dimitri Mitropoulos appeared for the first time in a public concert in this city as guest conductor of that body in Carnegie Hall.

Conducting without score and without baton, with a strange, eccentric technique all his own, Mr. Mitropoulos quickly proved his energy and fire as a leader and his remarkable control of the players. He did as he pleased with the orchestra. The orchestra, after a first half week of rehearsals, obeyed him implicitly, and sounded like an entirely different body than the one we have been listening to in late months. This is not said in malice, but as plain fact.

The question of Mr. Mitropoulos as an interpreter is an interesting one to be taken up in a moment. But he conducts with amazing virtuosity. His tonsured head, his often athletic use of his arms, the hands that so flexibly and surely mold the orchestral tone and expose every melody in the complicated orchestral web, say, of a Richard Strauss's "Sinfonia Domestica," make a curious and arresting individuality on the platform.

Scale of Sonorities Wide

There is no conductor just like him. His scale of sonorities is a very wide one, from a barely audible pianissimo to a fortissimo next to deafening. One likes it or one does not. The audience last night was overwhelmed. It was cheering the new conductor as the reviewers rushed for their editions from the hall.

This concert, also, showed us what had been largely forgotten, which is that the New York Philharmonic-Symphony is a magnificent orchestra. In certain positions it needs fresh blood; there is no question of that. It remains a resplendent symphonic body. It was in the fortunate position last night of an instrumental ensemble with a commander-in-chief who knew what he wanted and how to get it. So that the orchestra did not lead the conductor. The conductor led the orchestra, and there was pleasure in the adjusted relation. We now come to the question not of the playing but the interpretations.

The compositions of the evening were Beethoven's Second "Leonore" Overture and Fourth symphony and the Strauss "Domestica." The introduction of the overture, after the chords, repeated, which came of like the crack of a whip, gave opportunity for subtle nuance, of which the conductor fully availed himself. His pianissimi, perfectly adjusted, a superbly developed crescendo, and attention to the smallest detail of accent and color were immediately striking. The overture itself is not equal in its contents to the "Leonore No. 3, but No. 2 seems to be one of Mr. Mitropoulos's favorite warhorses, which he rides with special confidence and skill.

The main body of the overture has one sweepingly dramatic passage which is not in No. 3—the pages which immediately precede the first trumpet-call. These were published with savage power. There was plenty of excitement. There were exaggerated pauses between chords, special swellings and diminishings of tone, not required by the score, and everything was italicized.

It is to be seen whether this was an accidental characteristic of the occasion or whether it will remain one of Mr. Mitropoulos's attributes.

RACHMANINOFF: "These are the cleanest dressing rooms I've ever been in. The resonant qualities of the hall's acoustics are marvelous."

JEANETTE MacDONALD: "This is the loveliest hall I've ever sung in."

JAMES MELTON: "Unquestionably the finest music hall there is."

RISE STEVENS: "It's perfect."

ALEC TEMPLETON: "The sound is so alive."

PAUL ROBESON: "This is a hall with a soul."

Mrs. Corey says she is asking these artists for written expressions of their opinions, which will be bound in a scrapbook for use on the hall's first anniversary program next Oct. 12.

MITROPOULOS GIVES MAHLER SYMPHONY

Work by Verrall Heard in Carnegie.

By IRVING KOLODIN.

There were all manner of unusual happenings at last night's Philharmonic-Symphony concert in Carnegie Hall. A double base played a lyric solo in a symphony, in which the second and third movements were separated by a fifteen-minute intermission. Then, when the orchestra had the chance to pay its parting respects to Dimitri Mitropoulos, some of the string players boldly abandoned the evasive etiquette of bow-tapping, actually applauding manually, as if they had enjoyed playing. One cannot remember which is the greater rarity.

The uncommon symphony which occasioned these arresting occurrences was, of course, the first of Mahler, which promises to become as much a sensation of the conductor's leaving as the Strauss "Domestica" was of his coming. There have been fine performances of Mahler here in the past, but it is doubtful that any combined so eloquent a feeling for the composer's idiom with so great a capacity for making the orchestra articulate. Here the frustrations in the writing were not blemishes of the score, but inherent elements of its personality, all-too-human accentuations of its intensity and pathos.

Mr. Mitropoulos's plan of presentation was not as wide a variation of the composer's purpose as it might seem, for Mahler specified at least five minutes' pause before the slow movement. Certainly the more Schubertian-than-Schubert slow movement, with its musing tragedy and uneasy irony, gained by the freshness of the listener's attention after the pause. This is an altogether individual creation, as much a revelation of the composer's tortured self-doubts as the over-insistent, fustian peroration in the finale. Mr. Mitropoulos conducted as one delivering a revelation from on high, and the orchestra played with stunning virtuosity, earning full title to the prolonged applause that followed.

Actually the evening was a dazzling one throughout, beginning with the conductor's own transcription of Bach's G minor fantasy and fugue, in which the orchestra became a gigantic organ. One was not certain at all times whether Mr. Mitropoulos was conducting Bach or "The Battle of Prague," but it was assuredly arousing. Between these two massive creations, the "Concert Piece for Strings and Horn" of John Verrall, of Britt (Iowa) London, Budapest and St. Paul was definitely dwarfed, but it was plainly an event more important to the composer than to the audience. It established his ability to write sonorously for strings and with sufficient harmonic personality to file his name, mentally, for future attention. However, the evening belonged to Mahler and Mitropoulos.

DEC 18 1940

Youth Concert

Dec 19-40

Two names figured on the program of the third of the Youth Concerts of the Boston Symphony Orchestra, which Wheeler Beckett directed at Symphony Hall yesterday afternoon, the first name ending in "kowsky," and the second coming to a stop with "sakow."

Whatever else there may be about the men who carry names having a "w" pronounced like "f" that puts them in the same category, nobody will deny that the first one's little set of pieces designated "Nutcracker" Suite and the second's big collection called "Schéhérazade" bear a close resemblance to each other. The sound of Tchaikovsky's group of dances and the sound of Rimsky-Korsakoff's four tone poems fall on the ear with such like effect as to demand explanation. How did the two composers happen to agree so well on what would be catchy ting-tang to young folks long after their own day?

Perhaps they went to school together, and learned to do things the same way. Some of yesterday's listeners must have asked themselves about that. At any rate, answer of a sort is at hand both in the musical dictionaries and in Mr. Beckett's program notes. Tchaikovsky studied music at the St. Petersburg Conservatory and taught at the Moscow Conservatory. He composed the "Nutcracker" a little less than 50 years ago. Rimsky-Korsakoff taught at the St. Petersburg Conservatory and composed "Schéhérazade" a little more than 50 years ago.

Russians they were, indeed, and contemporaries; but which one wants first place in our estimation, and which second?

Perhaps it will be as well for the present to allow them equal honors and let the next 50 years determine their relative rank. For even now they are rather modern. It wants about a whole century for composers to find their rating. On the showing of the two works in question, Rimsky-Korsakoff might easily be put ahead of Tchaikovsky. But Tchaikovsky wrote in large as well as small forms. Hear one of his symphonies, and his rival may have to retire a long way behind. For fair generalization, though, it may without much dispute be put down that Tchaikovsky excells at invention; and Rimsky-Korsakoff, at elaboration.

W. P. T.

ter in Norfolk, Va., Miss Maynor said that she believed that nothing was worth while unless it came by hard work.

Miracle of Voice—"Unknown" Sings at National Fete

By the United Press.

NEW YORK, Dec. 17.—A year and a half ago an almost unknown young Negro soprano sang at the Berkshire music festival.

"A miracle, a miracle!" Serge Koussevitzky, conductor of the Boston symphony, shouted as she finished her number. "The world must hear her sing."

Today 29-year-old Dorothy Maynor left for Washington to sing tomorrow night at the Library of Congress at the celebration of the 75th anniversary of the freeing of the slaves—and she still can't quite believe that this wonderful thing has happened to her.

She's filled with gratitude," at the invitation, she said, remembering that the last time she sang in Washington she was "just a high school girl in my best white dress," appearing with the Hampton Institute choir.

But I wasn't any more worried about that performance than I am about this one," she added.

"I'm still just a student," she continued in her soft, gentle voice. "I'm full of humble gratitude that I should be asked to sing by the government. This Negro festival of music is a great thing to me."

Miss Maynor, who first studied to be a sewing teacher, said that although when she was young she was always singing, she never dreamed she'd be a concert singer. She still practices from 10 to 12 hours a day. And wants to be as great a singer as Marian Anderson and Paul Robeson, not realizing she already is considered almost their equal.

Away from the piano, her greatest delight is table tennis.

"I don't like vacations," she said. "I tried to go away last summer for a week to just loaf. I lasted three days."

Daughter of a Negro minis-

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The New Y
[From Final Edition of Yesterday's Times.]

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Youth Concert

C&M Dec 19-40

Two names figured on the program of the third of the Youth Concerts of the Boston Symphony Orchestra, which Wheeler Beckett directed at Symphony Hall yesterday afternoon, the first name ending in "kowsky," and the second coming to a stop with "sakow."

Whatever else there may be about the men who carry names having a "w" pronounced like "f" that puts them in the same category, nobody will deny that the first one's little set of pieces designated "Nutcracker" Suite and the second's big collection called "Schéhérazade" bear a close resemblance to each other. The sound of Tchaikovsky's group of dances and the sound of Rimsky-Korsakoff's four tone poems fall on the ear with such like effect as to demand explanation. How did the two composers happen to agree so well on what would be catchy ting-tang to young folks long after their own day?

Perhaps they went to school together, and learned to do things the same way. Some of yesterday's listeners must have asked themselves about that. At any rate, answer of a sort is at hand both in the musical dictionaries and in Mr. Beckett's program notes. Tchaikovsky studied music at the St. Petersburg Conservatory and taught at the Moscow Conservatory. He composed the "Nutcracker" a little less than 50 years ago. Rimsky-Korsakoff taught at the St. Petersburg Conservatory and composed "Schéhérazade" a little more than 50 years ago.

Russians they were, indeed, and contemporaries; but which one wants first place in our estimation, and which second?

Perhaps it will be as well for the present to allow them equal honors and let the next 50 years determine their relative rank. For even now they are rather modern. It wants about a whole century for composers to find their rating. On the showing of the two works in question, Rimsky-Korsakoff might easily be put ahead of Tchaikovsky. But Tchaikovsky wrote in large as well as small forms. Hear one of his symphonies, and his rival may have to retire a long way behind. For fair generalization, though, it may without much dispute be put down that Tchaikovsky excells at invention; and Rimsky-Korsakoff, at elaboration.

W. P. T.

MITROPOULOS GIVES MAHLER SYMPHONY

Work by Verrall Heard in Carnegie.

By IRVING KOLODIN.

There were all manner of unusual happenings at last night's Philharmonic-Symphony concert in Carnegie Hall. A double base played a lyric solo in a symphony, in which the second and third movements were separated by a fifteen-minute intermission. Then, when the orchestra had the chance to pay its parting respects to Dimitri Mitropoulos, some of the string players boldly abandoned the evasive etiquette of bow-tapping, actually applauding manually, as if they had enjoyed playing. One cannot remember which is the greater rarity.

The uncommon symphony which occasioned these arresting occurrences was, of course, the first of Mahler, which promises to become as much a sensation of the conductor's leaving as the Strauss "Domestica" was of his coming. There have been fine performances of Mahler here in the past, but it is doubtful that any combined so eloquent a feeling for the composer's idiom with so great a capacity for making the orchestra articulate. Here the frustrations in the writing were not blemishes of the score, but inherent elements of its personality, all-too-human accentuations of its intensity and pathos.

Mr. Mitropoulos's plan of presentation was not as wide a variation of the composer's purpose as it might seen, for Mahler specified at least five minutes' pause before the slow movement. Certainly the more Schubertian-than-Schubert slow movement, with its musing tragedy and uneasy irony, gained by the freshness of the listener's attention after the pause. This is an altogether individual creation, as much a revelation of the composer's tortured self-doubts as the over-insistent, fustian peroration in the finale. Mr. Mitropoulos conducted as one delivering a revelation from on high, and the orchestra played with stunning virtuosity, earning full title to the prolonged applause that followed.

Actually the evening was a dazzling one throughout, beginning with the conductor's own transcription of Bach's G minor fantasy and fugue, in which the orchestra became a gigantic organ. One was not certain at all times whether Mr. Mitropoulos was conducting Bach or "The Battle of Prague," but it was assuredly arousing. Between these two massive creations, the "Concert Piece for Strings and Horn" of John Verrall, of Britt (Iowa) London, Budapest and St. Paul was definitely dwarfed, but it was plainly an event more important to the composer than to the audience. It established his ability to write sonorously for strings and with sufficient harmonic personality to file his name, mentally, for future attention. However, the evening belonged to Mahler and Mitropoulos.

ter in Norfolk, Va., Miss Maynor said that she believed that nothing was worth while unless it came by hard work.

National Fete

worried about that performance than I am about this one," she added.

"I'm still just a student," she continued in her soft, gentle voice. "I'm full of humble gratitude that I should be asked to sing by the government. This Negro festival of music is a great thing to me."

Miss Maynor, who first studied to be a sewing teacher, said that although when she was young she was always singing, she neved dreamed she'd be a concert singer. She still practices from 10 to 12 hours a day. And wants to be as great a singer as Marian Anderson and Paul Robeson, not realizing she already is considered almost their equal.

Away from the piano, her greatest delight is table tennis.

"I don't like vacations," she said. "I tried to go away last summer for a week to just loaf. I lasted three days."

Daughter of a Negro minis-

Miracle of Voice--"Unknown" Sings at N

DEC 18 1940

By the United Press.

NEW YORK, Dec. 17.—A year and a half ago an almost unknown young Negro soprano sang at the Berkshire music festival.

"A miracle, a miracle!" Serge Koussevitzky, conductor of the Boston symphony, shouted as she finished her number. "The world must hear her sing."

Today 28-year-old Dorothy Maynor left for Washington to sing tomorrow night at the Library of Congress at the celebration of the 75th anniversary of the freeing of the slaves—and she still can't quite believe that this wonderful thing has happened to her.

She's filled with the invitation, she said, remembering that the last time she sang in Washington she was "just a high school girl in my best white dress," appearing with the Howard Institute choir.

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This Clipping From
PITTSBURGH, PA.
POST-GAZETTE
DEC 16 1940

Boston Symphony Orchestra Plays Inspiring Concerts

Koussevitzky Dynamic in Leadership of Musicians Who Thrill Audiences

By Donald Steinfirst

Two performances of symphonic music one so superb in every detail that it defies mere criticism and the other almost as perfect were provided over the week-end at Syria Mosque by the magnificent Boston Symphony Orchestra under its dynamic leader Serge Koussevitzky. The Boston Symphony Orchestra has been appearing in Pittsburgh for many years and has given many memorable concerts, but it seemed to at least one member of the audience, that the performance on Saturday night will be remembered as the most vivid and inspiring concert given by a symphonic organization in Pittsburgh in this observer's life-time of concert-going.

Perhaps because the orchestra was concluding a short and, as usual, highly successful tour, winning fresh laurels and deafening ovations everywhere; perhaps because Dr. Koussevitzky was in just the right mood or the orchestra more alert than usual—whatever the reason, the Boston Symphony Orchestra, although there was never any doubt of it, established itself anew as the outstanding musical creation of our time. In both these concerts, the strings glowed and shone like some fine polished crystal, the brass section was powerful and mellow as the music made its various demands and the woodwinds—the fabulous Boston woodwinds—sang their plaintive songs unendingly with never a false entry, a misplaced tone nor a brash phrasing to mar the unity of the whole ensemble. Over all stood the colossal figure of Serge Koussevitzky, a master conductor of the music he chose to interpret, whose every motion indicated a wish, to which his men responded accurately and instantaneously.

Saturday night, for the sake of chronology, no doubt to show the development of the symphony from Haydn to the ultra modern Russian Shostakovich, the conductor opened with the G Major Symphony of Haydn, No. 88 in the B. & H. catalogue, followed with the Leonore Overture No. 3 of Beethoven and concluded with Pittsburgh's first hearing of Dmitri Shostkovich Fifth Symphony. Everything in this program cries out for comment and commendation, but perhaps most of all, the electrifying playing of the Beethoven overture. Dr. Koussevitsky is including the Leonore No. 3 on his programs this season after several years when the work was absent. He has restudied the music which has received so many performances at the hands of other less gifted conductors and the result was apparent Saturday night. This observer has heard the work possibly 50 times, yet as Dr. Koussevitsky unfolded the music, it seemed to breathe freshness and reveal hidden voices, hitherto unheard. It was an Olympian conception and for once, the off-stage dramatic trumpet call really heralded freedom for a lost soul and was not just a cheap effect. This same intensity pervaded the whole performance.

The crystalline performance of the Haydn Symphony, too, must be set down as a triumph for orchestra and conductor alike. This is music for aristocrats, ornate, polished and refined, and as such, Dr. Koussevitzky played it. One looks back on the happy simplicity of the Largo with the strings singing the unbroken melody, or on the lilting, swinging Menuetto or on the fast-rushing Finale, on all this, only to stand in amazement before such masterly playing.

The Fifth Symphony of Shostakovich is one of, if not the outstanding compositions of this generation. Of that there can be little doubt. Listeners will perhaps point out some banalities in the score, the tongue-in-cheek scherzo perhaps, or the very few clangorous dissonances. But they cannot deny that the work has a compelling virtuosity, that it has form and rhythm and substance, in short, that it "sounds." We like to feel that the scherzo, the most ingratiating movement, is an exciting bit of satire, a gay and witty folk dance tossed from solo violin to woodwinds and then to full orchestra. The slow movement, perhaps a little tenuous, is a brooding poetic largo, but the conclusion, with its brass-band marching effect, is sheer splendor. We are all indebted to Dr. Koussevitzky for playing the music for us, and for his performance with its miraculous crescendos and its split-second attacks.

We doubt though that immortality will come to the other modern Russian work offered yesterday. Stravinsky's Capriccio for Orchestra with piano solo by Jesus Maria Sanroma, the official pianist of the Boston Symphony Orchestra. It is typical Stravinsky of the period of 10 years ago, brilliant if not too solidly constructed and time only will tell whether or not there is more glitter than gold in the work. Often witty, sophisticated and peppery music, it is scored for string quartet and reduced strings, winds and percussion, and, of course, Mr. Sanroma's tangy piano part which he dashed off like so much Ravel which in fact it often imitates, rather than the Weber the composer tried to follow.

Samuel Barber's Overture "The School For Scandal," the only American work presented during the two-day stay, was rather pale in comparison with the other contemporary music and the other two works comprising yesterday's list were the two Nocturnes, Nuages and Fetes of Debussy and Brahms' D Major Symphony.

Both of these works, Koussevitzky has given us previously. The Brahms Symphony was played with dignity and commanding breadth. A little more virile than we have been accustomed to hearing it and a little less sentimentalized perhaps but still beautifully proportioned. The Debussy Nocturnes, as always were the Bostonians at their highest level, Nuages, evanescent and fleecy with every sombre shade in the color scale and fetes, fiery and vital to the last note.

There were tremendous ovations for Sanroma and for Dr. Koussevitzky and of course for the men of the orchestra.

This Clipping From
BUFFALO, N.Y.
NEWS
DEC 21 1940

Praise Heaped On Music Hall

IT IS a question who is deriving the greater pleasure from Kleinhans Music Hall—Buffalo audiences, who, remembering drab Elmwood Music Hall, murmur rapturously as they sink into soft seats and gaze at soothing surroundings; or the distinguished artists, who are brought here.

One of the most spectacular of the converts to the Kleinhans project is Dr. Serge Koussevitzky. As the conductor slowly made his way to the podium, he craned his neck until he had taken in a complete panoramic view of the scene. Sensing what was transpiring, the audience applauded and the inspired Koussevitzky replied with: "You have here a most beautiful music hall—a magnificent temple of music."

It was not the conductor's first tribute to the hall, nor his last. Testing the hall's acoustics during the afternoon, the Russian-born musical genius sat on the last row of the balcony while a harpist played his softest tones. The notes reached Koussevitzky clear as a bell.

"UNBELIEVABLY marvelous," he breathed. Following the concert, he again voiced his praise to Mrs. Fred D. Corey, hall director, and to Eliel Saarinen, consultant architect, who designed the hall along with the Buffalo architects, F. J. and W. A. Kidd.

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It is to be seen whether this was an accidental characteristic of the occasion or whether it will remain one of Mr. Mitropoulos's attributes. With the symphony, which, in many respects, was remarkably played. But it is simple music. A mysterious beauty which inhabits, among other places, the slow movement was in part vanished. Where had it gone? Was it a tempo rather fast? Was it a serenity which must be profound, and cannot be forced from instruments? This Fourth symphony, not ostentatiously bucolic, could nevertheless also have been called by Beethoven his "pastoral." It was songful, animated, climactic—too much so—gay without innocence, and the repetitions became self-conscious. Whitman desired to what he terms the insouciance of the animals—we paraphrase, obviously. This principle might well be applied to the interpretation of the Fourth symphony, which is not a drama.

High Point of Evening

The most remarkable accomplishment of the evening was the overwhelming performance of the "Domestica." This is an irritatingly good piece, irritating because of the magniloquence, verbosity and bad taste with which so much of it is written. At the same time, the counterpoint and the fat themes in their various combinations offer engrossing musical developments. These combinations were exposed by the conductor with a skill, mastery and lyrical fervor that held the audience spellbound—or else exhausted—for a good forty minutes of music. How a conductor could so clearly reveal every note of melodic importance in the overladen counterpoint and orchestra was simply astounding. And when the orchestra hymned rapturously the love music of this highly publicized transcript of the domestic life of the Strauss household it was with an eloquence irresistible.

On the other hand, with so much intertwined counterpoint, and every strand of it made so clear, the ear's attention was sometimes distracted by multiplicity of detail from main melodic ideas. It was not always so. There were particular places where the line of the musical thought, as a phrase passed from group to group of instruments in the melee, was wonderfully connected. But excess of detail was a tendency in the very places where the detail was not of exceptional importance—for there is a lot of filling in, in this grandiose structure; a lot of notes gratuitously compiled, which could be shoveled out, and the piece the better for it.

And then there was the fact of climaxes too much and too many. After a time they were no longer news. Or perhaps we are too effete with our Strauss! It is clear that Mr. Mitropoulos is a conductor of no ordinary calibre. He gave the Thursday night Philharmonic-Symphony audience more sensations to the square minute than it had experienced in months preceding. He is a question mark, and an arresting one. It is yet to be seen what his common denominator is, aside from the tension of a first appearance. He will be watched and discussed by concertgoers vehemently, and possibly with trepidation by his rivals!

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CINCINNATI, O.
POST
DEC 18 1940

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W. P. T.

Darius Milhaud

Back for a Longer Visit This Time, He Is Saddened But Not Crushed by the War

By EDWARD DOWNES

HE had arrived in the morning from California by air, in time for Koussevitzky's rehearsal with the Boston Symphony, and now we sat in a lobby of the Copley-Plaza talking of the changes in our respective countries since our last hurried greeting exchanged eight long years ago during an intermission in some Paris concert hall. Roosevelt had just won his first election; Adolf Hitler had just been made harmless by admitting him as a figurehead to a coalition cabinet.—Eight years like eight decades! Milhaud had waxed eloquent then over the magnificent artistry with which the Berlin Staatsoper mounted his "Christophe Colombe." Today he spoke of the brilliance with which his "Medee" was produced by the Paris Opera, even while mechanized Nazi columns were racing to extinguish the lights of the "Ville Lumiere."

Horrified as he is at the fate of the country he so greatly loves, you have the impression that Darius Milhaud can take even this in his stride. His is a resiliant and adaptable spirit. And things have broken well for him, even in the midst of catastrophe.

His present engagement with the Boston Symphony had been arranged before the German invasion of France. Hence an American visa was granted swiftly and with a minimum of red tape. As he and his wife fled before the Germans in their car, gasoline gave out, and they were forced to cross into Spain at the eastern end of the Pyrenees. Thus they missed the perilous crowding and delays at Biarritz and Hendaye. The Portuguese, who are a princely people, says Mr. Milhaud, received him hospitably and the government even arranged for him to give a radio broadcast—"which was a tactful way to providing us with funds."

It was while waiting in Lisbon that Mr. Milhaud received the invitation of Mills College to come to California and teach advanced composition. When he docked in New York, the Ballet Theater was producing his "Creation du Monde," written many years before, for the Swedish Ballet. He was greeted enthusiastically by the directors and asked to write a new ballet for them!

"Of course I accepted, for you know, I adore the theater. Even the smell of the wings and the foot-lights sets my imagination going."

That ballet is to be produced next month. Entitled "The Man from Median," it will have choreography by Eugene Loring and sets by de Molas.

A Haven

Mr. Milhaud comes direct from Mills College, where he has two days of lessons and classes a week, and the rest of the time to himself for composition. Himself a Provencal, he finds the countryside and the weather of California almost home-like. He is frankly astonished at the amount of talent and the abundance of technical equipment among his young American pupils, and the musical potentialities of this country seem to him unlimited.

His face lighted up as he spoke of the Boston Symphony. He had not heard it in 14 years and that morning at rehearsal, it has been again, "eblouissant."

Of his "Fantaisie Pastorale," which will have been played by the time these lines appear, Milhaud says it is actually the last of a series of artistic etudes in which he has tried to work out the problem of balance between piano and the orchestra. His "Suite Provencal" is based on themes of the eighteenth century opera composer, Campra, who was born, like Milhaud, at Aix-en-Provence, on Provencal themes and original themes in imitation of the Provencal style. It has been produced at the theater Orange as "Moyen Age Fleurie" at the Paris Opera and again at Orange as incidental music for a play of Lafontaine.

War has influenced the career of Milhaud before. It was World War I which interrupted the studies of the then 21-year-old musical student in Paris. He became an attache at the French legation in Rio de Janeiro where he met post-diplomat Paul Claudel, who subsequently supplied the texts for many of Milhaud's outstanding dramatic works.

Returning to Paris he joined with the now dissolved and partly forgotten group of composers, "The Six" who were most strongly influenced by Jean Cocteau and Eric Satie.

Milhaud and Milhaud

One day flippant and vulgar, the next sensitive and poetical, by turns emotional, intellectual, classical, romantic, cynical, naive, Milhaud has exploited jazz effects, written "pure" music (string quartets and sonatas), and set to music a florist's catalogue (for voice and orchestra). Some critics have found in his music strong evidence of his Jewish extraction, others find his religious works such as "L'annonce fait a Marie," to be the essence of Catholicism. Where the real Milhaud lies we do not yet know, but perhaps his concerts in this city will help clarify the question.

Drama Within a Drama

Of "Medee" Milhaud writes in the current issue of "Modern Music": "For some years I had wanted to portray a jealous woman on the grand scale of Phedre or Hermione. My wife, Madeleine Milhaud, suggested the idea of Medea. She studied the Medeas of Seneca, Euripedes and Corneille and then prepared

Milhaud Exhibit

The Music Department of the Boston Public Library has on exhibit a virtually complete collection of the works of Carius Milhaud.

With the exception of the works to be played this week, which have not yet been published, Milhaud's compositions—from his early pieces published in 1914 to his latest works—are here gathered, together with biographical and critical notes and commentaries. These comprise newspaper clippings, articles from periodicals as well as program notes. Most of the orchestra scores may be used only in the music department.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
DEC 23 1940

Milhaud in Boston

Darius Milhaud, probably the best known of the "Group des Six" which enlivened the musical life of Paris in 1920, appeared as guest conductor last week in Symphony Hall when the Boston Symphony Orchestra played three of his compositions, "Le Cortege Funebre" and "La Suite Provencal" were heard for the first time in Boston and "La Fantasie Pastorale," for piano and orchestra, was played for the first time in the United States.

As a conductor, Milhaud is convincing; as a composer he is modern a subtly arresting fashion. Uncompromisingly French, he combines the grace of Debussy with the precision of Ravel and says a little more in his own way. Short phrases, put together with great economy of instrumentation, move along rhythmically with vigor. When he writes in a delicate manner, the effect is completely charming.

"Le Cortege Funebre" was written last May at Aix-au-Provence and is Milhaud's expression of the feelings experienced by France at that time. It is sombre.

"La Fantasie Pastorale," played by Stell Anderson, pianist, is as fresh and delightful as the countryside of Provence. The piano and reed instruments predominate.

La Suite Provencal is jolly and light-hearted. It is a series of folk dances and in its quaint simplicity it suggests a ballet which could be danced by the peasants from Quimper china, if ever they should come to life. Milhaud has an enduring quality about his writing and we shall be glad when we may hear something else he has written.

R. T.

DECEMBER 21, 1940

Milhaud With the Symphony

The Arts in Boston

Darius Milhaud, once of the French "Six," now a refugee teacher in California, was welcomed yesterday afternoon as guest of the Boston Symphony Orchestra. The first part of the ninth program of the Friday afternoon-Saturday evening series was given over to compositions by the distinguished visitor: "Le Cortège Funèbre," the Fantaisie Pastorale for piano and orchestra, and the Suite Provençale. The Fantaisie was played yesterday for the first time in the United States; the other two items for the first time in Boston. Stell Andersen was the soloist. M. Milhaud conducted all three of his works. This French program was completed by the "Fantastic" Symphony of Berlioz, with Dr. Koussevitzky for director.

Apart from the moving circumstances of M. Milhaud's return to the United States after an absence of 14 years, there is a good deal of musical interest in his reappearance. For he was one of the brightest flowers of the Parisian post-war school of musicians. Of the famous "Six," he and Honegger are the only ones whose names have remained clearly in memory. We associate them with the Diaghileff ballet, with the sophisticated 'twenties, with "Horace Victorieux," "Le Roi David," "Skating Rink." "Judith," with "La Création du Monde," "Le Train Bleu," "Le Pauvre Matelot," "Christophe Colomb." Those days, it seems, are gone forever; there is a nostalgic charm in recalling them.

The first number in M. Milhaud's list yesterday was a poignant reminder of the immediate reason for his presence in the United States. "Le Cortège Funèbre" was composed only last May, and was first performed on August 4 in a radio concert of the Columbia Broadcasting Company. It expresses, the composer says, "the feelings we all had in France at this terrible period." There can be no doubt of the sincerity of feeling in the work.

The Fantaisie is a lyrical piece in a single movement. A small orchestra accompanies the solo part. Miss Andersen, who was soloist at its first performance at the Salle Pleyel, Paris, in February, 1939, played yesterday with authority and fluency.

The Suite Provençale is a series of eight short movements based on popular tunes of the South of France, alternately lively and quiet. The composer has exercised considerable rhythmic ingenuity on them, but has apparently left them little altered in form.

M. Milhaud proved himself to be a conductor who was able to obtain the results he wanted with a minimum of gesture and without fuss. He was cordially received, and was recalled several times to the platform at the close of his half of the program.

L. A. S.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
DEC 27 1940

Darius Milhaud, Whose Music Starts Battles, Returns to New York After 13 Years

French Composer To Hear Own Works Presented Tonight

By ELLIOTT ARNOLD,
World-Telegram Staff Writer.

World-Telegram Photo by Aumuller.

Darius Milhaud shows with his fingers how large a part music plays in movies—just that little bit.

Darius Milhaud, who once was cursed with the description "enfant terrible" but who since has composed music so good that all except a few of his enemies have forgotten that description, sat in his room in the Wellington this gloomy post-Christmas day and filled the air with expansive hand gestures and surly remarks about music and the movies.

Mr. Milhaud, a heavy soft man, who looks like a poor man's Alfred Hitchcock and spoils the illusion with a French accent instead of the dainty Hitchcock verbal tiptoes, has composed operas, symphonies, tone poems and endless chamber music. It was his musical accompaniments to French pictures that he discussed.

Education in Humility.

"Composing music for the movies teaches one true humility," he stated with exaggerated Gallic eye-lowering. "You work and you compose and finally you have something and you turn it in. Then you are informed that your work is magnificent, that it is the work of genius, except that three-quarters of it had to be cut out to fit the picture.

"Or else you are told that you have composed a truly memorable work, but you have to add 17 bars. It doesn't matter where—just 17 bars. The final and true test of any motion picture music is its unobtrusiveness.

"When a picture is performed you walk up to one and ask him how he liked the picture. He says it was excellent. Then you ask, shyly, 'And the music? You liked the music?' And he looks at you blankly for a moment and says, puzzled, 'Music? Music? Was there music? Oh, yes, the music? It was fine.'

"That is success. The music was so good no one noticed it. You have been successful."

Appearance Tonight.

Mr. Milhaud makes his first appearance in 13 years in New York tonight at a concert of his works to be given by the League of Composers at the Museum of Modern Art. He just arrived from Boston, where he attended the American premiere of his Fantaisie Pastorale, given by the Boston Symphony Orchestra.

Another work of his, Medee, an opera, holds a unique position in the annals of music. It was the first opera written of the current war, and it received only one performance. It was given at the Paris Opera last April, and when the curtain fell the opera house was closed and soon afterward the Nazi soldiers were in the French capital. Medee was the first opera of the war and the last to be given in the free French city.

Opera Started Battle.

Mr. Milhaud, now 48, has had a stormy musical life, and the accepted recognition of his works these days blinds a great deal of the past. When his opera Christophe Colomb—portions of which will be given tonight—was given in the Staatsoper in pre-Hitler Berlin it so provoked some listeners that a 15-minute battle took place in the opera house, ending in the police separating the angry fist-fighters.

In Paris in 1920, when his Second Orchestral Suite was performed for the first time, gendarmes had to eject part of the audience before the program could continue. New Yorkers take their music a little more in stride, and no special police protection was asked for tonight's concert.

His wife, Mme. Madeleine Milhaud, a leading French actress, will deliver a narrative in tonight's concert. She wrote the libretto for Medee.

M. Milhaud, a native of southern France, has been in this country since July and teaches advanced music in Mills College, in California.

"Fresh Wind of Jazz."

He is an enthusiast about jazz, and some of his early works predated similar treatments of music by Gershwin and other jazz-symphonists.

"Jazz music," he said, "came along like a wild fresh wind, clearing the air of the miasma of musical preciousness. It was new and fresh, and it did a great service."

This Clipping From
HARTFORD, CONN.
TIMES
DEC 18 1940

Words About

Music

And Musicians

Milhaud will conduct the first performances in Boston of his "Cortege funebre," "Fantaisie pastorale" for piano and orchestra and "Suite Provencale" by the Boston Symphony Orchestra Friday afternoon and Saturday evening this week. Stell Andersen will be the piano soloist.

The rest of the program will be made up of the Berlioz Fantastic Symphony Op. 14A.

* * *

Milhaud, French Composer, Will Conduct Own Pieces at Symphony

Darius Milhaud likes to write music for the movies. And he teaches his students at Mills College, Calif., how to compose for films, as a means of acquiring orchestral balance and clearness.

"Composing for the microphone is not difficult, but it is good discipline in the use of the orchestra," the famous modern French musician said with a smile.

He was sitting in the librarian's room at Symphony Hall yesterday morning, where in the course of a short conversation he also declared that he enjoyed writing for the theatre, and that he admired Aaron Copland's music for the movie, "Our Town," because it was so well suited to the medium and the story.

Mr. Milhaud has come to Boston to conduct three of his own pieces—"Funeral March," "Pastoral Fantasy" and "Provencal Suite" at the Boston Symphony concerts Friday afternoon and Saturday evening.

"Funeral March" is an expression of his feelings just before the invasion of France. He wrote the score last May in his native Aix-en-Provence. At the beginning of that month he was in Paris for the premiere of his opera, "Media." It was the last new production given at the Paris Opera. In June he left for Lisbon and the United States. He will teach this season and next at Mills College.

Mr. Milhaud does not fit the conventional notion of a creative artist's appearance. Though neither tall nor short, his bulk is considerable. His dark hair is combed back over his forehead. The breast pocket of his gray suit held both a handkerchief and a fountain pen. His tie was plaid, mostly red. He looks at you steadily out of dark eyes, and speaks deliberately and quietly.

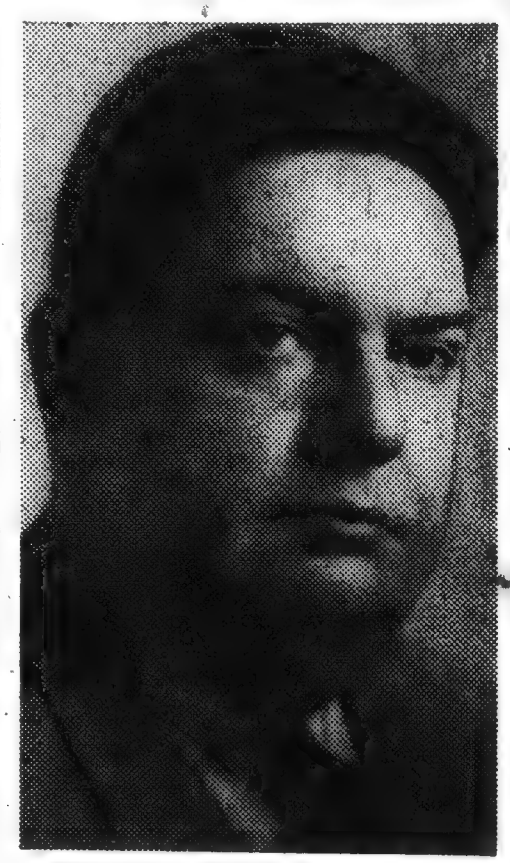
He is accompanied on this visit by his wife, a small, attractive, blond-haired woman. Mme. Milhaud is an actress, and taught dramatic art at the famed Schola Cantorum in Paris. She wrote the libretto for his "Medea."

Milhaud was born at Aix-on-Provence a little more than 48 years ago. As a student at the Paris Conservatory he won prizes in violin, fugue and counterpoint. His career began before the first World War, but it was just after that upheaval that his name became internationally known. He was one of a half-dozen young composers, militant modernists, who became known as "The Six."

Milhaud and Arthur Honegger proved the strongest creative talents of the group, which was attracted to the musical and esthetic ideas of Erik Satie and Jean Cocteau. "The Six" existed as a group until about 1926.

Where are the other five today? Mr. Milhaud was asked.

"Francis Poulenc and Georges Auric are in Paris, I think, and the last I knew Honegger and Germaine Taillefer were in the south of France. I have not heard from Louis Durey for a long time."



DARIUS MILHAUD

Minhaud was the "enfant terrible" of French music 20 years ago. His style was varied from work to work, as he emphasized when asked to speak of the nature of the three scores he will conduct this week. The sizable list of his compositions include 15 operas, one of which, "The Eumenides," required a huge orchestra, while another, "The Poor Sailor," called for only 13 instruments. At one time Milhaud was interested in jazz. In 1921 he set to music for voice and chamber orchestra the text of a flower catalog, giving the piece the logical title "Catalogue des Fleurs." C. W. D.

'Thunder in East' Will

'Tin Pan Alley' Held

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Darius Milhaud as Symphony Guest

French Music Is Considered In Perspective

By Winthrop P. Tryon

French music is surviving the second World War, as it survived the first one, in works of Darius Milhaud, who is in town to lend a hand in the conducting of the Boston Symphony Orchestra's concerts this week. When Mr. Milhaud originally visited the United States, he submitted certain wartime-made compositions of his to the curiosity of the public; and now a generation later, appearing on the platform of Symphony Hall as guest of Serge Koussevitzky, he offers compositions of which at least one carries an echo of battle.

Back in the twenties, he figured as the foremost member of a young group of Parisian radicals. Today, he wears the character of a conservative; and far from indulging in wild futuristic fantasies, he regards the present with calm, and he meditates on the past with fondness.

* * *

"A composer writes," he puts it, "according to no fixed pattern and after no particular method which he calls his own. He fits into his moment, as he can hardly help doing; and he suits what he says to the immediate occasion for his saying it. For myself, I disclaim any decided attachment to folk song, for example, as a guide to my ideas; and yet here I am in Boston calling the attention of Symphony audiences to a piece based on melodies of Southern France. That is because I wished, when writing my 'Suite Provençale,' to express myself through ancient tunes of the people. Now my 'Cortège Funèbre,' which I am also bringing to notice on Friday and Saturday, has an altogether different outlook and consequently follows another plan."

That is about all Mr. Milhaud said of what he has brought along in his portfolio. A word that he added in reference to the concerts, was his pleasure in finding studies by himself on Dr. Koussevitzky's program along with the "Fantastic" Symphony of Berlioz, which he accounts one of the things of top rank in the orchestral repertory. For an outside note, it may be added that the "Cortège Funèbre" is a very recent product; and further, that along with this and the "Suite Provençale," the visitor will submit to Bostonians' consideration his "Fantasie Pastorale" for piano and orchestra in one movement, with Stell Andersen as soloist.

* * *

Further comment, nevertheless, Mr. Milhaud made, and with warmth. For a French composer, especially one schooled at the Paris Conservatory, has a way of regarding himself less as an individual in the world of the instant than as a member of a national line. Mr. Milhaud acknowledges himself, to be sure, a man of the twentieth century, influenced by conflicts on the field in which his country has by turns won and lost. Competition, however, artistic as well as military, goes now this way and now that; and happen what will, he finds his dominating concern to be music right through history, or at any rate from medieval times down.

Specifically on French music, "It follows," he observes, "a direct course. A plain connection exists between the earliest and the latest; and I do not care how far you go back—to the twelfth and thirteenth centuries, if you wish. Take the descriptive piece by Jannequin, 'Battle of Marignan,' dating in the reign of King Francis I; there you have something as French as can be. You hit on an impressionism which is akin to that of our own period. To come nearer to now, there is Berlioz, who instituted a manner you find continuing in Albert Roussel. Then Gounod; he strikes out a path which Fauré follows. Chabrier, too; he opens a road for Debussy, whom I esteem one of the greatest of masters. Just the same, Debussy, like everybody else, takes up where his predecessors leave off."

Logically enough, Mr. Milhaud's geography, while admitting certain boundaries, tends to break over merely national frontiers. Besides an art of tone that can be identified as distinctly French, he discerns one of broader tracing which he describes as Mediterranean. He, coming from Provence, perhaps inevitably feels himself a part of the ancient Roman tradition. A native of the Mediterranean shoreland, he confesses an artistic relationship with Italy; and for that matter, with Spain. He entertains an extraordinary enthusiasm, for instance, for Verdi.

"There," he remarks, "is a man of music who still awaits complete discovery. Verdi, like many another composer of the last century, has suffered from being put in comparison with Wagner. For a long time the devotion of the world to Wagner made fair valuation of anybody else impossible. But now that the Wagnerian excitement is cooling off, we are beginning to appreciate Verdi at his true worth. You find all sorts of originality in his opera scores that have never gained the notice they deserve. What could be more audacious than an act ending with an a cappella chorus that occurs in 'Forza del Destino,' the orchestra ceasing to sound, and voices alone bringing the climax? How about the prelude to 'Traviata,' when handled by a conductor of the right sort? What we ought to have is a Verdi cycle, performed under the baton of a Toscanini. It would revise some of our notions."

GREEN MAGAZINE, Boston, Sunday, December 22, 1940

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Symphony Concert

By LEO GAFFNEY

THE French modernist composer, Darius Milhaud, who is tops with his unhappy countrymen, conducted half of the Boston Symphony program in the weekend concerts, playing some of his own music, much to the puzzlement of most of us.

Dr. Koussevitzky took over for the last half with Berlioz' immense "Fantastic Symphony," thereby restoring the audience to more familiar territory.

Modernist though he is, there is nothing neither involved nor nutty about Milhaud's music. What goes on in the way of thematic material is principally folk tunes and old church music, all remarkably simple and straightforward, but rendered hard on the listener by a complication of keys.

The instrumentation, if less brilliant than Hindemith's, at least falls more gratefully on the ear—and at times achieves colors of caressing softness and beauty.

Probably remembering the plight of his native land, Milhaud began with the dolors of his "Le Cortege Funebre," written last May at a terrible moment for France.

In happier mood was his "Fantaisie Pastorale," for piano and orchestra, in which the American pianiste, Stell Andersen, appeared as soloist. Devoid of dynamics, the piece is astonishingly simple, delicate and, particularly at the end, downright charming. Miss Andersen played it with good gifts and sympathetic understanding.

For his closing number Milhaud gave the first Boston performance of his "Suite Provencal"—eight brief movements which, though sparing of development, nevertheless take in a lot of musical territory.

It was the most colorful of the three pieces and drew the most applause from the audience.

THE Berlioz "Fantastic Symphoney," with Dr. Koussevitzky returned to the podium, was such a deluge of virtuosity as to electrify even the Friday afternoon crowd.

The "Fastastic," if you remember, is where the love-maddened young Berlioz—squarely in the middle of Nineteenth Century romanticism—let himself go and and dashed off the ultimate in descriptive symphonic music.

Driven to desperation by his passion for the Irish Shakesperian actress, Harriet Smithson, the fevered composer dreamed up a delirium fit to capsize the stars. And he put it all down. The pain and pleasure of love, sacred and profane; a jealous murder; the march to the gallows, and a howling hell of witches and demons in which the Dies Irae is horribly parodied with the love theme—and all is ended in a blast of ruin.

Pretty strong meat, but it must be borne in mind that with his "Fantastic Symphony" Berlioz won the lady for his wife—and consequently many an audience by music as magnificent as it is turbulent and exciting.

Mr. Milhaud is all right, but the crowd is still with Berlioz.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Darius Milhaud introduced three of his own scores to this city at the concert of the Boston Symphony Orchestra in Symphony Hall yesterday afternoon. As guest he conducted his "Funeral March," the "Pastoral Fantasy" with Stell Andersen as piano soloist, and the "Provencal Suite." The performance of the "Pastoral Fantasy" was also the first in the United States. Berlioz' "Fantastic" Symphony, the final number of an entirely French program, was conducted by Serge Koussevitzky.

As one of the most adventurous French modernist composers since the first World War, Darius Milhaud has been a conspicuous if debated figure. Once his music signified, at least to that section of the public to whom all "modern stuff" was unpleasant, jerky rhythm, little or no recognizable melody and a great deal of dissonant harmony. Others, more liberal, found him a talented musician, with a perversely grotesque esthetic sense, but invariably stimulating and often witty.

The 1920s are a good way behind us now. Present-day audiences can absorb more than they could then. And on the evidence of the pieces heard yesterday—all of them composed within five years—Milhaud himself has grown somewhat conservative. The "Provencal Suite," in fact, is a contemporary gesture of homage to 18th century composers of Provence, notably Andre Campra, and Milhaud has made a number of old popular tunes resplendent with 20th century orchestration and harmony.

Listening to the "Provencal Suite" it was easy to think of music in similar vein: the Gretry-Mottl suite given us by Mr. Defauw three weeks ago, Prokofieff's "Classical" Symphony, even the "Buerger als Edelmann" of Richard Strauss. Only there is this difference, that if the "Provencal Suite" was not so expertly or so slickly turned out as the others, neither is it so consciously a technical stunt. In the eight contrasting movements are a hearty, almost peasant flavor, a most enjoyable freshness.

The "Provencal Suite" is the only one of the three works of symphonic stature. The "Pastoral Fantasy" and, paradoxically, even the "Funeral March" could be taken for oversize chamber music, because the instrumentation is slight and the style depends upon clear sounding of individual instruments. Pastoral the Fantasy unquestionably is, and at first hearing it is also dry. To some composers the word "pastoral" would be just an incentive to a soaring if abstract rhapsody. Not so with Milhaud, who as you would expect, has been careful not to make the Fantasy emotionally outspoken. Piano and orchestra are finely adjusted to each other; in place of rounded melody or violent contrasts, is a calculated delicacy.

Mr. Burk in the program book quotes Milhaud as writing of the "Funeral March" (composed at Aix-en-Provence just before the German invasion last May): "This work expresses the feelings we all had in France at this terrible period." No matter that you can hear two saxophones in the orchestra, this "Funeral March" is one of the most crushing outbursts one has ever heard. Here is not Death the deliverer, but Death the strangler of life, leaving no solace and no hope, except for a final major chord. Through its tortured course, the "Funeral March" is completely despairing, its growling dissonance oppressive to the point of suffocation.

Each of Mr. Milhaud's works is absorbing, and apart from the "Funeral March," of much beauty. To put it bluntly, however, composers are proverbially poor conductors of their own music. One suspects that all three would have made an even better impression had Mr. Koussevitzky conducted them. Mr. Milhaud and Miss Andersen, whose performance seemed to be admirable, were politely applauded.

Mr. Koussevitzky's account of the "Fantastic" Symphony was another of the miracles of emotional incandescence he brings about every so often. It was also a display of magnificent orchestral virtuosity, not only in the exciting grotesquerie of the "March to the Scaffold" and "Witches' Sabbath," but in the exquisite calm of the "Scene in the Fields," and the two passionate movements that preceded. This was surely the "definitive" interpretation of Berlioz' romantic masterpiece.

C. W. D.

SYMPHONY IS LED BY MILHAUD

Three of His Compositions Given Hearing

BY WARREN STOREY SMITH

The Symphony concert of yesterday afternoon was doubly notable. In its first part Darius Milhaud appeared as conductor of three most rewarding compositions of his own. And after the intermission there came, at Dr. Koussevitzky's hands, one of the most extraordinary performances ever heard in Symphony Hall, where extraordinary performances have become almost a commonplace: namely, of Berlioz' "Fantastic" Symphony.

We of Boston had already made Mr. Milhaud's acquaintance. At a pair of Symphony concerts in 1926 he played the piano part in his "Le Carnaval d'Aix." No more a professional conductor than a professional pianist, he is as much at home in the latter capacity as in the former. With quiet authority, but with telling results, he led a responsive and eagerly co-operating orchestra through the impressive "Le Cortege funebre," composed last spring just before the German invasion of France; a charming "Fantaisie pastorale," for piano and orchestra, in which Stell Andersen was the competent and sympathetic soloist, and a decidedly fetching "Suite Provencale."

The group of six with which Mr. Milhaud was once associated, and which has been personally represented here also by Arthur Honegger and Germaine Tailleferre, revolted from both romanticism and impressionism. Under the aegis of the spoofing Satie they were collectively inclined to indulge in tonal pranks. The more serious Honegger soon withdrew. And Milhaud, who at the outset of his career had composed ponderable violin sonatas and string quartets, became again a responsible composer, though he can still be downright entertaining, as in the "Suite Provencale" of yesterday.

Perhaps both the "Cortege funebre" and the "Fantaisie pastorale" are overlong for their musical content, though one was in no hurry to hear the end of either of them. In the Fantaisie there is not only idyllic charm and an appealing nostalgic note, that turns up again in parts of the suite, but there is also beauty and emotional force. A very different emotion pervades the "Cortege," a most moving tonal document. We of Boston have heard absurdly little of Mr. Milhaud's music (one performance of the aforesaid "Carnaval" and one of the Second Orchestral Suite in 1921), so yesterday's contributions were all the more welcome. Now that the composer is established in California perhaps he will come our way again. Here's hoping.

Dr. Koussevitzky's present policy may be summarized as follows: to play fewer pieces and play them better. Sometimes he overdoes things. It has happened more than once this season. But there is no overdoing the "Fantastic." Intrinsically extravagant, no amount of extravagance in performance can harm it. It would be very nice to hear again "Harold in Italy," unplayed here since 1919. But it was something to hear its predecessor played as it was played yesterday. Such a performance could not have been imagined a few years ago. And if Dr. Koussevitzky is not doing much to enlarge the repertory, at least Mr. Burgin, the guest-conductors and the composer-conductors are helping out in this respect.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The ninth concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, with Darius Milhaud conducting in the first part of the program, was given yesterday afternoon in Symphony Hall. The soloist was Stell Andersen, pianist. The program was as follows:

Le cortege funebre.....Milhaud
Fantaisie pastorale for piano and orchestra.....Milhaud
Suite Provencale.....Milhaud
Symphonie fantastique, Op. 14 A....Berlioz

Milhaud's music has been too long neglected in the Boston Symphony concerts. We doubt if anyone listening to yesterday's program would deny that he was a composer of real talent, inventiveness and technical skill. No one of these three works, all of which were heard in Boston for the first time, was uninteresting, and each was different in mood from the others. The audience greeted Mr. Milhaud cordially when he first came to the platform; and, what is more significant, they were even more cordial when he left it for the last time.

The least attractive of these pieces was the "Cortege funebre"; but it was also a remarkable work and the most original of the three. Funeral music sounds more or less alike, for there are not many varieties of sound that effectively represent sorrow. Nor is it easy for composers to sustain the mood for long. Note how Beethoven got away from it in the funeral march of his Third Symphony.

Mr. Milhaud stays right with the atmosphere of utter despair which his opening measures create, and that is the reason that this "Cortege funebre" will not appeal readily to the majority. To us there was something fearfully fascinating in the picture of bleak, disconsolate gloom that the music conjured up. It was as uncompromising as those paintings of Rouault that recently were exhibited here.

The "Fantaisie pastorale" is a complete contrast. Here is music full of the clear sunlight of the composer's native Provence. It is a completely captivating work, without seeming to strive to charm us. The melodic writing is particularly fine, and the piece is as graceful, without being finicky, as you could want. It was delightfully played by Miss Stell Andersen, who was perfectly at home in it for the good reason that it had been written for her.

Again there was another contrast with the Suite Provencale. This is robust, rollicking music, a set of dance-like movements that are quite irresistible. The catchy nature of the tunes is deceptive, for the Suite shows a mastery of construction and orchestration. The last movement is the best of all, with its solo for two piccolos and delicious contrasts of wind and string timbre. Mr. Milhaud can rest assured that his visit here will not soon be forgotten. He provided us with as stimulating a half concert as we have had in some time.

After the intermission Mr. Koussevitzky led a truly magnificent performance of Berlioz's Fantastic Symphony. The orchestral playing was so superb that it was exciting in and by itself, almost irrespective of what was being played, as it were! It is, therefore, paradoxical to say that the Fantastic Symphony, historical monument that it is, is often a crashing bore.

Berlioz was so striking a character and so entertaining a writer, unlike most composers, that he always has had a great fascination for the literary mind. It is also undeniable that he was an immensely important figure in the history of music. But his own music is often a great disappointment. Of course it has moments, but so much of it is either romantic pose or just downright tedious. We would ten times rather listen to Bruckner, although he is not supposed to be the liveliest of company in the concert hall. By the way, since it is our duty to hear Berlioz from time to time, may we not hear something besides the Fantastic Symphony and the bits from "The Damnation of Faust"?

The concert will be repeated tonight. Next week the program is as follows: Mozart's Symphony in A major, K. 201, and his Piano Concerto in E flat, K. 482 (George Copeland, soloist); Moussorgsky's Prelude to "Khovanstchina"; Tchaikovsky's "Romeo and Juliet."

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 10th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. George Copeland, pianist, was the soloist. The program was as follows:

Mozart.....Symphony in A major K. 201
Mozart
Piano Concerto in E flat major K. 482
Moussorgsky..Prelude to "Khovanstchina"
Tchaikovsky
Overture-Fantasia, "Romeo and Juliet"

For those of us who can never get enough Mozart yesterday's concert was a delight and for the others there was the luscious counter-attraction of the Tchaikovsky "Romeo and Juliet." Actually it was an oddly arranged program. In the first half we had Mozart at his youthfully charming best and at his mature greatest. In the last half we had Russian music at its most sincere and its most lurid. The concert may not have been one of Mr. Koussevitzky's strokes of genius as a builder of programs, but he certainly demanded that we be mentally agile.

This early symphony of Mozart's was a "discovery" a few seasons back, and naturally there was some surprise that it had not been played before. It is an adorable work and very much alive today. Mr. Koussevitzky is splendid interpreter of Mozart and Haydn. He polishes his performances so that they glow and yet he is careful not to refine them out of existence. Of course, it goes without saying that if he did not have an orchestra of virtuoso players, as is the Boston Symphony, he could not obtain the perfection that he is in fact able to command.

Mozart's E flat major Piano Concerto is a work on a big scale. It should not be regarded as a piece of display for the soloist. The orchestra is enormously important in it, rather more so than in others of Mozart's concertos for various instruments. The themes and their development, the inventiveness of the form, entitle this concerto to rank right up with the three great symphonies of Mozart; and it is extraordinary that we do not hear it more often.

Mr. Copeland, who has not played with the Boston Symphony before, brought to the interpretation of the solo part that sensitivity to tone quality for which he is justly celebrated. He succeeded in blending the piano with the instruments to a remarkable degree. In the first movement he was inclined to hurry, so he did not get that sense of lucid and effortless repose which is essential to good Mozart playing. But he was more at his ease in the andante and the finale and gave us an interesting and rewarding performance. Though not usually one of those to lament the absence of cadenzas, for once we felt the need of one in the finale. Still, the deliberate omission of them yesterday is not to be too seriously deplored.

Moussorgsky's Prelude to "Khovantchina" is a singularly beautiful piece of musical description. This is program music at its most satisfying. The feeling that it is exotic adds to its effectiveness in the concert hall.

Many people regard Tchaikovsky's "Romeo and Juliet" as a finer work than the popular 4th and 5th symphonies. This opinion is in part due to the indubitable fact that it is shorter and that it concentrates all the qualities that make Tchaikovsky so beloved by the musical masses into one work. It is juicy, throaty music; and the best way to treat it is to squeeze it for all it is worth, that is to say: "Anything goes in playing it that will get the maximum effect." Mr. Koussevitzky can be trusted to achieve a real triumph with it, and that is just what he did yesterday. No matter what your intellectual prejudices, if you are human you will be excited by this interpretation.

The concert will be repeated tonight. Next week the program offers Mendelssohn's "Italian" Symphony; Ravel's "Ma mere l'oye" and a repetition of the Shostakovitch 5th Symphony.

This Clipping From
DALLAS, TEX.
NEWS
DEC 27 1940

Folk Song Symphony In Premiere Friday

NEW YORK, Dec. 26.—Roy Harris' Folk Song Symphony will be given its premiere by the Boston Symphony Orchestra, under Koussevitzky, Friday afternoon and Saturday in Boston. The orchestra will be assisted by the St. Cecilia Choir, directed by Arthur Fiedler.

The Harris composition also will be performed by the Cleveland Orchestra under Artur Rodzinski on Saturday night with the assistance of the Philharmonic Chorus, prepared by Boris Goldowsky. The performance will be repeated Sunday night for the national convention of Music Teachers Association and the American Musicological Society.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
DEC 29 1940

Boston Symphony

For the Boston Symphony Orchestra's first concerts of the New Year, next Friday afternoon and Saturday night in Symphony Hall, Serge Koussevitzky will conduct two symphonies, Mendelssohn's "Italian" and the fifth of Shostakovitch, and Ravel's "Ma Mere l'Oye" suite.

HOLIDAY MUSIC BY SYMPHONY

George Copeland Soloist in Mozart Concerto

BY WARREN STOREY SMITH

Although it has nothing to do with either Christmas or New Year's, the programme for this week's Symphony concerts may be said to have a holiday flavor by reason of its emphasis upon familiar and easily assimilated music. Even the 18-year-old Mozart's little Symphony in A major might be spoken of as familiar through its three performances at the Friday and Saturday concerts since Dr. Koussevitzky introduced it to us in the fall of 1936.

Neither the performance of this Symphony nor those of Moussorgsky's Prelude to "Khovanstchina" and Tchaikovsky's Overture-Fantasia, "Romeo and Juliet" could be spoken of as an event, a title perfectly applicable, however, to the appearance of George Copeland as soloist in Mozart's Pianoforte Concerto in E-flat major. For many years Mr. Copeland has been before this public as pianist. He is a prophet not without honor in his native city, but never until yesterday afternoon had he played with its orchestra.

We are reminded by John Burk's readable biography of Clara Schumann that when that gracious pianist first played in public without her notes she was accused of perpetrating the early 19th century equivalent of a publicity stunt, a charge later leveled at the first conductors to dispense with the score. So in using his music yesterday, Mr. Copeland may be said to have reverted to an ancient and time-honored custom. But whether a conductor or a pianist depends or does not depend upon his memory is after all a minor issue. It is the performance itself that matters.

In the case of Mr. Copeland and Mozart yesterday it cannot be said that the pianist was his most distinguished self. Except for an occasional over-use of the pedal it was musically and technically quite impeccable. It was also a little on the cautious side. One prefers Mr. Copeland when he lets himself go with his Frenchmen and Spaniards, and without his notes, if not always with strict adherence to the letter of the text. He was warmly applauded yesterday. And after all, why should he not have been? Besides, the concerto is a most attractive work and far more valuable than the slender Symphony which preceded it and shared with it the advantages of an exceedingly deft orchestral performance.

With Sibelius' Second, Berlioz' "Fantastic" and Tchaikovsky's "Romeo and Juliet" all in a row, and with Shostakovitch's Fifth Symphony to come next week, Dr. Koussevitzky is going in for whoop'er-up finishes. And the audience loves them. Yesterday there was a great to-do over the "Romeo," though the performance, eloquent in many respects, was marred by an occasional undue exuberance on the part of the percussion players with a consequent obscuring of the musical thought.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

There was no observance of Christmas on the program played by the Boston Symphony Orchestra at Symphony Hall yesterday afternoon, nor did the concert soar to any great heights of eloquence or virtuosity. But all the music was pleasant and the performances were enjoyable.

Mr. Koussevitzky gave the first half of the afternoon to Mozart, starting with the adorable little Symphony in A major (K. 201), composed when Mozart was 18. Then came the E-flat Piano Concerto (K. 482), with George Copeland, Boston pianist, making his first appearance as soloist with this orchestra. The Prelude to Moussorgsky's opera "Khovants-china," and the Overture-Fantasia "Romeo and Juliet," by Tchaikovsky, were remaining items.

This particular Symphony is one of the most tender expressions that Mozart or anyone else ever succeeded in putting into music. It is to be listened to with the heart as much as one's ears, and because it is so tender and so tiny in scope, it must be played very delicately. There is still argument about the "Dresden china" way of performing Mozart as opposed to a robust treatment that permits Mozart to speak out. In general the latter is correct. But here is an exception, a case where the lightest touch and the utmost clearness are first considerations.

Mr. Koussevitzky fortunately thinks of the Symphony in this way, and uses a considerably reduced body of strings to balance the two oboes and two horns which are the only other instruments of the slender orchestration. Some of the best playing of the afternoon occurred during the Symphony. The lovely tunes and counterpoint of the second movement, especially, were captivating.

Speaking of tunes—melodies, if you insist upon being high-hat about it—the E-flat Piano Concerto is generously bestowed with them. Though the slow movement is rather long and solid for Mozart, the first allegro and finale simply romp along. The main tune of the finale reminds one of that in the last movement of Haydn's Cello Concerto and of the verse that the late Sir Donald Tovey liked to associate with it: "The Town That Voted the Earth Was Flat, Flat as My Hat. Yes Flatter Than That."

The Mozart Concerto was very good to hear again, more so because it has been missing from Symphony concerts since 1933. Yet one who greatly admires the piano art of George Copeland as interpreter of modern French and Spanish music must regretfully record that his performance yesterday was cold and stiff. Mr. Copeland's finger work was intent upon accuracy, but his tone was too small for the orchestra, and he failed to respond to the rhythmic stage of the Concerto. Thus the reading as a whole was one-sided, with the orchestra too prominent. Mr. Copeland was cordially received.

Moussorgsky's "Khovantschina" Prelude is a show-piece for a great orchestra, and can be very effective when the instruments command the fine pianissimo of the Boston Symphony. Music of color and description, the Prelude must be meticulously and imaginatively done for another reason: It is so short and tenuous that its mood is hardly established when the closing measures are reached.

"Romeo and Juliet" stands up extraordinarily well year after year. This reviewer likes to regard it as of the best of Tchaikovsky, admirably proportioned, passionate, turbulent, melodically sensuous, all conceived in a 19th century vein of unbridled emotion. On those constitutionally allergic to Tchaikovsky, "Romeo and Juliet" may have a bad effect, but the rest of us can go on believing it an accurate depiction, in European and Slavic terms, of part of what is in Shakespeare's tragedy.

All Tchaikovsky has long been a specialty with Mr. Koussevitzky; he may be counted upon to make it as exciting as possible. Yesterday, in fact, he overdid it to the point of causing the strings to be a little rough.

The program will be repeated tonight at 8:15. Next week's program will be: Mendelssohn: "Italian" Symphony; Ravel: "Mother Goose" Suite; Shostakovitch: Fifth Symphony.—C. W. D.

SYMPHONY TO RE

Nine Conductors

Boston Symphony's First Sixty Years as a Reflection of Nine Divergent Personalities

By EDWARD DOWNES

It has been said that an orchestra can be no greater than its leader. For in an amazingly short space of years, even months, any orchestra becomes a faithful reflection of its conductor's personality. Since its inception, the Boston Symphony has wisely avoided the constant succession of semi-permanent and guest conductors which certain other orchestras have cultivated in a short-sighted quest for quick box-office returns. Practical matters of administration and financing have been conservatively but generously arranged from the start, so that the artistic history of the Boston Symphony may be read in terms of the nine artists who have guided its first 60 years: Georg Henschel, Gericke, Nikisch, Paur, Muck, Fiedler, Monteux, Rabaud and Koussevitzky.

Henschel's opening program, the works with which our orchestra made its bow to the world on Oct. 22, 1881, told a story of uncompromising taste and high ideals. Beethoven's "Dedication of the House," a Haydn Symphony in B flat, airs from Gluck's "Orfeo ed Euridice" and Bruch's "Odysseus" (Anne Louise Cary was the soloist), the Ballet Music from Schubert's "Rosamunde" and Weber's Festival Overture were a selection which could be heard without complaint today and which soared far above the prevailing triviality of orchestral programs in the '80's.

Though Henschel was a greater musician than conductor (he appeared on his own programs as pianist, composer and singer) he made a vivid impression. He was sharply criticized in a day when criticism ran easily to extremes, but his concerts were more than popular and his musicianship was respected.

The first six conductors, all of whom were brought here by the orchestra's founder and sustainer, Henry Lee Higginson, were German by birth or career—partly because of Higginson's own musical studies in Vienna, partly because the modern conductor was a German creation.

A certain classical austerity, painstaking discipline came to the Boston Symphony with the restrained gestures, the pointed mustache and beard of Wilhelm Gericke. His first program: Beethoven's Third "Lenore" Overture, the Vieuxtemps A minor Violin Concerto, a Bach Prelude, Andante and Gavotte, and Volkmann's D minor Symphony became a pattern which, as one critic put it, "Mr. Gericke seems to regard as no less than sacramental." Almost invariably there were four pieces, beginning with an overture, ending with a symphony, and seldom stepping over the bounds of the standard German repertory. But Gericke was completely engrossed, sometimes almost overwhelmed by his set purpose of making the Boston Symphony the finest in the country. Before he left, he had reached his goal.

Though Artur Nikisch had not yet reached the peak of his fame in 1889, his engagement caused a great flurry in Boston. His poetic manner, his splendid head of hair, his elegance of dress and grace of gesture were worshipped by the "Symphony Girl," as a newspaper writer dubbed the eager feminine attendants on the Friday afternoon rehearsals. The fiery Hungarian became a musical matinee idol.

He was astonished to find at his disposal a virtuoso instrument. "All I need to do is poetize," he said.

Nikisch astonished everyone by conducting without a score. There was no soloist for his opening program. The Prelude to "Die Meistersinger," Beethoven "Coriolanus" Overture, the Entr'Acte from Schubert's "Rosamunde" and Schumann's Fourth Symphony bespoke the romantic conductor. Some Boston critics complained that Nikisch showed a fine disregard for detail, but New York reproached Boston for its pedantry.

As never before, Music Hall glowed with excitement. Even the dry and forbidding Brahms emerged as fervour and poetry.

In the autumn of 1893, Emil Paur arrived from Germany with two boys and his pianist-wife. Both Mrs. Henschel and Frau Nikisch, a musician of great charm, but debatable vocal powers, had sung at Boston Symphony concerts. Frau Paur was destined to be the last music-making wife of a Boston Symphony conductor in its first 60 years. Paur introduced himself with Beethoven's Fifth Symphony, Tchaikovsky's Serenade for Strings in C major and the Overture to "Tannhaeuser," and made an excellent impression.

"Here is no manicured, perfumed darling of Temple Place," wrote Philip Hale, with a parting shot at the romantic he had cordially disliked and consistently attacked. "He does not remember to be graceful in action—he is angular, even triangular—but he is terribly in earnest. . . . If he was more the schoolmaster than the man of imagination, it is the schoolmaster who is sadly needed in Boston."

Paur was an energetic and conscientious musician. Even New York took to the new "bearded Buelow." But he was daring, too. He introduced new works by that terrible iconoclast, Richard Strauss: "Death and Transfiguration," "Thus Spake Zarathustra," "Till Eulenspiegel."

When he returned for second term of office in 1898, Wilhelm Gericke was greeted with warm enthusiasm. His cut-and-dried programs were accepted for the sake of improvement of the orchestra itself during the eight years of his second visit.

It was in 1906 that Mr. Higginson brought over Karl Muck from the Royal Opera House of Berlin, the sixth German conductor of the Boston Symphony. After the graceful wrist of Nikisch, the violent arms of Paur, the military precision of Gericke, it almost seemed as if Muck seemed hardly to move at all. It became his boast in later years, that he never had to change his shirt after a performance.

For his first concert Muck used a type of program new to Boston, one chosen for its unity of styles: the Beethoven Fifth Symphony, Wagner's "Faust Overture," "Siegfried Idyll" and Prelude to "Die Meistersinger." Beethoven revealed the classicist; Wagner, the conductor of operatic training, who was and who remained a great Wagnerian.

Muck it was who first decreed that soloists appearing with the orchestra must be accompanied by the orchestra, not their own piano accompanist. Soloists had always been an accepted audience-bait at Symphony concerts. Under Muck their number dwindled. Muck's discipline was as ruthless as could be wished, but his interpretations were the contrary of rigid. A new subtlety and a new breadth of intellectual conception characterized his extraordinarily catholic programs. As to appearance, Muck was the orchestra's first clean-shaven conductor, slight almost to the point of emaciation with military carriage and a hypnotic eye.

If it had not been there before, Muck brought the Boston Symphony to position of the world's first orchestra.

When he was forced to return to his duties in Berlin, the interim conductor was Max Fiedler, who has suffered by comparison with his distinguished colleagues. His programs were generally heroic and often contained provocative novelties. At his debut he directed the love scene from Richard Strauss's opera "Feuersnot." One hopes that Boston Symphony audiences of the day did not grasp the significance of this selection.

Muck's second tenure was interrupted by the war and the anti-German hysteria to which he fell victim.

The 1918 season was opened by a Frenchman, Pierre Monteux, pending the arrival of another Frenchman, Henri Rabaud. Rabaud's repertory of one year showed strong French and Russian influences. In the fall of 1919, Monteux returned as permanent conductor. For his debut he had played the Cesar Franck Symphony, Schumann's "Manfred" Overture, "La Peri" by Dukas and Debussy's "Iberia." The French school, which Monteux knew so intimately continued its sway. If not a vivid personality, he was a thoroughly routined and accurate musician. When a strike among the musicians threatened the existence of the orchestra in the spring of Monteux's first season he proved equal to the occasion, to the training and rebuilding duties which fell upon him. And audience loyalty to the distinguished Frenchman grew.

Innovation

In 1924 the trustees announced a surprising departure from precedent: The appointment of a Russian conductor. Strictly speaking, Serge Koussevitzky had become a cosmopolitan in Europe. An expatriate, resident of France, he conducted his own orchestra in Paris, and had made brilliant guest appearances in England and Spain.

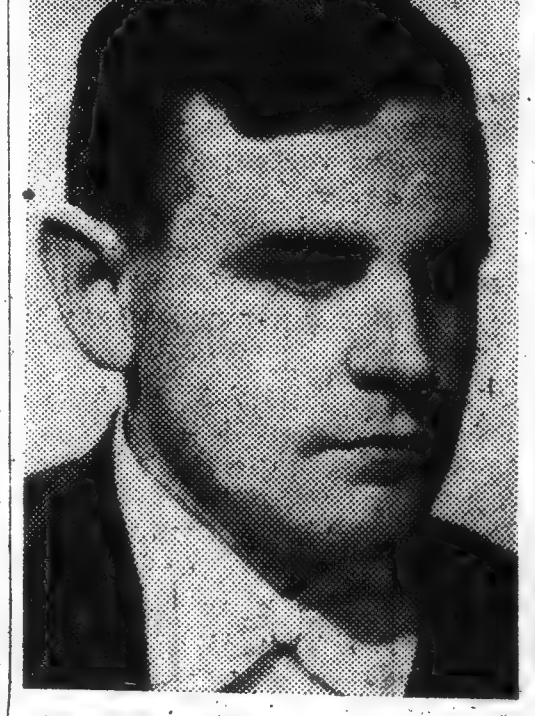
Not even the arrival of Nikisch had been so breathlessly awaited as was the coming of Koussevitzky. All the concerts were subscribed in advance.

Koussevitzky's first program disclosed the man: Vivaldi's D minor Concerto, Berlioz's "Roman Carneval" Overture, the Brahms-Haydn Variations, Honegger's "Pacific 231" (performed for the first time in America) and Scriabine's "Poem of Ecstacy." Italian, French, German, Swiss, Russian. The all-German tradition was gone for good!

Koussevitzky has had few equals in the art of program-building. In spite of much grumbling at the quantity of new music he introduced, his success in Boston and New York was immediate and he has remained longer with the Boston Symphony than any other conductor. He combines many of the finest qualities of his predecessors: the free romanticism of Nikisch, the stubborn devotion to beauty of ensemble of Gericke or Muck, the exploratory spirit of Monteux. Fortunately war cannot threaten his tenure here, for he has changed from a cosmopolitan to an American. He has played an active part in the development of American composition. His finest work, his hope and faith for the future bind him indissolubly to the country of his adoption.

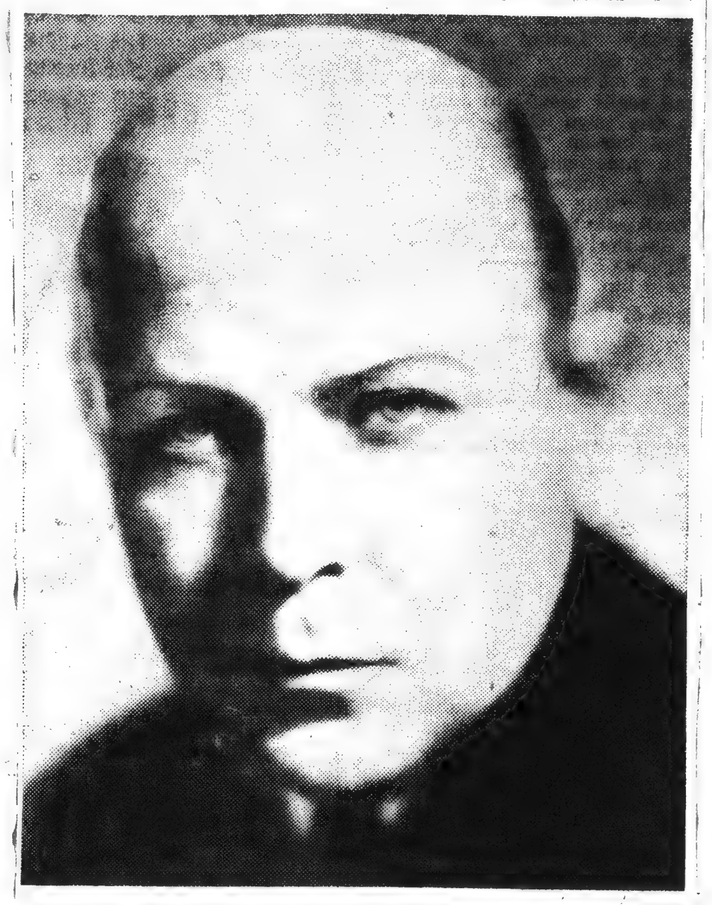
Robert Strassburg will give the fourth in his series of five free lectures at the South End Music School, 32 Rutland street, tomorrow evening at 8.15. The subject will be "Two Titans—Bach and Beethoven."

Improvisor



Alec Templeton, pianist-satirist, who gives a Symphony Hall recital Wednesday evening, Jan. 29.

REPEAT SHOSTAKOVITCH FIFTH



George Copeland, Boston pianist, who plays the Mozart E flat major Concert (K-482) with the Boston Symphony at the concerts of Friday and Saturday, Dec. 27 and 28.

MUSIC

Monday Symphony

The third program of the Monday evening-Tuesday afternoon concerts by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given last night in Symphony Hall before a capacity audience. The program was as follows:

Symphony No. 6 Op. 104.....Sibelius
Overture to "Leonore," No. 3, Op. 72 Beethoven
"Scheherazade," Op. 35..Rimsky-Korsakov

If you can properly suggest that any one person has more fun than any one else at a performance of Rimsky-Korsakov's "Scheherazade" by the Boston Symphony orchestra, Serge Koussevitzky may certainly claim the distinction. That may be stretching a point, of course, for the audience can hardly fail to be excited by the tonal magnificence of this slightly self-conscious war horse (and to judge by its reaction after the performance, it was exceedingly excited). The score naturally provides a multitude of special effects that the audience may hear and respond to, but it supplies the conductor, especially if he be on as sure ground as Mr. Koussevitzky, with an even greater number of moments of exaltation.

Mr. Koussevitzky took full advantage of every one, driving his men to further heights of virtuosity in each. The result was comparable to a stupendous but rigidly disciplined avalanche. We must count our blessings for having such a diabolically skillful piece of music as "Scheherazade." If it didn't take such an unsporting advantage of our streak for the emotional and the sensational we should, of course, rave about it. But somehow it leaves us with little but a ringing in our ears and a properly appreciative attitude in considering its technical brilliance—and brilliance it unquestionably is.

On the other hand, the Sibelius 6th symphony, which opened the program, is marked by no brilliance whatever. There is nothing in the way of technical resources which Sibelius has not shown us before and there is hardly a dynamic climax in it. Yet it has an insinuating quality. You find yourself thinking about it and looking forward to hearing it soon again. There is a bucolic pensiveness in the music and an economy of expression which is taken at best for dry scholasticism and at worst for lack of inspiration. One can only answer that by pointing imperiously to the coda to the final movement, certainly one of the sublimest passages in modern music.

Oddly enough, the orchestra was not always at its best in the Sibelius. One is so accustomed to perfection under Mr. Koussevitzky that a ragged attack or lack of balance between the choirs comes as much of a shock as a faulty blast on the tuba would. The errors were, however, all but imperceptible and we bring the subject up because it is so seldom that we can! The rest of the program was given over to the familiar third overture to "Leonore." This program will be repeated at 3 o'clock this afternoon.

R. F. E., JR.

December 30/40

MONDAY SYMPHONY

With the concerts of last evening and this afternoon, the supplementary series of Symphony Concerts reaches the half-way mark. In accordance with his usual practice, Dr. Koussevitzky made his programme by reassembling numbers played at those of Friday afternoon and Saturday evening.

First on this well-diversified list is Sibelius' Sixth Symphony, and the other pieces are: Beethoven's Overture to "Leonore," No. 3, and Rimsky-Korsakov's symphonic suite, after the "Arabian Nights," "Scheherazade."

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

A program of marked contrasts is offered at the third of the Monday evening-Tuesday afternoon series of concerts by the Boston Symphony Orchestra at Symphony Hall. Last evening there was an enthusiastic, capacity audience to hear Mr. Koussevitzky conduct the cool, serene Symphony No. 6 of Sibelius; that grandest of all Overtures, Beethoven's "Leonore" No. 3, and Rimsky-Korsakov's excursion into the realm of fantasy, the Symphonic Suite, "Scheherazade."

No more revealing comment on the absolute beauty of the Sibelius Symphony has been made than an observation by the composer, which is worth repeating time and again. He suggested that where most modern composers attempted to manufacture cocktails of every hue and description, he offered pure, cold water.

This Symphony does not scale great heights in emotion; it does not probe the heart. It has neither breadth nor the charm of a miniature. In orchestration and harmonic treatment is is also moderate. All is moderation. And yet here is still recognizable the hand of the master and his individual style. There is great white beauty in this Symphony. It is something one would grow to love on intimate acquaintance.

Mr. Koussevitzky read it with care but with some overemphasis. The intricate, curious rhythm of the second movement was exciting as, say, an intellectual game might be. But sometimes, as in the first movement, there were momentum and precision lacking. The long rhythmic lines were broken, just perceptibly.

But the triumphant Beethoven Overture was electrifying. From under Mr. Koussevitzky's hand it came slick and polished, its dynamic energy high. It was even too hard and brilliant, like the diamond's fire.

The "Scheherazade" Suite was truly an imaginative spectacle. It had all the spirit of the "Thousand and One Nights." In turn it became rhapsodic, wild fantasy, grotesque humor, sensuous and even cruel. It was lush and wild and stirring.

The concert will be repeated this afternoon at 3.

CURRENT MUSIC

Mozart at Symphony

George Copeland Soloist With Koussevitzky In Romantic Mozart Concerto; Tchaikovsky

GEORGE COPELAND, Boston pianist who is second to none as a Debussy interpreter, was the soloist yesterday afternoon with the Boston Symphony Orchestra in Mozart's E flat major Concerto (K-482). Modern French and Spanish music are the provinces in which Mr. Copeland reigns secure, and with which his name has become identified in the public mind. Such identification can be a destructive thing—as vicious as the type casting in Hollywood or on Broadway. It can limit an artist to a tiny fraction of the musical territories which he would otherwise have been able to conquer.

Mr. Copeland has been an all too willing victim of the label, or call it title if you like, which has been his these many years. He has perfected his mastery of the modern French and Spanish schools and somewhat neglected others. Therefore his friends and admirers were doubly curious yesterday to see what he would do with a Mozart Concerto.

It was an excellent performance, but with limitations. It was an excellent performance, but not a great one. The borderline between "excellent" and "great" is a vague one, sometimes a subjective one, but it was apparent yesterday afternoon. This was not great Mozart in the sense that Mr. Copeland's Debussy or Ravel is great. And yet, curiously enough, the lack did not seem due to limitations inherent in the performer's gifts, but rather to the fact that Mr. Copeland has not pondered Mozart's music as long and lovingly as the composers for whom he is known. On the contrary, he gave the impression that the same concentration and affection lavished on Mozart might make Mr. Copeland's Mozart as fine as his Debussy.

The touch that is alternately velvet and sparkle, sensitive nuance of the melodic line, feeling for a rounded phrase, the ability to make simplicity more telling than weight—these things are there. But the integration of them all was not. The perfection of Mozart style, which we expect from an artist of Mr. Copeland's stature, shone through only at irregular intervals. When it did appear, as in the theme of the last movement, and more frequently in the romantic slow movement, it was unforgettable.

Why, one wonders, was it deemed necessary to improve Mozart by omitting the cadenzas? In works of this period cadenzas have a definite artistic function: emotional release and formal accentuation of the final cadence. Mozart would never have taken the trouble to compose and write down cadenzas for his own works, if he had considered them unimportant.

Early Symphony

The concerto was preceded by an exquisite early symphony. (Early for Mozart, that is. It was his 29th work in the form, and Koechel lists it as his 201st work!) It was at this time that Viennese influence finally decided Mozart for the four movement symphony, as opposed to the three movements which were still customary in Italy. Viennese, too, is the serious tone which crops up again and again throughout the work, the stronger thematic development.

Nevertheless the idiom Mozart uses here is the laughing speech of Italian opera buffa. Even when he is in deep earnest, the adroit brevity of phrase, the nimble vocabulary, point unmistakably to the Italian origin of symphony.

Koussevitzky led this work of Mozart's 'teens with elegance, finish and fine intuition of its spiritual components. The Andante might have profited by a somewhat slower tempo, but the first and last movements in particular were an interpretive triumph.

Slavic Finish

The second half of the program consisted of a virtuoso performance of the Prelude to Moussorgsky's opera "Khovanstchina" and Tchaikovsky's Overture-Fantasia, "Romeo and Juliet." Dawn on the Moskva River, the theme of Moussorgsky's Prelude, is painted with the utmost delicacy, with only glints of the barbaric color the composer so loved.

"Romeo and Juliet" has been played by a thousand movie orchestras and much of the audience must know this music by heart. Its remorselessly exhibitionistic agonies, its very public passion, are still irresistibly moving. Whatever may be said of tearing a passion to tatters, this performance was something to make the hair stand on end. It had nothing cheaply sensational about it, but the furious strife and the soaring love theme were worthy of both composer and his subject. As always, true recreation seemed a miracle.

E. D.

Ernest Hutsheson's new book, "A Musical Guide to Richard Wagner's Ring of the Nibelung" will be published by Simon and Schuster this Wednesday. The author is president and director of the Juilliard School of Music and a director of the Metropolitan Opera Association.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

DEC 29 1940

THE BOSTON SYMPHONY

BREAKING a 60-year tradition of the orchestra, and his own tradition of 17 years since has been the conductor, Dr. Serge Koussevitzky finally agreed to allow photographs of himself and the orchestra during one of the regular Saturday night programs in Boston's Symphony Hall. With special lighting effects, electricians and photographers scrambling about the huge stage, and before a small, select audience, the famous leader swung into action and these photographs are the result.

IN OPENING a concert, Dr. Koussevitzky walks rapidly onto the stage, mounts the podium, bows to the audience, then, facing the orchestra, he stands motionless until every member is ready, every eye on him. Quickly he takes up the baton, raises both hands, pauses for an instant, and brings both hands down for the start.

THE 110-PIECE orchestra assembled for the concert.

EXPRESSIVELY — as if the music had carried him from the earth, he brings the symphony to a close.

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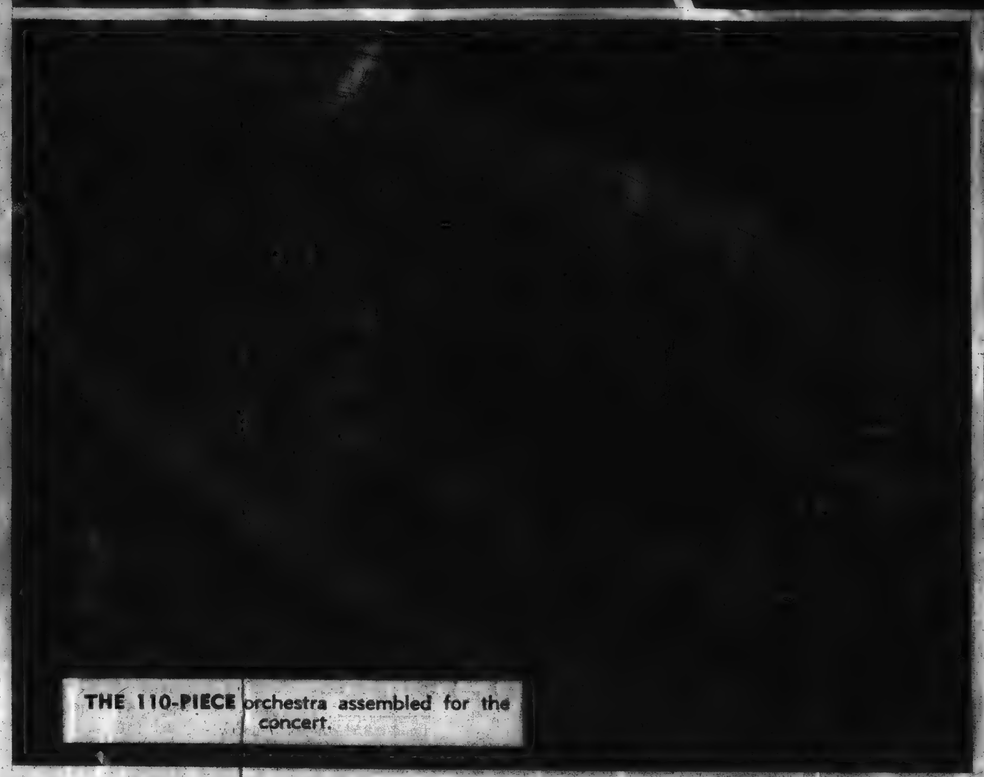

THE 110-PIECE orchestra assembled for the concert.

EXPRESSIVELY — as if the music had carried him from the earth, he brings the symphony to a close.

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This explanation cannot easily have hurt the symphony in the audience's appreciation, or done violence to its essential poetical idea. On the other hand, the lack of any programmatic explanation when Mr. Koussevitsky played the "London" symphony in New York, with evident thought of the association of the music with the historic city now undergoing its tragic ordeal, deprived the symphony of much of its meaning for the audience assembled.

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We are no Wagnerites in this matter. We hold that there is an unlimited field for absolute music, and that there is no higher manifestation of the art. But the symphonic form is only one kind of music. To maintain that it is greater than any other kind is to maintain that Bach's "Well-Tempered Clavichord" is greater than his "Passion According to St. Matthew" or his B minor Mass, which have definite dramatic purpose.

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Zion Herald. Jan. 1, 1941

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JANUARY 2, 1941

Koussevitzky Hails New Work Despite Critics' 'Banal,' 'Thin'

Transcript

Conductor Serge Koussevitzky contends the public is "far ahead of the critics in its responsiveness" to the music of Dimitri Shastakovich, young Russian composer, and adds that "this is not the first time such a thing has happened."

Departing from custom, Koussevitzky will play the Fifth Symphony by Shastakovich for the second time in 10 weeks at Boston Symphony concerts this Friday and Saturday. Sometimes audiences wait as long as two or three years to hear a classic repeated.

"I will keep repeating the music until the critics realize its greatness," the conductor remarked in an interview. He continued:

"The critics said Shastakovich's music is banal and contains nothing new, but they've said that before about other new works which were liked by the public, and then, later, they've only had to explain the greatness of those same works."

Boston music reviewers, after hearing the young Russian's symphony played here in October, described it variously as "banal," "vulgar," "thin," sterile," "unoriginal" and "long-winded."

Koussevitzky, a Russian-born American citizen, hailed the work as giving "a feeling of Russian life in the past 25 years" and "as great as any of the great symphonies of Beethoven, Brahms, Tchaikowsky or Sibelius."

58

Shostakovitch Again

Koussevitzky Repeats Fifth Symphony o Soviet Master—"Italian" Symphony Hear

THE Shostakovitch Fifth Symphony does not shrink, it grow with acquaintance. Perhaps, too, its performance has in creased in precision, subtlety and fire since Koussevitzk first played it last October. Or have our own ears simply grown sharper to catch the manifold splendors of this extraordinary score? Most probably all three factors combined to produce ever warmer applause yesterday than last fall when the symphony was new to us. In any event, it was both courageous and intelligent of Koussevitzky to have brought up this musical bone of contention a second time within the season, and in the same subscription series.

The first part of the program consisted of Mendelssohn's ingratiating "Italian" Symphony and the deceptively simple Five Children's Pieces, "Ma Mere l'Oye," by Ravel.

Both were excellently performed though there were several traits in the Mendelssohn with which it is possible to disagree. One of the most baffling things about Koussevitzky is that when he infringes on your idea of how a piece should be done, he usually does so so brilliantly that it is impossible to work up very much indignation about it. To say this is perhaps to condone the prima donna conducting about which we hear so much nowadays. But that does not change the truth of the statement.

For example, the first and last movements of the "Italian" Symphony were too fast. This gave the first movement a nervous angularity, far removed from the spirit of Mendelssohn. But it also induced a sweep and impetuosity which are not foreign to Mendelssohn and which are all too seldom evident in performances of the "Italian" Symphony. Whether there are not other ways of infusing such temperament, is another question.

The Saltarello finale was an amazing tour de force. It is a truism to say that hardly another orchestra could have maintained Koussevitzky's speed without sounding hectic and out of breath, without tarnishing the delicate sheen of its tone, without dulling the edge of its precision, without sabotaging its fine scale of dynamic nuance. The Boston Symphony did none of these things. The lacy patterns spun themselves with captivating, with artisticratic ease. It seemed deliciously right, no matter how much conscience might say: "This is too fast, this is too fast!" The Saltarello danced on winged feet.

Naif?

Ravel's Mother Goose Pieces are as sophisticated and as unsophisticated as "Alice in Wonderland." They follow the ancient gallic tradition of decorative art, there is nothing in them to overwhelm or sweep you off your feet. But they delight everybody. They are craftily put together, their simplicity is the result of infinite pains, and they must be cunningly conducted to produce their full effect.

Koussevitzky's Parisian background and his fine ear for timbre and color fit him peculiarly to kindle the subtle lights of this fragile, transparent score.

A Popular Modern

Not only does the Shostakovitch Fifth wear well in repeated hearings, it is a distinctly popular work. And if there are passages which sound at first obvious to the point of banality, these same passages grow less crass as the listener's mind grasps their relation to the architecture of the whole. On the other hand, those portions of the work which appeared confused and chaotic, clarify themselves with remarkable speed.

The tremendous sweep and vitality of this symphony, its white heat of passion, the virtuoso technique of its composer, the strong melodic gift, these things were apparent at the very first performance. Its deeply organic form was not, or was not to most listeners. The interrelation of Shostakovitch's thematic material is among the most interesting aspects of this music.

The principal theme of the first movement, in the abrupt form which opens the symphony, is reminiscent of the bare uncompromising motive of Beethoven's Great Fuge. The transformations which it undergoes, first into the sustained song of violins, then through the contrapuntal mill, with diminution and augmentation and combinations of both, finally to emerge, with the recapitulation, in warmly poetic dialogue between flute and French horn—all are telling emotionally and formally effective.

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The slow movement, which opens with a pensive transformation of the motto of the first movement, still seems the greatest of the four. It requires little explanation or comment. Sheer inspiration is the use of the xylophone to reinforce its ecstatic climax.

Perhaps more than any other movement, the finale recalls Tchaikovsky, but it is none the less original for that. All in all, a masterpiece, which may well conquer itself a strong position in the modern repertory.

E. D.

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HARTFORD, CONN.
TIMES
DEC 31 1940

Serge Koussevitzky Contmues Quest For Good Music

Conductor First To Program Many Noted Works

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When Debussy was none too firmly established in the musical world at large, it was Koussevitzky who gave an impetus to his name and fame by inviting him to appear in Moscow as guest conductor of Koussevitzky's own orchestra, in an entirely Debussyan program. Koussewitzky will conduct the Boston Symphony Orchestra in the third Bushnell orchestral event Tuesday, Jan. 7.

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No auditors angrily stomp away from concerts nowadays when Stravinsky's "Rite of Spring" is heard. But Koussevitzky had to fight such revolt when he first played that music. Similar facts hold true of Kouseevitzky's pioneering performances of works of Ravel, Prokofieff, Honneger, Roussel, Berg.

Compositions which Koussevitzky had the vision to see as permanent additions to the orchestral repertory have become so. Works which he abandoned after a fair period of trial have failed to gain permanence. He has sought, not the merely new, but the new and good. This season he continues that quest. In the 1940-41 concert year, Kousevitzky will give first performances of music by Stravinsky, Prokofieff, Britten, Roy Harris and other significant composers of our own day.

Shostakovitch Again At Symphony Concert

C.S.M.

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For offset, the brilliant portion of the symphony, the second movement, quite in the scherzo form and style, fairly crackles with Russian humor, first measure to last. But to praise the slow movement which follows would require an advocate with arguments studied out and worded in very particular terms. The Largo lives up technically to its name, possessing breadth, indeed; yet why such unconscionable length? Its conclusion seems like the wind-up of everything. The succeeding final movement causes surprise, as something gratuitously tacked on, notwithstanding structural appropriateness and even necessity.

The Russians come down in two lines. Rubinstein, Glazounoff, and Rachmaninoff represent one. They may be described as facilitarians; for originality, rather thin. Then the other line—Tchcaikovsky, Rimsky-Korsakoff, and Stravinsky. Two thirds, perhaps, in the first and one third in the second, Shostakovitch classifies.

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W. P. T.

GREEN MAGAZINE, Boston, Sunday, January 5, 1941

26

Symphony Concert

By LEO GAFFNEY

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The great conductor of the Boston Symphony Orchestra seems also to feel deeply over the Boston reviewers, who, after two previous efforts, just don't seem to like the Shostakovitch Fifth—which is unfortunate.

There doesn't seem to be any way out of the impasse for the present, for endurance is the only test of art. The Shostakovitch Fifth may be great new music or it may not be. Evidently, it is an acquired taste, like olives—though as far as this brief column is concerned the analogy could get closer with spinach.

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GLOBE—THURSDAY, JANUARY 2, 1941

Koussevitzky Hits Coolness to Young Russian's Symphony

Conductor Serge Koussevitzky chided Boston critics yesterday for their frigid reception to the Fifth Symphony of Dimitri Shostakovich, young Soviet Russian composer, by declaring he would "keep repeating the music until the critics realize its greatness."

The composition will be played for the second time in 10 weeks at the Boston Symphony concerts this Friday and Saturday. His plan was said to be an unusual departure from custom, for audiences frequently wait as much as two or three years to hear a classic repeated.

The Associated Press quoted the noted conductor as saying the symphony, which commemorates the Soviet October, 1917, Revolution, "is as great as any of the great symphonies of Beethoven, Brahms, Tschaikowsky or Sibelius."

"This music of Shostakovich gives a feeling of Russian life in the past 25 years," said Dr. Koussevitzky, who was born in Russia, but is now an American citizen.

"So far, the public is far ahead of the critics in its responsiveness to this music, but this is not the first time such a thing has happened."

Cheap Symphony?

The recent battle between Serge Koussevitzky and some of the critics over the fifth symphony of Dimitri Shostakovitch is not new in the history of music or in the career of the young Soviet composer. The former, as Mr. Koussevitzky was not slow to point out, is full of examples of the hideous gaffes made by critics in the past. The latter has been complicated by the curious ups and downs of an artist in Soviet political favor, to which the whims of fashion are as nothing. Nor should the row over Shostakovitch's opera, "Lady Macbeth of Mzensk," be forgotten.

Mr. Koussevitzky's contention is that the fifth symphony is a great work of musical art and that he will continue to play it until it is properly appreciated. He has already done so twice at the regular series, at the Monday-Tuesday series, in New York (where he is going to repeat it this week) and on tour.

The objecting critics' point of view is that the symphony is essentially not a first rate work and is in fact basically rather cheap. They maintain, reasonably, that it is not intellectually difficult or startlingly new music and therefore ought to be readily understood by any musical person right off the bat. Mr. Koussevitzky has discovered in it a brilliant vehicle for his own remarkable interpretative talents and the virtuosity of the Boston Symphony. And there the argument, for the time being, must obviously rest.

JANUARY 2, 1941

Koussevitzky Hails New Work Despite Critics' 'Banal,' 'Thin'

Transcript

Conductor Serge Koussevitzky contends the public is "far ahead of the critics in its responsiveness" to the music of Dimitri Shastakovich, young Russian composer, and adds that "this is not the first time such a thing has happened."

Departing from custom, Koussevitzky will play the Fifth Symphony by Shastakovich for the second time in 10 weeks at Boston Symphony concerts this Friday and Saturday. Sometimes audiences wait as long as two or three years to hear a classic repeated.

"I will keep repeating the music until the critics realize its greatness," the conductor remarked in an interview. He continued:

"The critics said Shastakovich's music is banal and contains nothing new, but they've said that before about other new works which were liked by the public, and then, later, they've only had to explain the greatness of those same works."

Boston music reviewers, after hearing the young Russian's symphony played here in October, described it variously as "banal," "vulgar," "thin," sterile," "unoriginal" and "long-winded."

Koussevitzky, a Russian-born American citizen, hailed the work as giving "a feeling of Russian life in the past 25 years" and "as great as any of the great symphonies of Beethoven, Brahms, Tchaikowsky or Sibelius."

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Shostakovitch Again

C.S.M.

Koussevitzky Repeats Fifth Symphony o Soviet Master—"Italian" Symphony Hear

THE Shostakovitch Fifth Symphony does not shrink, it grow with acquaintance. Perhaps, too, its performance has i creased in precision, subtlety and fire since Koussevitzk first played it last October. Or have our own ears simply grown sharper to catch the manifold splendors of this extraordinary score? Most probably all three factors combined to produce ever warmer applause yesterday than last fall when the symphony was new to us. In any event, it was both courageous and intelligent of Koussevitzky to have brought up this musical bone of contention a second time within the season, and in the same subscription series.

The first part of the program consisted of Mendelssohn's ingratiating "Italian" Symphony and the deceptively simple Five Children's Pieces, "Ma Mere l'Oye," by Ravel.

Both were excellently performed though there were several traits in the Mendelssohn with which it is possible to disagree. One of the most baffling things about Koussevitzky is that when he infringes on your idea of how a piece should be done, he usually does so so brilliantly that it is impossible to work up very much indignation about it. To say this is perhaps to condone the prima donna conducting about which we hear so much nowadays. But that does not change the truth of the statement.

For example, the first and last movements of the "Italian" Symphony were too fast. This gave the first movement a nervous angularity, far removed from the spirit of Mendelssohn. But it also induced a sweep and impetuosity which are not foreign to Mendelssohn and which are all too seldom evident in performances of the "Italian" Symphony. Whether there are not other ways of infusing such temperament, is another question.

The Saltarello finale was an amazing tour de force. It is a truism to say that hardly another orchestra could have maintained Koussevitzky's speed without sounding hectic and out of breath, without tarnishing the delicate sheen of its tone, without dulling the edge of its precision, without sabotaging its fine scale of dynamic nuance. The Boston Symphony did none of these things. The lacy patterns spun themselves with captivating, with artisticratic ease. It seemed deliciously right, no matter how much conscience might say: "This is too fast, this is too fast!" The Saltarello danced on winged feet.

Naif?

Ravel's Mother Goose Pieces are as sophisticated and as unsophisticated as "Alice in Wonderland." They follow the ancient gallic tradition of decorative art, there is nothing in them to overwhelm or sweep you off your feet. But they delight everybody. They are craftily put together, their simplicity is the result of infinite pains, and they must be cunningly conducted to produce their full effect.

Koussevitzky's Parisian background and his fine ear for timbre and color fit him peculiarly to kindle the subtle lights of this fragile, transparent score.

A Popular Modern

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The tremendous sweep and vitality of this symphony, its white heat of passion, the virtuoso technique of its composer, the strong melodic gift, these things were apparent at the very first performance. Its deeply organic form was not, or was not to most listeners. The interrelation of Shostakovitch's thematic material is among the most interesting aspects of this music.

The principal theme of the first movement, in the abrupt form which opens the symphony, is reminiscent of the bare uncompromising motive of Beethoven's Great Fuge. The transformations which it undergoes, first into the sustained song of violins, then through the contrapuntal mill, with diminution and augmentation and combinations of both, finally to emerge, with the recapitulation, in warmly poetic dialogue between flute and French horn—all are telling emotionally and formally effective.

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The Ravel, too, was sheer fun and loveliness, clear and good like the wonder of a child.

Shostakovitch or no, it was a swell concert.

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JAN 2 - 1941

Koussevitzky Will Defy Critics In Repeating Shostakovich Works

Challenges Statements That Fifth Symphony of Young Russian Composer Is "Banal," "Vulgar," "Thin" and "Unoriginal"

Boston, Jan. 1.—(AP)—Conductor Serge Koussevitzky differs with Boston's music critics over the Fifth Symphony of Dimitri Shostakovich, young Soviet Russian composer, and, he said in an interview today, "I will keep repeating the music until the critics realize its greatness."

Accordingly he's going to play it for the second time in 10 weeks at the Boston Symphony concerts this Friday and Saturday—a radical departure from custom, inasmuch as audiences frequently wait as much as two or three years to hear a classic repeated.

"Banal," "vulgar," "thin," "sterile," "unoriginal," and "longwinded" were some of the adjectives the Hub critics used to describe the symphony when it was played here in mid-October.

Only Edward Downes, of the Transcript, liked it, and in doing so, he differed with his father, Olin Downes, critic of the New York Times.

However, Koussevitzky says he is "convinced" that the work—which commemorates the Soviet October revolution—"is as great as any of the great symphonies of Beethoven, Brahms, Tchaikowsky or Sibelius."

"This music of Shostakovich gives a feeling of Russian life in the past 25 years," said Koussevitzky, who was born in Russia but now is an American citizen.

"The second movement, instead of being banal, suggests the heartiness of a peasant dance," he explained.

"So far, the public is far ahead of the critics in its responsiveness to this music," he added, "but this is not the first time such a thing has happened.

"The critics said Shostakovich's music is banal and contains nothing new, but they've said that before about other new works which were liked by the public, and then, later, they've only had to explain the greatness of those same works."

The critics didn't have much to say about the scheduled repeat performances.

"It looks as if he's going to cram it down our throats," one remarked.

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STANDARD TIMES

JAN 2 - 1941

Koussevitzky in Sibelius Sixth

The Boston Symphony Orchestra gave its Tuesday afternoon subscribers a program of great interest and variety yesterday. Repeated from a recent all-Sibelius program in which the Sixth Symphony was heard with the Fifth and the great stirring Second, this No. Six was found of much more ingratiating richness and beauty of tone than was realized at its performance on the birthday celebration. That quotation from the Finnish composer that in this symphony he was offering the world "pure cold water" did not frighten us yesterday nor did the Symphony appear tentative on second hearing. Indeed, it seemed that Dr. Koussevitzky was taking one of his fabled shifts at interpretation and was giving out a performance carefully devised to win all hearers.

Not that Sibelius was losing in dignity; he was being held up to stature with his more impressive symphonies. With apologies to the composer who disavows any intent of description, the gratified ear did as always find mental suggestions: marching as of an old tale and light sweep of winds as to say: "Here is my country. Is it not fine and valorous?" In his last allegro, Sibelius seems to rouse from old poetic memories and slips into classical form. The orchestra was at its responsive best.

With brilliance and fire of the string body and the fine trumpet of Mr. Mager off stage, Beethoven's Leonora No. 3 overture contributed its romance and dramatic sweep. After these numbers Rimsky-Korsakoff's Oriental graces of the Scheherazade Suite were found a bit relaxing. The work, however, is one suited to this commuters' audience, gathered from far and wide throughout New England for a monthly taste at the superb perfections of the Boston Symphony. These occasional visitors have opportunity to hear in the suggestion of tales with which a noble and learned lady entertained her lord and saved her self and future wives from death recurring examples of individual orchestral proficiency. Mr. Burgin, Mr. Bedetti and several of their colleagues had solo prominence.

After the ship is dashed to pieces on the rock (or a community is wiped out in a bomb raid) by virtue of the familiar impactive rhythms, comes the most felicitous writing of the score. The sea smiles again; dimples, coaxes into security; heaves into peace. A contrast of effects.

The next paired Monday-Tuesday concerts of the symphony will be on January 27-28—no program yet announced. A.C.R.

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SUNDAY ITEM TRIBUNE

JAN 5 - 1941

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REGISTER

JAN 4 - 1941

CRITICS REPEAT ATTACKS UPON RUSSIAN'S MUSIC

Boston, Jan. 4.—(AP)—It appeared today that Serge Koussevitzky would have to conduct Dimitri Shostakovitch's "Fifth Symphony" at least a third time to keep his vow of "repeating the music until the critics realize its greatness."

He made the promise after Boston critics, hearing the composition 10 weeks ago, described it as everything from "banal" to "long-winded."

Koussevitzky led the Boston Symphony Orchestra through it again last night, but the critics, while praising his conducting, still failed to report any greatness in the "Fifth Symphony."

Cyrus W. Durgin of the Globe said the orchestra's "very magnificence again set one to speculation whether most of the brilliance did not come from the players rather than from the notes."

To which Alexander Williams of the Herald added:

"It is our opinion that Shostakovitch has a vein of cheapness in his artistic imagination which makes his work often pretentious."

Warren Storey Smith said in the Post:

"In spite of Dr. Koussevitzky's protestations that the Soviet composer's work is as great as the symphonies of Beethoven, Brahms, Tchaikovsky and Sibelius (a staggeringly large order), the impression persists that the conductor is making more out of the piece than there is in it."

This Clipping From
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WORLD-TELEGRAM

JAN 4 - 1941

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NEW YORK, N.Y.
HERALD TRIBUNE

JAN 4 - 1941

Shostakovitch Critics Still Like Koussevitsky

But Conductor Fails to Win Them to Russian's Work

BOSTON, Jan. 3 (AP).—Serge Koussevitzky's conducting of Dimitri Shostakovitch's Fifth Symphony won praise from Boston music critics today, but they still dislike the composition.

Koussevitzky led the Boston Symphony Orchestra through the Russian's work for the second time in ten weeks with the assertion that he would "keep repeating the music until the critics realize its greatness." They had described it previously as "banal," "vulgar," "thin," "sterile" and "long-winded."

Although admitting that "at no time did it come as near to seducing us," Alexander Williams, in "The Herald," asserted: "It is our opinion that Shostakovitch has a vein of cheapness in his artistic imagination which makes his work often pretentious.

Cyrus W. Durgin, of "The Globe," also bowed to the conductor's rendition but said "this very magnificence again sets one to speculating whether most of the brilliance did not come from players and conductors rather than from the notes."

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JAN 4 - 1941

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JAN 4 - 1941

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STAR

JAN 3 1941

"Like It, Or Else—"

STAID old Boston is being shaken by a musical battle. Conductor Serge Koussevitzky of the Boston Symphony orchestra is tilting his lance at the music critics. The whole fuss is over the Fifth Symphony of Dimitri Shostakovich, a young Russian composer.

Koussevitzky — who for obvious reasons will hereafter be called Mr. K—says the Fifth Symphony is great music. The critics say it is bad music.

Of course critics are resourceful fellows. They never actually say a thing is "bad." That makes their prose too clear. Instead they say the music of Mr. Shostakovich—hereafter known as Mr. S.—is "banal," "vulgar," "thin," and "sterile." As long as the public has to suffer through these quarrels it would help if the critics would throw away their dictionaries.

At any rate, Mr. K. is going to get an artist's revenge. He played the music of Mr. S. first in mid-October. Now he's going to play it again. "I will keep repeating the music until the critics realize its greatness," Mr. K. threatens.

Since both critics and artists have a considerable reputation for stubbornness it looks like Boston music-lovers are in for a long cold winter. Both the critics and the conductor, however, are likely to become painfully acquainted with a fundamental fact if they persist in their quarrel. The American public, if it does not like a thing, has a curious habit of staying away in majestic numbers.

This Clipping From
HOUSTON, TEXAS
POST

JAN 5 - 1941

Koussevitzky a Trifle Rash in Campaign to Sink Boston Critics

Distinguished Doctor Crawls Out on Long Limb in Effort to Make Reviewers Dance to His Music

By HUBERT ROUSSEL

CONDUCTOR SERGEI KOUSSEVITZKY of the Boston Symphony orchestra has been feeling his temperament lately. The other week he astonished his audience at a special concert by sitting down on the podium instead of leaving the stage when the final number was over, and now he has got himself into a public fight with the critics. Dr. Koussevitzky is hot under his dignified collar because the press gentlemen blasted a Russian work, the fifth symphony of Dimitri Shostakovich, which he recently played. The conductor was so incensed that he broke a precedent by putting the composition on the program again within 10 weeks, and slamming it right back at its hecklers.

ROUSSEL

"I will keep repeating the music until the critics realize its greatness," he announced in explaining his gesture. That sounded a little autocratic, of course, and the doctor apparently realized it. So he took an old dodge and justified his procedure by saying that "the public is far ahead of the critics in its responsiveness to this music"—meaning, I suppose, that it got a good hand at the premiere. He pointed out that the critics have often been woefully wrong in their first impressions of works that proved great, and inferred that he was giving the boys a fair chance to avoid a similar error in this case.

✦ ✦ ✦

After All, Nobody Is Perfect

NOW the Boston conducter is entirely right about the fallibility of the music reviewers, of course. They are no more gifted with prescient powers than other mortals. They are men who prepare themselves as best they can with a knowledge of music, and who try to judge fairly with the aid of this technical background and their own natural responses at concerts.

But they can certainly be woefully wrong. There are classic examples of such failure. Edouard Hanslick, the Viennese critic, who doubtless gave many a true and correct judgment in his busy career, is famous now only because he rendered himself comic by damning the music of Wagner. And Charles Gounod, when he heard the premiere of the great Cesar Franck D Minor Symphony, pronounced it "the affirmation of incompetence carried to dogma."

But the danger of Koussevitzky's position is that it offers an imperious sweeping aside of the possibility that this weakness is not peculiar to professional critics. In other words, he includes himself out of the natural scheme of existence. He says flatly that while the critics have made and continue to make regrettable errors, a great conductor is bound to be right in his original judgment. Maybe not any conductor but Koussevitzky at least.

✦ ✦ ✦

Overlooking a Few Small Errors

THE answer to that is pretty obvious. If conductors were infallible in their estimation of new music, there would be little for reviewers to do. Their only job would be to write an opinion of the quality of the playing itself, for the beauty, interest and importance of every number presented would be perfectly clear. There is a lot of bad music now kicking around in the world. Koussevitzky will doubtless admit that. And every piece of it is there for the very evident reason that some conductor at some time thought the work was good enough to perform.

When the Boston maestro pits the audience against the critics he is even more open to question. That is loose reasoning indeed, and a conductor of Koussevitzky's long service in American concert halls should know it better than anybody else.

The truth is, of course, that the musical public in this country will applaud practically anything. It is a habit and no warmth of appreciation is necessarily indicated. Indeed, the less an audience understands a selection and the more it is baffled and confused, the more loudly it is likely to clap. This is done because nobody wants his neighbor to think that he didn't get it. You can notice this habit in Houston, and although Boston is much more seasoned in the matter of symphony music, it would be a grave error to assume that its public consists only of connoisseurs and superior intellects.

I know nothing about the nature of the fifth symphony of Shostakovich, but the unanimity with which five of six critics in Boston proclaimed it a washout is some grounds for suspecting that it may be less than a monumental affair. If Koussevitzky is merely out to avenge what he considers an affront to his judgment, and is making his audience the goat, he may find himself caught in the end.

For sooner or later his public will decide that it is weary of being smarter than anybody else (at the expense of suffering through deadly dull concerts) and would like to hear something that sounds like music again. The kind of applause I have mentioned above will stop finally, and Koussevitzky will be left in a very droll and uncomfortable spot.

It is true that the critics have delayed the arrival of some musical masterpieces by failing to recognize them at once. But for every time that has occurred, they have probably killed off several hundred banalities before they could bore large numbers of patient and defenseless people.

Koussevitzky Touch Mellows Shostakovitch B. C.

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 11th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mendelssohn.....Symphony in A major, "Italian," Op. 90
Ravel......"Ma mere l'oye"
Shostakovitch.....Symphony No. 5 Op. 47

Mr. Koussevitzky is pushing the Shostakovitch 5th Symphony for all he is worth, and it must be said that no composer could have a more ardent and able champion. He has quite frankly gone overboard for this particular work and he is determined that all of us shall share his enthusiasm. As one of the more vociferous objectors then, this reviewer is not going to have easy sledding.

We have now heard the Shostakovitch 5th three times this season—four, if you count a rehearsal. At no time did it come as near to seducing us as in yesterday's surpassingly fine performance. The first movement is the best, and the conclusion of it after the climax is beautiful music. The scherzo would certainly pass muster, were one not so constantly reminded of Prokofieff and the probability that he would have written a much better and more amusing scherzo.

The slow movement escapes or, rather, bores us. It merely seems as if Shostakovitch knew that he had to have a slow movement in a full-length symphony and consequently sat him down and wrote an especially long and dull one. Obviously if it is as great music as Mr. Koussevitzky believes, this opinion denotes a critical blind spot. And that is all there is to it.

Mr. Koussevitzky managed to work a miracle with the finale yesterday. It can sound terribly cheap; and somehow, great conductor that he is, he avoided this pitfall. It is actually a piece of bombast which we don't happen to admire. But there is no gainsaying that it has popular appeal. It smashed and bashed its way to an ovation yesterday.

What it all boils down to is this: It is our opinion that Shostakovitch has a vein of cheapness in his artistic imagination which makes his work often pretentious. As a modern composer we do not think for a moment that he is worthy to rank with a Prokofieff or a Hindemith. There are others who think otherwise, and so you have a nice aesthetic battle.

The trouble is that Mr. Koussevitzky has the upper hand over those of us who want to go to a concert but do not want to find the Shostakovitch Symphony on the program. He has already taken advantage of that upper hand and dealt us impressive blows with it. Like Finland, to which we may unworthily compare ourselves, there is a limit to our resistance. Already we are sorry to have spoken so harshly in October. Who knows but that in April we shall be hailing the symphony as a masterpiece if only to beg a truce from Mr. Koussevitzky's legions?

Mendelssohn's Italian Symphony is his best—no one will dispute that. It is fresh, gracious music and is the essence of charm, regardless as to whether it is truly "Italian" or not. Actually, it is a lovely piece of German romanticism and brings Mendelssohn closer to Schumann than he was in his oratorios. The Boston Symphony's performance is a sheer delight, and in this connection it may be recalled that they have recorded it.

Ravel's "Ma mere l'oye" shows the composer feeling out the most refined orchestral sonorities and novel and spicy harmonic effects. It should be listened to with the closest attention, for only then can one be sure of hearing the subtleties which so entranced the composer. Again the performance was most sensitive.

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NEW YORK, N.Y.
TIMES
JAN 5 - 1941

Last week Serge Koussevitzky played Shostakovich's Fifth Symphony in Boston for the second time in ten weeks. Next Thursday he is going to repeat it in Carnegie Hall, even though he played it here on Nov. 23, making this city's interval even shorter than Boston's. In an interview last week in his orchestra's home city he said he was convinced the work was "as great as any of the great symphonies of Beethoven, Brahms, Tchaikovsky or Sibelius."

"I will keep repeating the music until the critics realize its greatness," he said.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

Mendelssohn's "Italian" Symphony, the "Mother Goose" Suite of Ravel, and the Fifth Symphony by the Soviet Russian contemporary, Dmitri Shostakovitch, were played by the Boston Symphony Orchestra at Symphony Hall yesterday afternoon. Serge Koussevitzky conducted superlative readings of all.

Just such performances as those will be in the mind of oldsters when, 30 years from now, they pontificate to somewhat unbelieving youth: "You ought to have heard the Boston Symphony when Serge Koussevitzky was conductor."

The "Italian" Symphony was last heard in these series six years ago, "Mother Goose" in 1938. Each is a masterpiece of its kind, and each was due for another hearing. We have had equally deft performances of Mendelssohn's best Symphony from Mr. Koussevitzky before, but yesterday it seemed more elegant than usual. The fast movements rippled swiftly along in true Mendelssohn tempi. As for "Mother Goose," its delectable fantasy was perfectly detailed.

Mr. Koussevitzky was well advised to let us all hear the Shostakovitch Fifth again. Even though a score may repeatedly seem unrewarding or prevailingly empty, as has this Symphony to the present writer, debatable music ought to be performed frequently. Only out of repetition and familiarity can any listener evolve a settled conviction. Indeed, it would be interesting, in view of Shostakovitch's acknowledged technical prowess, if Mr. Koussevitzky were to play that composer's Sixth Symphony, unknown on this side of the Atlantic until Mr. Stokowski and the Philadelphia Orchestra gave it first American performances in November.

Yesterday the Fifth was re-created in a blaze of orchestral magnificence. Mr. Koussevitzky's reading spared no effort, no intensity to impress the audience as he has evidently been impressed by the score. The orchestra, hard driven in the fast movements, was extraordinarily precise, clear and produced its gorgeous tone. Thus the Fifth Symphony was surely heard under the best possible auspices.

This very magnificence again set one to speculating whether most of the brilliance did not come from players and conductor rather than from the notes. How would the Fifth sound in perfunctory interpretation? That, to be sure, is a test of essential substance of any music. Beethoven's "Eroica," for example, is still a glorious masterpiece at the hands of an inferior orchestra. But in similar circumstances, how would Shostakovitch fare?

Listening intently, with utmost sympathy, one again observed the excellence of orchestration, the clear texture, the striking effects of massed brass and temolo strings, march episodes of exterior brilliance—all attributable to intellectual calculation. But one was not emotionally moved, not once through all the 45 minutes of the Symphony. The melting beauty of the slow movement was a matter of sound and a fine orchestra, of devices used by composers before Shostakovitch—not of inspired ideas.

Of the four movements, the scherzo-like allegretto is the most viable, and here Shostakovitch wrote pages of real substance and vitality. Whether he intended to depict Russian peasants or merely to create a pattern of sounds, he succeeded. In comparison how empty and repetitive are the first movement and finale, despite their brave outward show of vitality. And how eclectric is the Shostakovitch harmony, ranging from strong dissonance to conservatism.

Relation to the Symphony of Soviet ideology or of a descriptive program about Russian life is of secondary importance. No actual program has been furnished for the Symphony. What counts is what is in the notes and whether the music as a whole is emotionally deep. Vaughan Williams' "A London Symphony" is a masterpiece with or without program. So are all the Beethoven and Brahms symphonies and "Don Quixote" and the "Leonore" Overture No. 3. With the best will and with full realization of enjoyable pages one cannot find greatness in the Shostakovitch Fifth.

The Friday audience received the Symphony cordially, but it cannot be said there was an ovation. A different story may be told by the proverbially more demonstrative Saturday audience when the program is repeated tonight.

Next week the orchestra goes to New York. Igor Stravinsky will be guest conductor at the next Boston concerts, Jan. 17 and 18, in the following program: Stravinsky: "The Fairy's Kiss," Symphony in C major (first time in Boston); Tchaikovsky: Second Symphony, in C minor ("Little Russia").—C. W. D.

GREAT PLAYING BY SYMPHONY

Shostakovitch's Fifth Given Electric Performance

BY WARREN STOREY SMITH

The Boston Symphony Orchestra, or rather the combination of that orchestra and Dr. Koussevitzky, grows more amazing every day. It seemed as though the climax of orchestral performance, per se, was reached two concerts ago with Berlioz' "Fantastic" Symphony. But yesterday what was done with the Fifth Symphony of Shostakovitch was even more astounding, if only because there was less to work with.

In spite of Dr. Koussevitzky's protestations that the Soviet composer's work is as great as the symphonies of Beethoven, Brahms, Tchaikovsky and Sibelius (a staggeringly large order), the impression persists that the conductor is making more out of the piece than there is in it. It is possible to imagine a performance of Czerny's "School of Velocity" by Rudolf Serkin that would be quite enchanting as sheer aural sensation.

As was said above, there is the element of performance, qua performance. It will make great music sound better—if it is not carried to the point where the listener is more conscious of the playing than of the music itself, a perfectly possible state of affairs. And it can lend a factitious interest to rather trite and empty musical material.

To get back to Shostakovitch, whose Symphony was heard yesterday for the second time on a Friday afternoon, and for a fifth time all told, in the course of the present season, the more one hears it the more one can free oneself from the politico-aesthetic issues involved. Here is a Russian composer of radical music who turns sharply in his course and, making an obvious bid for popular and official favor, writes, for the 20th anniversary of the October Revolution, a symphony that is fundamentally simple, melodically and harmonically. And eclectic, to boot. There are non-Russian influences here. Mahler is recalled in the Scherzo and also elsewhere. We hear Tchaikovsky in the Finale, and Strauss' favorite motive, the "How dry I am" sequence, is blared forth at the end.

At first the Symphony's occasional vulgarities seemed no more than a truckling to the popular taste. But may they not be programmatic, like the deliberate vulgarities one comes upon in Mahler that proved a stumbling block to that composer's early critics? One can easily imagine here marching hordes, the lifted voice of the Proletariat and all the rest of it. Perhaps Shostakovitch was also like Mahler in writing to a programme and then disclaiming it. Incidentally, there is much of real beauty in the first and third movements, and charm as well as an obviously intended tawdriness, in the Scherzo.

There were also wonders of performance yesterday in the first part of the programme, which offered Mendelssohn's "Italian" Symphony and Ravel's "Mother Goose" Suite. Both works were played, it is possible to believe, as they had never been played before. Beauty of tone could go no further than it did in Ravel's closing movement, "Le Jardin Feerique." Such emphasis on tone may be a symptom of decadence on the part of both composer and interpreter. And if so, what of it? We have senses, why not employ them?

This Clipping From
HARTFORD, CONN.
TIMES
JAN 6 - 1941

Shostakovitch Fifth Symphony To Be Featured

The Fifth Symphony of Shostakovitch is the principal work on the program to be presented by the Boston Symphony Orchestra at the Bushnell Memorial tomorrow evening.

This event, the third of the Bushnell Symphony Series, is scheduled to begin at 8:15.

Dr. Serge Koussevitzky, conductor of the orchestra, also has programmed Hindemith's Concerto for Violin and Orchestra in which Ruth Posselt, young violinist who appeared here last season with the Hartford Symphony Orchestra, will be the soloist. Miss Posselt was acclaimed at that time for her performance of the Mozart Sinfonia Concertante in E flat in which Conductor Leon Barzin was viola soloist.

Also on the program for Tuesday evening is Mozart's Symphony in A major (Koechel No. 210.)

This Clipping From
HARTFORD, CONN.
COURANT
JAN 5 - 1941

Koussevitzky Leads Boston This Tuesday

Interesting Program Is Announced For Concert At Bushnell Memorial

The Fifth Symphony of Shostakovitch is the feature of the program which the Boston Symphony Orchestra will perform at the Bushnell Memorial on Tuesday evening of this week. In addition to this modern classic by the brilliant young Russian, Dr. Serge Koussevitzky and his musicians will present the Mozart Symphony in A major (Koechel No. 201) and Hindemith's "Concerto for Violin and Orchestra," with Ruth Posselt as soloist.

The following interesting appreciation of Shostakovitch and his "Fifth Symphony" was written by Leopold Stokowski, the distinguished orchestra conductor who is well known to Hartford audiences:—

"Shostakovitch is an extreme individualist as a musician. He follows no tradition, but is guided by his own inner feeling and musical instincts. Although he is an individualist, he is an artistic descendent of a line of richly endowed musicians who have expressed the spirit of Slavic culture during the last hundred years. The initial pathfinder of these musical pioneers was Glinka, followed by Musorgsky, Borodin, Balakirew, Cui, Rimsky-Korsakoff, and later by Stravinsky. Shostakovitch is a direct descendent of all these Russian musical poets, who revolted from the traditions and musical forms of Western Europe, and created new forms of musical expression that are typically Slavic.

"His Fifth Symphony has an immense range of feeling. At one extreme is a kind of ironic humor, boisterous, slightly mocking, sometimes violent, but always friendly and smiling. At the other extreme he reaches high levels of serene beauty and sublime remoteness which take us far from this life that surrounds us. But his music is always warm and human, and filled with intense feeling.

Vigorous Theme.

"The first part of his Fifth Symphony begins with a theme of great vigor, which is the chief motive of the opening movement. The second theme has long lines with a soft tender expression and a swaying rhythm in the background of the accompanying instruments. Later the music becomes more and more agitated with strong, insistent cross-rhythms which build upward to a powerful restatement of the first and second themes combined in masterly counterpoint. At the end the music becomes dreamy again, and the mood as the music fades out is a wonderful example of tenderness and melancholy. In the deep sounding instruments is a soft fatalistic rhythm. Above this are four remarkable solos, first for flute, piccolo, solo violin, and finally celesta.

"The second part is like a Scherzo, with gay, fantastic humor. The rhythm is at times asymetric, in other places turbulent and violent. In the middle the mood is of delicate charm and humor.

C.S.M. 1-2-41

Igor Stravinsky, as guest conductor, will present his new symphony at the Boston Symphony Orchestra's concerts in Cambridge and Boston, Jan. 16, 17, and 18. These concerts will follow the orchestra's second visit of the season to New York. This Symphony in C major had its first performance in Chicago on Nov. 7. Mr. Stravinsky's program will include also his Divertimento drawn from the ballet, "Le Baiser de la fée," and the seldom-played Second Symphony of Tchaikovsky.

Koussevitzky Touch Mellows Shostakovitch Symphony

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Just such performances as those will be in the mind of oldsters when, 30 years from now, they pontificate to somewhat unbelieving youth: "You ought to have heard the Boston Symphony when Serge Koussevitzky was conductor."

The "Italian" Symphony was last heard in these series six years ago, "Mother Goose" in 1938. Each is a masterpiece of its kind, and each was due for another hearing. We have had equally deft performances of Mendelssohn's best Symphony from Mr. Koussevitzky before, but yesterday it seemed more elegant than usual. The fast movements rippled swiftly along in true Mendelssohn tempi. As for "Mother Goose," its delectable fantasy was perfectly detailed.

Mr. Koussevitzky was well advised to let us all hear the Shostakovitch Fifth again. Even though a score may repeatedly seem unrewarding or prevailingly empty, as has this Symphony to the present writer, debatable music ought to be performed frequently. Only out of repetition and familiarity can any listener evolve a settled conviction. Indeed, it would be interesting, in view of Shostakovitch's acknowledged technical prowess, if Mr. Koussevitzky were to play that composer's Sixth Symphony, unknown on this side of the Atlantic until Mr. Stokowski and the Philadelphia Orchestra gave it first American performances in November.

Yesterday the Fifth was re-created in a blaze of orchestral magnificence. Mr. Koussevitzky's reading spared no effort, no intensity to impress the audience as he has evidently been impressed by the score. The orchestra, hard driven in the fast movements, was extraordinarily precise, clear and produced its gorgeous tone. Thus the Fifth Symphony was surely heard under the best possible auspices.

This very magnificence again set one to speculating whether most of the brilliance did not come from players and conductor rather than from the notes. How would the Fifth sound in perfunctory interpretation? That, to be sure, is a test of essential substance of any music. Beethoven's "Eroica," for example, is still a glorious masterpiece at the hands of an inferior orchestra. But in similar circumstances, how would Shostakovitch fare?

Listening intently, with utmost sympathy, one again observed the excellence of orchestration, the clear texture, the striking effects of massed brass and temolo strings, march episodes of exterior brilliance—all attributable to intellectual calculation. But one was not emotionally moved, not once through all the 45 minutes of the Symphony. The melting beauty of the slow movement was a matter of sound and a fine orchestra, of devices used by composers before Shostakovitch—not of inspired ideas.

Of the four movements, the scherzo-like allegretto is the most viable, and here Shostakovitch wrote pages of real substance and vitality. Whether he intended to depict Russian peasants or merely to create a pattern of sounds, he succeeded. In comparison how empty and repetitive are the first movement and finale, despite their brave outward show of vitality. And how eclectric is the Shostakovitch harmony, ranging from strong dissonance to conservatism.

Relation to the Symphony of Soviet ideology or of a descriptive program about Russian life is of secondary importance. No actual program has been furnished for the Symphony. What counts is what is in the notes and whether the music as a whole is emotionally deep. Vaughan Williams' "A London Symphony" is a masterpiece with or without program. So are all the Beethoven and Brahms symphonies and "Don Quixote" and the "Leonore" Overture No. 3. With the best will and with full realization of enjoyable pages one cannot find greatness in the Shostakovitch Fifth.

The Friday audience received the Symphony cordially, but it cannot be said there was an ovation. A different story may be told by the proverbially more demonstrative Saturday audience when the program is repeated tonight.

Next week the orchestra goes to New York. Igor Stravinsky will be guest conductor at the next Boston concerts, Jan. 17 and 18, in the following program: Stravinsky: "The Fairy's Kiss," Symphony in C major (first time in Boston); Tchaikovsky: Second Symphony, in C minor ("Little Russia").—C. W. D.

GREAT PLAYING BY SYMPHONY

Shostakovitch's Fifth Given Electric Performance

BY WARREN STOREY SMITH

The Boston Symphony Orchestra, or rather the combination of that orchestra and Dr. Koussevitzky, grows more amazing every day. It seemed as though the climax of orchestral performance, per se, was reached two concerts ago with Berlioz' "Fantastic" Symphony. But yesterday what was done with the Fifth Symphony of Shostakovitch was even more astounding, if only because there was less to work with.

In spite of Dr. Koussevitzky's protestations that the Soviet composer's work is as great as the symphonies of Beethoven, Brahms, Tchaikovsky and Sibelius (a staggeringly large order), the impression persists that the conductor is making more out of the piece than there is in it. It is possible to imagine a performance of Czerny's "School of Velocity" by Rudolf Serkin that would be quite enchanting as sheer aural sensation.

As was said above, there is the element of performance, qua performance. It will make great music sound better—if it is not carried to the point where the listener is more conscious of the playing than of the music itself, a perfectly possible state of affairs. And it can lend a factitious interest to rather trite and empty musical material.

To get back to Shostakovitch, whose Symphony was heard yesterday for the second time on a Friday afternoon, and for a fifth time all told, in the course of the present season, the more one hears it the more one can free oneself from the politico-aesthetic issues involved. Here is a Russian composer of radical music who turns sharply in his course and, making an obvious bid for popular and official favor, writes, for the 20th anniversary of the October Revolution, a symphony that is fundamentally simple, melodically and harmonically. And eclectic, to boot. There are non-Russian influences here. Mahler is recalled in the Scherzo and also elsewhere. We hear Tchaikovsky in the Finale, and Strauss' favorite motive, the "How dry I am" sequence, is blared forth at the end.

At first the Symphony's occasional vulgarities seemed no more than a truckling to the popular taste. But may they not be programmatic, like the deliberate vulgarities one comes upon in Mahler that proved a stumbling block to that composer's early critics? One can easily imagine here marching hordes, the lifted voice of the Proletariat and all the rest of it. Perhaps Shostakovitch was also like Mahler in writing to a programme and then disclaiming it. Incidentally, there is much of real beauty in the first and third movements, and charm as well as an obviously intended tawdriness, in the Scherzo.

There were also wonders of performance yesterday in the first part of the programme, which offered Mendelssohn's "Italian" Symphony and Ravel's "Mother Goose" Suite. Both works were played, it is possible to believe, as they had never been played before. Beauty of tone could go no further than it did in Ravel's closing movement, "Le Jardin Feerique." Such emphasis on tone may be a symptom of decadence on the part of both composer and interpreter. And if so, what of it? We have senses, why not employ them?

This Clipping From
HARTFORD, CONN.
TIMES
JAN 6 - 1941

Shostakovitch Fifth Symphony To Be Featured

The Fifth Symphony of Shostakovitch is the principal work on the program to be presented by the Boston Symphony Orchestra at the Bushnell Memorial tomorrow evening.

This event, the third of the Bushnell Symphony Series, is scheduled to begin at 8:15.

Dr. Serge Koussevitzky, conductor of the orchestra, also has programmed Hindemith's Concerto for Violin and Orchestra in which Ruth Posselt, young violinist who appeared here last season with the Hartford Symphony Orchestra, will be the soloist. Miss Posselt was acclaimed at that time for her performance of the Mozart Sinfonia Concertante in E flat in which Conductor Leon Barzin was viola soloist.

Also on the program for Tuesday evening is Mozart's Symphony in A major (Koechel No. 210.)

This Clipping From
HARTFORD, CONN.
COURANT
JAN 5 - 1941

61

Koussevitzky Leads Boston This Tuesday

Interesting Program Is Announced For Concert At Bushnell Memorial

The Fifth Symphony of Shostakovitch is the feature of the program which the Boston Symphony Orchestra will perform at the Bushnell Memorial on Tuesday evening of this week. In addition to this modern classic by the brilliant young Russian, Dr. Serge Koussevitzky and his musicians will present the Mozart Symphony in A major (Koechel No. 201) and Hindemith's "Concerto for Violin and Orchestra," with Ruth Posselt as soloist.

The following interesting appreciation of Shostakovitch and his "Fifth Symphony" was written by Leopold Stokowski, the distinguished orchestra conductor who is well known to Hartford audiences:—

"Shostakovitch is an extreme individualist as a musician. He follows no tradition, but is guided by his own inner feeling and musical instincts. Although he is an individualist, he is an artistic descendent of a line of richly endowed musicians who have expressed the spirit of Slavic culture during the last hundred years. The initial pathfinder of these musical pioneers was Glinka, followed by Musorgsky, Borodin, Balakirew, Cui, Rimsky-Korsakoff, and later by Stravinsky. Shostakovitch is a direct descendent of all these Russian musical poets, who revolted from the traditions and musical forms of Western Europe, and created new forms of musical expression that are typically Slavic.

"His Fifth Symphony has an immense range of feeling. At one extreme is a kind of ironic humor, boisterous, slightly mocking, sometimes violent, but always friendly and smiling. At the other extreme he reaches high levels of serene beauty and sublime remoteness which take us far from this life that surrounds us. But his music is always warm and human, and filled with intense feeling.

Vigorous Theme.

"The first part of his Fifth Symphony begins with a theme of great vigor, which is the chief motive of the opening movement. The second theme has long lines with a soft tender expression and a swaying rhythm in the background of the accompanying instruments. Later the music becomes more and more agitated with strong, insistent cross-rhythms which build upward to a powerful restatement of the first and second themes combined in masterly counterpoint. At the end the music becomes dreamy again, and the mood as the music fades out is a wonderful example of tenderness and melancholy. In the deep sounding instruments is a soft fatalistic rhythm. Above this are four remarkable solos, first for flute, piccolo, solo violin, and finally celesta.

"The second part is like a Scherzo, with gay, fantastic humor. The rhythm is at times asymetric, in other places turbulent and violent. In the middle the mood is of delicate charm and humor.

C.S.M. 1-2-41

Igor Stravinsky, as guest conductor, will present his new symphony at the Boston Symphony Orchestra's concerts in Cambridge and Boston, Jan. 16, 17, and 18. These concerts will follow the orchestra's second visit of the season to New York. This Symphony in C major had its first performance in Chicago on Nov. 7. Mr. Stravinsky's program will include also his Divertimento drawn from the ballet, "Le Baiser de la fée," and the seldom-played Second Symphony of Tchaikovsky.

This Clipping From
HARTFORD, CONN.
COURANT
JAN 7 - 1941

Koussevitzky Here Tonight At Memorial

Leads Boston Symphony Orchestra in Brilliant Program of Bushnell Series

One of the most interesting symphony programs yet arranged for Hartford, will be performed by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky at the Bushnell Memorial tonight, starting at 8:15 o'clock. This will be the third event of the current Bushnell Symphony Series.

The program announced for tonight's concert includes Mozart's "Symphony in A major," (Koechel No. 201); Hindemith's "Concerto for Violin and Orchestra," with Ruth Posselt as soloist; and, as the feature of the evening, the now celebrated "Fifth Symphony" of Shostakovitch.

Regarding the last-named work, Noel Strauss wrote recently in the New York Times:—

"The Boston Symphony Orchestra, under Serge Koussevitzky, capped its resplendent performances yesterday afternoon in Carnegie Hall with a most searching unfoldment of the Fifth Symphony by Shostakovitch. Dr. Koussevitzky's interpretation of the work by his youthful compatriot was so deeply sympathetic, intense and vital, that it laid bare the complete message of a composition which henceforth must be recognized as one of the outstanding orchestral creations of the present time.

"Shostakovitch's Fifth Symphony received its fourth presentation in the city at this concert. Dr. Koussevitzky and his men performed this masterpiece with such compelling virtuosity and impressiveness that it scored a big ovation for them, leaving no doubt that the symphony had finally succeeded in making its real virtues apparent."

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HARTFORD, CONN.
TIMES
JAN 7 - 1941

Koussevitzky Calls Music Necessity

"Great music is a necessity of life. Nothing less, a necessity."

That is the conviction of Dr. Serge Koussevitsky, who leads his Boston Symphony Orchestra at the Bushnell Memorial tonight.

The program, scheduled to start at 8:15, includes Mozart's Symphony in A major (Koechel No. 201); Hindemith's Concerto for Violin and Orchestra, with Ruth Posselt as soloist; and the Fifth Symphony of Shostakovitch.

Paul Hindemith, one of most distinguished of mod composers, will be in the audie this evening to hear the perfor ance.

Commenting further upon need for good music, Dr. Kou vitzky said, "Great music mal life complete. It combines w something else. Do you know am convinced that what makes life full is the experience tragedy in some form, and ris to its challenge. The great co posers all have had their tri by tragedy. Their greatest mu is the utterance which the e perience has drawn from th souls. And very often the mu itself is not tragic. It may quite the opposite, because t composer has had the greatn of soul not to expose his priva concerns to the world.

"In great music there is t bond of the most profound sy pathy between genius and t rest of humanity. The genius e presses what is in the souls the rest, better than they can. W musicians draw out what t great composers have attempt to express within the limitatio of musical notes printed on p per. We sense, and we continual develop, what we sense the Through the intermediary of t conductor, if you please, t composer, the musicians and t listeners are brought together communion with life."

This Clipping From
NEW LONDON, CONN.
DAY
JAN 8 - 1941

Has Conducted Noted Orchestra For 25 Years

SERGE KOUSSEVITSKY

Serge Koussevitsky, who will lead the Boston Symphony orchestra in its concert in the Frank Loomis Palmer auditorium at Connecticut college tonight, has conducted the famous orchestra for more than a quarter of a century.

Under his direction the famed precision, ensemble, and tonal beauty of the great orchestra excel, in this its 60th season, even the most glorious days of its illustrious past. His extraordinary powers of sympathetic and inspired interpretation have brought to new heights of perfection this body of musicians for many years reputed to be the finest organization of its kind in the world.

Koussevitzky's vision and energy have done much to make available the masterpieces of the modern composers. In the world of music it is felt that when the history of the past quarter of a century of musical progress is completely assembled, assayed, and recorded, the name of Koussevitzky will loom large in it. Debussy, Ravel, Prokofieff, Honneger, Roussel, and Berg are among the composers whose fame was given invaluable impetus by the Russian conductor's pioneering performances.

The career of Serge Koussevitzky is an impressive one. Born in an obscure Russian province with no musical life about him, through his own efforts he became while very young a virtuoso of the double-bass, known throughout Europe. After the revolution, fleeing restriction, he established his famous "Concerts Koussevitzky" with his own orchestra in Paris. He lived in Germany and France, and visited England, identifying himself closely with the musical cultures of each country, and others as well. In the years to follow, America's composers and America's musical point of view became equally familiar to him.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 5 - 1941

conduct the Philadelphia Orchestra Tuesday night
Lower left: Hortense Monath, pianist, soloist today
right: Ruth Posselt, violinist, soloist with the Boston
Thursday night

This Clipping From
NEW LONDON, CONN.
DAY
JAN 7 - 1941

Boston Symphony to Give Third of College Concerts; Koussevitzky to Lead

The Boston Symphony orchestra, under the direction of Dr. Serge Koussevitsky, will be heard tomorrow evening at 8:30 o'clock, in the Frank Loomis Palmer auditorium at Connecticut college, as the third concert in the Connecticut college concert series. The house has been sold out for the entire series.

New London is privileged to be included for the first time in the concerts which Dr. Koussevitsky has scheduled outside of Boston. This year the orchestra is celebrating its 60th birthday under the direction of Dr. Koussevitsky.

The inception of the Boston Symphony orchestra goes back to the realization of a young Bostonian student of music in Vienna, Henry Lee Higginson, that America should have a symphony orchestra of the high standard which one could hear in the old world. It was 20 years before this dream became a reality, in 1881, with Georg Henschel as the first conductor of a group of 60 musicians, known as the Boston Symphony orchestra. Four years later, Henschel left a promising, if not yet a perfect orchestra, in the hands of his successor, Wilhelm Gericke, who was a tireless and exacting drill master and succeeded in giving needed polish to the orchestra. The orchestra's debut in New York under his direction may be put down as the first real step in its ascendency to world eminence. Gericke left in 1889, was succeeded by Arthur Nikisch and Emil Paur, and came back to the orchestra several years later for a second term.

Dr. Karl Muck came from Berlin to succeed Gericke in 1906, and except for an interim (1908-1912) when Max Fiedler took the lead, carried the orchestra season by season to new and sweeping victories. The World War did not pass without leaving its mark, and in 1918 the orchestra was relinquished to the care of a board of trustees and its first French conductor, Pierre Monteux. Except for a portion of one season, when Henri Rabaud conducted, Mr. Monteux took charge for five years and his notable extension of the repertory brought enduring gratitude of many listeners.

Dr. Koussevitzky was engaged in 1924 and has led the orchestra for more than a quarter of its history, far exceeding the tenure of any previous leader, and the way in which he has brought the orchestra to new heights of eloquence and renown is too familiar to need retelling.

Dr. Koussevitzky has chosen the following program for the concert tomorrow night:

Haydn—Symphony in G major, No. 88
- Adagio; Allegro
- Largo
- Menuetto; Trio
- Finale: Allegro con spirito.

Beethoven—Overture to Leonore No. 3, Op. 72

Sibelius—Symphony No. 2 in D major, Op. 43
- Allegretto
- Tempo andante, ma rubato
- Vivacissimo; Lento e suave
- Finale: Allegro moderato

This Clipping From
HARTFORD, CONN.
TIMES
JAN 8 - 1941

Ruth Posselt Soloist With Boston Symphony

Koussevitzky Conducts Mozart And Moderns

By CARL E. LINDSTROM

Most of the world's present tribulations can be traced, when you stop to think about it, to the passionate purposes of messianic leaders, at once to revolutionize and to preserve—for the ostensible benefit of youth, who cannot be trusted to decide what should be revolutionized and what preserved. The hunch grows that no one over 40 is going to have much to say about the outcome.

This hunch developed while listening to Ruth Posselt play the Hindemith violin concerto with the Boston Symphony Orchestra at Bushnell Memorial last night it grew into a conviction that only way for us oldsters—ning anybody over 30—to get of the intellectual rubble of , hate, prejudice, academic a and outright witchcraft ld be to go straightway jump he lake.

n oldster would have wooed easily won favors of the haikowsky Concerto or Men-ohn's or prayed for the beni- of the lone concertos of Bee-en, Brahms or Sibelius. Only ungster with plenty of scrap self-confidence would have llenged the saturnine and un-promising Hindemith.

tlesome Soloist

iss Posselt was enchanting to at, quite apart from her play- Poised, sincere, and above mettlesome, she imparted a ng conviction to the artistic hs as she found them.

here was something haunting t her countenance. Even if missed her previous appear- in Hartford, as the writer you knew you had seen her e—many times. Her face is he coin of the realm, as refer- to any silver piece will prove. young Columbia gazing out the auditorium, during s, with the ancient wisdom e very young was an inspir- ight.

e played the Concerto beau- y. Do not take my word for it. Can there be any doubt that is what Dr. Koussevitzky was saying to her after the slow movement? Does one have to guess that the beaming conductor in leaving the podium told Burgin what a lucky fellow he was? And mayn't the soloist observe the custom of shaking hands with the concertmaster even though they're married?

Demands Easily Met

The heavy technical demands of the Concerto were handily met. Miss Posselt has a tone of such fibre as easily to make itself heard even against a heavy brass choir. She shaped it in the bold, rough-hewn designs that this music calls for and in the few instances where the text permits added considerable warmth. The difficult and angular cadenza with its forbidding intervals in double stops was negotiated with fine success.

No service has been done Shostakovitch's Fifth Symphony promoting it as a work that needs many repetitions to be appreciated for its proper ranking "with Beethoven, Brahms and Sibelius." Although repeated hearing will disclose new virtues in any music worth the name of art, this symphony of Shostakovitch is perfectly intelligible as to its major burden. It is not only simple in its design and substance but praiseworthily transparent.

Simplicity of Symphony

Simplicity is its keynote, for while some parts are quiet and simple, others are noisy and still simple. The alla marcia in the first movement is a childish march for all its din.

Puzzling only is the ability of Moscow to make a political case of such a talent as Shostakovitch. The dogma of this symphony is quite beyond me. The first movement is Russian as Moussorgsky, the slow movement is as Russian and as old as Kiev and the Volga, the final allegro as Russian as any market-place music by Rimsky-Korsakoff. The allegretto is as sardonic as the earlier Shostakovitch. It is only in this movement that the imagination lays hold of anything at all communistic. The ingenuous spelling out of one of the themes by the solo violin and harps has about

This Clipping From
NEW YORK, N.Y.
SUN
JAN 10 1941

BOSTONIANS BRING HINDEMITH WORK

Ruth Posselt Is Soloist in New Violin Concerto.

By OSCAR THOMPSON.

If his "Mattis der Maler" and "St. Francis" left any lingering doubts, a new violin concerto, introduced at last night's Boston Symphony concert in Carnegie Hall, settled the matter for Paul Hindemith. He is a romanticist and no blushes are in order. He is also a melodist—of a kind. And there's the rub. Listening to Ruth Posselt's violin and Serge Koussevitzky's ensemble in an exceedingly well integrated performance of the evening's novelty, which achieved its baptism in Boston last April, this reviewer was unable to escape the feeling that to Mr. Hindemith the Hindemith melodies must be much more melodic than they are to the rank and file of melody lovers.

It would be impossible to construe the second movement (Langsam) of this concerto as other than an extended statement of a lush theme—that is, lush to the composer. And in both of the other movements (Maessig bewegte Halbe and Lebhaft), both the solo line and the orchestral writing bring into prominence ideas that clearly are treated for their melodic value. If the work remains for most listeners rather arid and a little strained in its intervals, with interest focused chiefly on the adeptness of the craftsmanship, this may well be because the Hindemith melos is so personal as to be lacking in the common touch. At any rate, this concerto represents exceedingly good writing and fundamentally good Hindemith. Miss Posselt was rightly applauded for a difficult task well achieved. She could scarcely have been more fortunate in the orchestral collaboration.

Mr. Koussevitzky permitted no opportunity for brilliant execution to escape him. Substituting Mendelssohn's "Italian" Symphony for the scheduled A major Symphony of Mozart (No. 201 of Koechel's catalogue) he began the evening with a flood of tonal sunlight such as the Bostonians [illegible] the [illegible] closed it, with [illegible] ning performance of the Shostakovitch Fifth Symphony, the enormously clever showmanship of which he converts into a veritable tour de force. The applause was commensurate to the stimulations of the playing.

Symphony on the same program with a Concerto whose movements are designated mässig bewegte Halbe, langsam, lebhaft, and free Americans object neither to dissonance, doctrine nor dialect. That must be the sort of thing Dr. Koussevitzky enjoys.

One musn't forget the Mozart Symphony. It was Koechel No. 201 in A major, a seldom heard work, and not a very important one even if Mozart did write it.

Dr. Koussevitzky conducted in his usual enlightening and stimulating manner. His astute guidance in the Concerto was such as to encourage and sustain both orchestra and soloist. This was one of the best concerts the Bostonians have ever given us.

This Clipping From
COLUMBUS, OHIO
STATE JOURNAL
JAN 30 1941

Right Instrument, Wrong Teacher

CINCINNATI.—(AP)—Dr. Leonard Watson of the Cincinnati Symphony tells this story about a student of Serge Koussevitzky, the present-day double bass virtuso.

The pupil arrived and unwrapped his instrument.

"All right," said the teacher, after customary preliminaries, "get your bow and let's see what you can do."

"Bow? But I haven't a bow. I want to learn to pick it," said the youth.

This Clipping From
HARTFORD, CONN.
COURANT
JAN 7 - 1941

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Leads Boston Symphony Orchestra in Brilliant Program of Bushnell Series

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Commenting further upon the need for good music, Dr. Kousevitzky said, "Great music makes life complete. It combines with something else. Do you know, I am convinced that what makes a life full is the experience of tragedy in some form, and rising to its challenge. The great composers all have had their trials by tragedy. Their greatest music is the utterance which the experience has drawn from their souls. And very often the music itself is not tragic. It may be quite the opposite, because the composer has had the greatness of soul not to expose his private concerns to the world.

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HERALD TRIBUNE
JAN 5 - 1941

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Dr. Karl Muck came from Berlin to succeed Gericke in 1906, and except for an interim (1908-1912) when Max Fiedler took the lead, carried the orchestra season by season to new and sweeping victories. The World War did not pass without leaving its mark, and in 1918 the orchestra was relinquished to the care of a board of trustees and its first French conductor, Pierre Monteux. Except for a portion of one season, when Henri Rabaud conducted, Mr. Monteux took charge for five years and his notable extension of the repertory brought enduring gratitude of many listeners.

Dr. Koussevitzky was engaged in 1924 and has led the orchestra for more than a quarter of its history, far exceeding the tenure of any previous leader, and the way in which he has brought the orchestra to new heights of eloquence and renown is too familiar to need retelling.

Dr. Koussevitzky has chosen the following program for the concert tomorrow night:

Haydn—Symphony in G major, No. 88
Adagio; Allegro
Largo
Menuetto; Trio
Finale: Allegro con spirito.

Beethoven—Overture to Leonore No. 3, Op. 72

Sibelius—Symphony No. 2 in D major, Op. 43
Allegretto
Tempo andante, ma rubato
Vivacissimo; Lento e suave
Finale: Allegro moderato

This Clipping From
HARTFORD, CONN.
TIMES
JAN 8 - 1941

Ruth Posselt Soloist With Boston Symphony

Koussevitzky Conducts Mozart And Moderns

By CARL E. LINDSTROM

Most of the world's present tribulations can be traced, when you stop to think about it, to the passionate purposes of messianic leaders, at once to revolutionize and to preserve—for the ostensible benefit of youth, who cannot be trusted to decide what should be revolutionized and what preserved. The hunch grows that no one over 40 is going to have much to say about the outcome.

This hunch developed while listening to Ruth Posselt play the Hindemith violin concerto with the Boston Symphony Orchestra at Bushnell Memorial last night and it grew into a conviction that the only way for us oldsters—meaning anybody over 30—to get rid of the intellectual rubble of fear, hate, prejudice, academic dicta and outright witchcraft would be to go straightway jump in the lake.

An oldster would have wooed the easily won favors of the Tschaikowsky Concerto or Mendelssohn's or prayed for the benison of the lone concertos of Beethoven, Brahms or Sibelius. Only a youngster with plenty of scrap and self-confidence would have challenged the saturnine and uncompromising Hindemith.

Mettlesome Soloist

Miss Posselt was enchanting to look at, quite apart from her playing. Poised, sincere, and above all, mettlesome, she imparted a ringing conviction to the artistic truths as she found them.

There was something haunting about her countenance. Even if you missed her previous appearance in Hartford, as the writer did, you knew you had seen her before—many times. Her face is on the coin of the realm, as reference to any silver piece will prove. This young Columbia gazing out over the auditorium, during pauses, with the ancient wisdom of the very young was an inspiring sight.

She played the Concerto beautifully. Do not take my word for it. Can there be any doubt that is what Dr. Koussevitzky was saying to her after the slow movement? Does one have to guess that the beaming conductor in leaving the podium told Burgin what a lucky fellow he was? And mayn't the soloist observe the custom of shaking hands with the concertmaster even though they're married?

Demands Easily Met

The heavy technical demands of the Concerto were handily met. Miss Posselt has a tone of such fibre as easily to make itself heard even against a heavy brass choir. She shaped it in the bold, rough-hewn designs that this music calls for and in the few instances where the text permits added considerable warmth. The difficult and angular cadenza with its forbidding intervals in double stops was negotiated with fine success.

No service has been done Shostakovitch's Fifth Symphony promoting it as a work that needs many repetitions to be appreciated for its proper ranking "with Beethoven, Brahms and Sibelius." Although repeated hearing will disclose new virtues in any music worth the name of art, this symphony of Shostakovitch is perfectly intelligible as to its major burden. It is not only simple in its design and substance but praiseworthily transparent.

Simplicity of Symphony

Simplicity is its keynote, for while some parts are quiet and simple, others are noisy and still simple. The alla marcia in the first movement is a childish march for all its din.

Puzzling only is the ability of Moscow to make a political case of such a talent as Shostakovitch. The dogma of this symphony is quite beyond me. The first movement is Russian as Moussorgsky, the slow movement is as Russian and as old as Kiev and the Volga, the final allegro as Russian as any market-place music by Rimsky-Korsakoff. The allegretto is as sardonic as the earlier Shostakovitch. It is only in this movement that the imagination lays hold of anything at all communistic. The ingenuous spelling out of one of the themes by the solo violin and harps has about the same tone as the Soviet Primer of some years back.

I liked the Symphony for its quiet colorings in shades of gray, its sadness, its melodic fecundity and some daringly simple modulations; for the proclamative horns in the second movement; and for the pensive lyricism sustained to the rich polyphony of the closing section of the Largo.

The audience was a bit restive between movements but this may have signified only that the Symphony was a long one.

The world isn't too badly off when we can hear a communistic Symphony on the same program with a Concerto whose movements are designated mässig bevegte Halbe, langsam, lebhaft, and free Americans object neither to dissonance, doctrine nor dialect. That must be the sort of thing Dr. Koussevitzky enjoys.

One musn't forget the Mozart Symphony. It was Koechel No. 201 in A major, a seldom heard work, and not a very important one even if Mozart did write it.

Dr. Koussevitzky conducted in his usual enlightening and stimulating manner. His astute guidance in the Concerto was such as to encourage and sustain both orchestra and soloist. This was one of the best concerts the Bostonians have ever given us.

This Clipping From
NEW YORK, N.Y.
SUN
JAN 10 1941

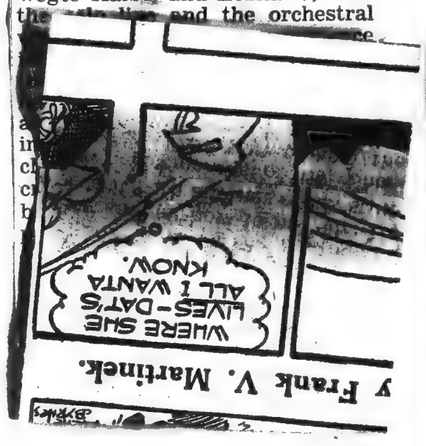
BOSTONIANS BRING HINDEMITH WORK

Ruth Posselt Is Soloist in New Violin Concerto.

By OSCAR THOMPSON.

If his "Mattis der Maler" and "St. Francis" left any lingering doubts, a new violin concerto, introduced at last night's Boston Symphony concert in Carnegie Hall, settled the matter for Paul Hindemith. He is a romanticist and no blushes are in order. He is also a melodist—of a kind. And there's the rub. Listening to Ruth Posselt's violin and Serge Koussevitzky's ensemble in an exceedingly well integrated performance of the evening's novelty, which achieved its baptism in Boston last April, this reviewer was unable to escape the feeling that to Mr. Hindemith the Hindemith melodies must be much more melodic than they are to the rank and file of melody lovers.

It would be impossible to construe the second movement (Langsam) of this concerto as other than an extended statement of a lush theme—that is, lush to the composer. And in both of the other movements (Maessig bewegte Halbe, and Lebhaft), both the [illegible] and the orchestral



This Clipping From
COLUMBUS, OHIO
STATE JOURNAL
JAN 30 1941

Right Instrument, Wrong Teacher

CINCINNATI.—(AP)—Dr. Leonard Watson of the Cincinnati Symphon, tells this story about a student of Serge Koussevitzky, the present-day double bass virtuso.

The pupil arrived and unwrapped his instrument.

"All right," said the teacher, after customary preliminaries, "get your bow and let's see what you can do."

"Bow? But I haven't a bow. I want to learn to pick it," said the youth.

This Clipping From
BROOKLYN, N.Y.
EAGLE
JAN 13 1941

Mitropoulos Makes Mahler Momentous

Tremendous Ovation at Farewell—Boston Symphony Plays Sibelius—Music and Films

By MILES KASTENDIECK

That Dimitri Mitropoulos conquered New York in his month's stay as guest conductor of the Philharmonic-Symphony was made very apparent by the great ovation he received at the close of the concert in Carnegie Hall yesterday afternoon. Such a demonstration has not occurred in years: it topped the crescendo of the Mahler First Symphony which is an exultant outburst in itself.

People who might have shyed away from a program billing the music of Roussel and Mahler needed only to note who was conducting to be reassured. During his stay Mitropoulos has succeeded with exceptional consistency in making the unfamiliar interesting. He chose wisely in bringing such music to the fore if only as a relief from the standard repertoire. After hearing the Mahler yesterday, many must have been converted, though possibly only for the moment, because of a stunning performance. But the man who can win an audience to Mahler is worth special note.

One of the reasons for this outstanding achievement lay in a similar command of the orchestra by the composer as by the conductor. How otherwise could the wry humor of the third movement with its irony and burlesque have been so perfectly interpreted? Now whether Mitropoulos could fathom the depths of Mahler's Ninth still remains a question. Of the First, he is surely a master.

The Philharmonic excelled itself: the men played with a virtuosity as stimulating as the interpretation. They played as though they enjoyed being put on their mettle and they applauded the conductor as enthusiastically as the audience. The month has been a happy one for all.

Three for Sibelius

Long considered a prophet of Sibelius, Serge Koussevitzky paid special homage to the 75-year-old composer by playing three of his seven symphonies at the Boston Symphony matinee in Carnegie Hall on Saturday. Least known was the Sixth, somewhat more familiar was the Seventh, downright popular was the Second. Probably the Second met with the most favor: it was the most obvious by far. Some affectation crept into its interpretation, but this was submerged in the sweep of a superb performance.

It will take years perhaps for people to like the Sixth equally well. This is music into which one grows with the years. In mood and in utterance it is calm, peaceful, poised: its still water runs deep. The Seventh has a loftier mood though similar to the Sixth in style. If it is easier to grasp the reason may lie in the fact that it is more often heard. The beautiful texture of the music was matched in the performances though one wonders if they were the ultimate revelation of this Sibelius.

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What makes one man laugh may leave another completely unamused, as everyone will agree. But few blanks on laughter response are ever drawn by Alec Templeton, the amazing blind pianist, composer and humorist, who gives a program in Symphony Hall on Wednesday evening, Jan. 29.

Last year when his Boston audience shouted in glee at his keyboard antics, included was Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who literally laughed until the tears rolled down his cheeks. But at the same time, he was so impressed with Templeton's ability as a serious pianist, that he tried to engage him as soloist with the orchestra. A conflict in dates interfered. Which is one proof that Alec is our greatest entertainer among pianists, and our greatest pianist among entertainers.

THURSDAY, JANUARY 9, 1941. -N.Y. TIMES

MAHLER WORK LED BY MITROPOULOS

Guest Conductor Directs the Philharmonic in Symphony in D at Carnegie Hall

PRESENTS VERRALL MUSIC

New Version of Composition by American and a Transcription From Bach Are Offered

By HOWARD TAUBMAN

Dimitri Mitropoulos began his final week as guest conductor of the Philharmonic-Symphony Orchestra at Carnegie Hall last night, and there were the usual amenities. The players arose when he entered on the stage for the beginning of the concert. When he was recalled for bows at the close of the first and last works, he asked the men to rise, but several times they refused, preferring to join the audience in applauding. The audience, for its part, behaved as if Mr. Mitropoulos had become a warm and respected friend.

There has been some grumbling about the make-up of Mr. Mitropoulos's programs, and there is room for criticism. But in fairness to Mr. Mitropoulos, it should be emphasized that some things were beyond his control; works that he might have liked to lead were, as it were, spoken for. Whatever the difficulties, Mr. Mitropoulos has managed to prove beyond a shadow of a doubt that he has an immense flair for leading an orchestra.

Unity of Leader and Men

The results last night were proof that Mr. Mitropoulos and the orchestra, after a sojourn together of less than a month, understand each other perfectly. The playing last night was meticulously clean-cut, crisp and incisive. The attacks, and particularly the releases, were achievements in military precision. The tone was vibrant and transparent. One had the feeling that in the beginning Mr. Mitropoulos was led to the orchestra by the sheer sensuousness and variety of its tonal possibilities; that appreciation seems to underlie his performances.

Last night's program was not one to appeal to conservatives who treasure the conventional three B's or music of similar tried-and-true stature. There was Bach, of course —a transcription by Mr. Mitropoulos of the Organ Fantasia and Fugue in G minor. There was a first performance of a new version of a Concert Piece for Strings and Horn by John Verrall, American composer. There was what might be called a revival of Mahler's First symphony, in D.

The most ponderable achievement of the evening was the Mahler symphony, which merits more frequent performance. Written in the composer's twenties, it is encompassed with an amazing mastery of the orchestral apparatus. Its themes are simple and song-like, and the form is not swollen, as it becomes in later Mahler symphonies. Though there are pages of the irony and fury that became more deep-seated and agitated later on, the work also has a pastoral feeling. It is as if a profoundly simple nature had not yet been lacerated into cries of unutterable grief. Mahler, certainly in this symphony, is anything but forbidding.

Fury With Impeccable Control

Mr. Mitropoulos kept his orchestra in leash, and only in the last movement did he permit it to surge and crash and lay about it with stormy intensity. Even here the fury was under impeccable control. For the most part, the conductor kept the work graded on a subtle scale of color values, which helped to give it strength and dignity. Mr. Mitropoulos chose to have his intermission in the middle of the Mahler symphony. It is true that the composer asked for a long pause at this point, but some ardent Mahlerites were not pleased to have so complete a break.

The Verrall score is skillfully wrought, with some shrewd writing for the strings and with less effective employment of the horns. The work is in four movements. The ideas, rather juiceless in quality, are manipulated conservatively. Mr. Mitropoulos led the work with lift and energy. Mr. Verrall joined the conductor at the end for several bows. The 32-year-old composer, who was born in Iowa, is now teaching in St. Paul.

As for the Bach transcription, one might say to Mr. Mitropoulos, "Et tu, Brute?" For there is an overabundance of Bach arrangements. Mr. Mitropoulos's is inclined to be showy and violent in contrasts. But the question of the taste of this transcription aside, it was a perfect vehicle for the conductor's talents. How he made the orchestra sound with it!

THIS CLIPPING FROM
AMERICAN JEWISH
OUTLOOK
PITTSBURGH, PA
12/13/40

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More Mitropoulos Novelties

C.S.M. Jan. 11

By Pitts Sanborn

New York

Continuing as guest conductor of the Philharmonic-Symphony, Dimitri Mitropoulos has set before Carnegie Hall audiences more unfamiliar music. At the concerts of Jan. 2-3, Mario Castelnuovo-Tedesco's Overture to "The Merchant of Venice" and Nicolas Nabokoff's "Sinfonia Biblica" made the first half of the program. The overture was introduced to America at a Stadium Concert in this city on June 18, 1939, but seems not to have been played again anywhere in the United States until these occasions. The "Sinfonia Biblica" was on the second an absolute "first time."

Shylock's rage over the loss of his daughter and his ducats as set forth by Solanio in Act II, Scene VII, of Shakespeare's comedy has been said to contain the gist of the overture, but there is a contrasting lyric section, with violin solo, that doubtless represents Portia. For most listeners the overture unquestionably is too long and it bears effective witness to its composer's capacious memory, especially of Rimsky-Korsakoff's "Schéhérazade" and Beethoven's "Emperor" Concerto. It was played with tremendous spirit.

* * *

Mr. Nabokoff, who was present at the première of his symphony to bow acknowledgments, insists that the work "strives mainly and essentially to be a piece of music first of all, the Old Testament being the stimulus which urged me to write this music." He also states that "all four movements have common musical material, and all the themes can be traced back to the first two themes of the first movement."

The four movements are named respectively "Ecclesiasticus," "Solomon," "Absalom," and "Hosannah." If the "Solomon" section, in which the composer seeks to reflect the mood of the "Song of Songs," seems in view of its subject somewhat acrid and astringent, the flight of Absalom in the following section is full of drama and excitement. Mr. Mitropoulos, to whom the piece is dedicated, appeared to take great pleasure in conducting it. Jascha Heifetz in the Beethoven Violin Concerto filled out the program.

* * *

At the concerts of Jan. 4-5, Mr. Mitropoulos brought forward another work that was doubtless new to most of its hearers, though Fritz Busch had made it known here a dozen years ago when acting as guest conductor for the Symphony Society. It is Max Reger's "Four Tone Poems for Large Orchestra after Pictures by Arnold Böcklin." In these the burly Reger is more genially disposed than usual. Indeed, the first, "The Fiddling Hermit," though perilously long drawn out, has real atmosphere and charm in its modal manner and archaic suggestion. And the second, "In the Sport of the Waves," is pleasant as long as the sport is briskly paced.

Afterwards came a reversion to music we all know, or ought to—Liszt's E flat Piano Concerto and Ravel's "Rapsodie Espagnole." Dalies Frantz was the soloist, technically uneven and in the "Quasi adagio" sentimental beyond the considerable excuse supplied by the music. However, he and Mr. Mitropoulos between them raised a terrific din before the concerto was over. The "Rapsodie Espagnole," though, had a thoroughly fine performance, both Mr. Mitropoulos and the orchestra appearing to decided advantage.

This Clipping From
WORCESTER, MASS.
TELEGRAM
JAN 12 1941

Musical America

The great American pastime, discussion, was pursued the other day in New York with music for a subject. Three prominent men wondered aloud whether America was musically mature. They decided that it was not. Aaron Copland, one of the speakers, said that constant repetition of familiar masterpieces is a sign of musical immaturity. Most radio listeners will agree with him, for the program arrangers of radio most often play safe, and choose the "best" that has become tedious from repetition.

They might imitate Koussevitsky, who is determined to make the public and critics like Shostakovitch, and repeat a few commendable, although unfamiliar, pieces until the listeners become accustomed to the new idiom. The program arrangers go on the assumption that one can't go wrong with a Beethoven symphony. One can go sour on it, however, if it is played too often.

THIS CLIPPING FROM
WEIRTON, W. VA.
TIMES
JAN 9- 1941

His 'Music' Once Brought Cops In a Hurry

By TALBOT LAKE

THE arrival of Darius Milhaud, French composer, in the United States causes us to think that time does fly. He was one of the early modern composers, writers of the screamy, scraping cacophony that one hears occasionally in a symphony concert.

When Milhaud's compositions were played in Paris, they called out the police. We were in the staid city of Philadelphia when music of a similar genre was first played there. Again it called for the cops.

Today, as we listened to the New York Philharmonic Orchestra, the closing piece was a Sinfoneta by a man with a long name full of z's, x's and y's. It was just as screamy as the kind that Milhaud composes. But we heard no signs of riot in Carnegie Hall. There was only loud applause. Probably few people will write in to say that the orchestra had caterwauled. The music of Milhaud and gentlemen like him is acceptable now, or at least borne with patience and fairness.

Milhaud is a big, soft, fat man. He comes from the south of France and has been in the U. S. since July teaching music at Mills College in California. He was here last three years ago. His wife, Mme. Madelaine Milhaud, is a leading French actress and when they gave a performance of his most recent composition, "Medee," in New York, she read the libretto.

Incidentally, that piece has one other performance to its credit, a memorable one. It was played in Paris just before the Nazis arrived. It closed the next night. It was the first and last opera of the war to be given in the free French city.

The Boston Symphony Orchestra is playing [redacted] Pastorale." Milhaud himself likes jazz. He is especially fond of music by Gershwin, whose work was an early influence.

"Jazz music," Milhaud says, "came along like a wild fresh wind, clearing the air of the miasma of musical preciousness. It was new and fresh, and it did a great service."

The extent to which the U. S. accepts such modern music is amply illustrated by the fact that people from small towns, coming to larger cities to study music, are not feazed by this wild tootling and scraping. In fact, they almost seem to like it.

Clipping From
BROOKLYN, N.Y.
EAGLE
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The four movements are named respectively "Ecclesiasticus," "Solomon," "Absalom," and "Hosannah." If the "Solomon" section, in which the composer seeks to reflect the mood of the "Song of Songs," seems in view of its subject somewhat acrid and astringent, the flight of Absalom in the following section is full of drama and excitement. Mr. Mitropoulos, to whom the piece is dedicated, appeared to take great pleasure in conducting it. Jascha Heifetz in the Beethoven Violin Concerto filled out the program.

* * *

At the concerts of Jan. 4-5, Mr. Mitropoulos brought forward another work that was doubtless new to most of its hearers, though Fritz Busch had made it known here a dozen years ago when acting as guest conductor for the Symphony Society. It is Max Reger's "Four Tone Poems for Large Orchestra after Pictures by Arnold Böcklin." In these the burly Reger is more genially disposed than usual. Indeed, the first, "The Fiddling Hermit," though perilously long drawn out, has real atmosphere and charm in its modal manner and archaic suggestion. And the second, "In the Sport of the Waves," is pleasant as long as the sport is briskly paced.

Afterwards came a reversion to music we all know, or ought to—Liszt's E flat Piano Concerto and Ravel's "Rapsodie Espagnole," Dalies Frantz was the soloist, technically uneven and in the "Quasi adagio" sentimental beyond the considerable excuse supplied by the music. However, he and Mr. Mitropoulos between them raised a terrific din before the concerto was over. The "Rapsodie Espagnole," though, had a thoroughly fine performance, both Mr. Mitropoulos and the orchestra appearing to decided advantage.

This Clipping From
WORCESTER, MASS.
TELEGRAM
JAN 12 1941

Musical America

The great American pastime, discussion, was pursued the other day in New York with music for a subject. Three prominent men wondered aloud whether America was musically mature. They decided that it was not. Aaron Copland, one of the speakers, said that constant repetition of familiar masterpieces is a sign of musical immaturity. Most radio listeners will agree with him, for the program arrangers of radio most often play safe, and choose the "best" that has become tedious from repetition.

They might imitate Koussevitsky, who is determined to make the public and critics like Shostakovitch, and repeat a few commendable, although unfamiliar, pieces until the listeners become accustomed to the new idiom. The program arrangers go on the assumption that one can't go wrong with a Beethoven symphony. One can go sour on it, however, if it is played too often.

THIS CLIPPING FROM
WEIRTON, W. VA.
TIMES
JAN 9- 1941

His 'Music' Once Brought Cops In a Hurry

By TALBOT LAKE

THE arrival of Darius Milhaud, French composer, in the United States causes us to think that time does fly. He was one of the early modern composers, writers of the screamy, scraping cacophony that one hears occasionally in a symphony concert.

When Milhaud's compositions were played in Paris, they called out the police. We were in the staid city of Philadelphia when music of a similar genre was first played there. Again it called for the cops.

Today, as we listened to the New York Philharmonic Orchestra, the closing piece was a Sinfoneta by a man with a long name full of z's, x's and y's. It was just as screamy as the kind that Milhaud composes. But we heard no signs of riot in Carnegie Hall. There was only loud applause. Probably few people will write in to say that the orchestra had caterwauled. The music of Milhaud and gentlemen like him is acceptable now, or at least borne with patience and fairness.

Milhaud is a big, soft, fat man. He comes from the south of France and has been in the U. S. since July teaching music at Mills College in California. He was here last three years ago. His wife, Mme. Madelaine Milhaud, is a leading French actress and when they gave a performance of his most recent composition, "Medee," in New York, she read the libretto.

Incidentally, that piece has one other performance to its credit, a memorable one. It was played in Paris just before the Nazis arrived. It closed the next night. It was the first and last opera of the war to be given in the free French city.

The Boston Symphony Orchestra is playing [illegible] Pastorale." Milhaud himself likes jazz. He is especially fond of music by Gershwin, whose work was an early influence.

"Jazz music," Milhaud says, "came along like a wild fresh wind, clearing the air of the miasma of musical preciousness. It was new and fresh, and it did a great service."

The extent to which the U. S. accepts such modern music is amply illustrated by the fact that people from small towns, coming to larger cities to study music, are not feazed by this wild tooting and scraping. In fact, they almost seem to like it.

This Clipping From
NEW YORK, N.Y.
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SIBELIUS PROGRAM AT CARNEGIE HALL

Koussevitzky Conducts Boston Symphony in Compositions by Finnish Master

7TH SYMPHONY IS HEARD

Second and Sixth Works in the Same Musical Form Also Are Interpreted by Orchestra

By OLIN DOWNES

Apropos of the seventy-fifth birthday of Jean Sibelius, Dr. Koussevitzky and the Boston Symphony Orchestra devoted the entire program of their concert yesterday afternoon in Carnegie Hall to his music. The program was exceptional, even in these days of universal recognition of Sibelius and the nation-wide anniversary performances of his composition. For Dr. Koussevitzky, in contradistinction to the great number of conductors who have contented themselves with the tried and true Sibelius of the early symphonies and tone-poems, and who, of all conductors in America has stood alone in his propagation of all the Sibelius symphonies, played yesterday the Sixth, the Seventh, and the Second works in that form.

The Second, a sure-fire symphony today with all audiences and a magnificent work of the early period, is nevertheless far from the concentrated originality of the last four of the symphonies. And if the perfect Sibeliusite had been consulted, he would have said, "let us have the Fourth symphony as well as Six and Seven," and then his cup would have been full, since the Fifth is the only one of the latter symphonies which has had a great degree of attention in recent months, and the Fourth is not only the greatest of the seven, but certainly one of the greatest and most original works in modern music.

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But it was an exceptional privilege to hear the Sixth Symphony, which, if memory serves us properly, has been played only once before in New York, and then by Koussevitzky. It is the most transparent, the most serene and joyous of all the symphonies, and of such apparent spontaneity that were it not for the logic and concentration of the form it would appear as a symphonic improvisation.

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Thus Sibelius has said that he is the "slave" of his themes. Certainly he has escaped completely, in this work, the German rules of battle-doring and shuttle-cocking thematic fragments in the fixed divisions of the classic sonata form. His themes carry their development within themselves. The theme is a germinal substance which grows, so to speak, after laws of its own species, in the symphonic soil. One fragment permeates a whole movement. Another is a shorter and more temporal growth.

The four movements of the Sixth are so consequent each upon the other that it is easy to understand why Sibelius made the Seventh symphony, in its final revision, in one movement. This was the inevitable evolution of the kind of thought and development that the Sixth, though it is a work in a different emotional vein, had predicated. And if one asked—not for a meaning, unless serenity, beauty itself, the beauty that is not of the salon or of anything but the free air and earth, could be called a "meaning"—but for some suggestive analogy to give a clue to the character of this work, the nearest clue to be logically supplied would be a picture of the forests and fens, the rocks and the pines and skies of Finland herself, with a thought, perhaps, of fragments of sublimated folk-song, and at the last a vista, gradually fading in the distance, of this panorama. No symphony could have a simpler ending. It comes with ever more tranquility and finality with a phrase in thirds which narrows down to a simple unison of first and second violins. We can conceive of no conclusion more complete, more poetical, in its simplicity.

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We know little that is more original and more haunting in the beauty of the thought, and in formal balance, than the preparation for what is actually the theme of the whole symphony—the sculptured phrase of the solo trombone, which enters, like some pilgrim from the skies, and returns on two principal occasions in the course of the work—the first repetition being with a quality of sternness and majesty over rolling chromatic scales of the strings, the second repetition and final appearance bringing the sunset glow of the final pages with echoes of thematic fragments against a harmonic background that is like an evening sky.

The last two of the Sibelius symphonies, as it happens, are the symphonies of a time of tranquillity and ripeness of the composer's art. They grow as truly from the earlier works as leaves from a tree. They represent a wholly exceptional continuity of development and that consistency is the result of the complete originality and independence that Sibelius has shown of all the schools, the cliques and the mutual admiration societies of the composers of Europe.

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Hailing as it does from the early period, it is astonishing how deeply the symphony moves us today, in spite of its conventional harmonic idiom and its derivations, and even approaches to banality. This is because it speaks with such greatness and sincerity of things that really matter.

To hear this heroic symphony is to note Sibelius not wholly freed from German convention, nevertheless already a giant among his fellows, composing with a seven-league stride that they neither knew nor conceived, and gifted with a virility, a fresh northern sense of beauty and a power of form unhappily denied punier though wishful colleagues.

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NEW YORK, N.Y.
WORLD-TELEGRAM
JAN 13 1941

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NEW YORK, N.Y.
SUNDAY JOURNAL
& AMERICAN
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Vast Audience Enjoys 'Festival' of Sibelius

By GRENA BENNETT

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But Sibelius is versatile in expressing his thoughts in notes and also in the treatment of his ideas, and yesterday's list afforded grateful opportunities for the instrumentalists, guided by a masterly conductor, and unalloyed pleasure for an audience that completely filled the hall.

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MERCURY
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Serge Koussevitzky and the Boston Symphony Orchestra, who had celebrated Jean Sibelius' 75th birthday in their home concerts last month by playing his sixth, seventh and second symphonies, repeated them Saturday in their second matinee of the season at Carnegie Hall, writes Francis D. Perkins in the New York Herald-Tribune. Those who wished also to hear the noted Finnish composer's first symphony had only to wait a few hours before going to the National Broadcasting Company's Studio 8H, or turning on the radio and listening to the NBC Symphony's second program under Alfred Wallenstein's direction. This was probably one of the few times in local musical annals that four symphonies by a single living composer were played here within one day.

The principal orchestral programs offered here during the official Sibelius Week in December gave the impression that Sibelius had written only two symphonies, the first and the second. Dr. Koussevitzky made a more representative and informative choice, contrasting the second symphony, composed at the turn of the century, with the composer's last two works in this form, completed in 1923 and 1924.

The second symphony has become almost too popular within the last few years; the seventh is heard not infrequently, but the sixth has had only one previous performance in Carnegie Hall, [illegible]at was 11 years ago, also under Dr. Koussevitzky, Leopold Stokowski had brought it to Philadelphia five years before that, but had withheld it from his New York concerts.

There are features enough common to the second and sixth symphonies which reveal that they are the work of the same hand. But it is not hard to see why the earlier work is popular, and why the later may never become a hard-ridden symphonic warhorse. The late Sibelian agglutinative thematic structure, here exhibited in its fullest development, does not provide an immediately memorable, sharply defined tune such as that which strides to a climax in the finale of the second symphony. Vivid displays of orchestral color are few; so are marked dynamic contrasts; the composer here waxes neither tragic nor triumphant. It begins quietly, it ends quietly, and never becomes vociferous.

[illegible] also in the symphonies by Prokofieff and Schubert which preceded it; and Mr. Wallenstein showed himself equally at ease in the limpid Schubert score and in the witty pages of Prokofieff.

Although he is still young in his career, Mr. Wallenstein has proved himself an artist to be reckoned with; and it may well be that in the person of Mr. Wallenstein an American musician will rise to eminence in a field where at present we are in debt to many other countries.

Dimitri Mitropulos, conductor of the Minneapolis Symphony, yesterday afternoon concluded four weeks of guest appearances as conductor of the Philharmonic. His farewell program listed Roussel's Third Symphony and Mahler's First. The Frenchman fared better than the Bohemian, the latter being slipshod in spots. However, Mr. Mitropolous brought everything together for the finale, and the audience testified to his popularity here with a rousing ovation.

A concert by Otto Klemperer and the New York City Symphony concluded the orchestral offerings of the week end. Under Dr. Klemperer's skillful direction the orchestra performed ably in Mozart's G Minor Symphony and Tschaikowsky's Pathetique. Miss Susanne Fisher was a pleasant, if not exciting soprano soloist in three Mozart arias.

This Clipping From
NEW YORK, N.Y.
POST
JAN 13 1941

Sibelius Promi[illegible] In Week-End C[illegible]

By John [illegible]

The works of Jean Sibelius figured prominently in the week-end's orchestral schedule, four of the Finnish master's symphonies being performed in concerts by the Boston and NBC Symphony orchestras. Three of these, the Second, Sixth and Seventh, were played by Serge Koussevitzky and the Boston Symphony, while the young American conductor, Alfred Wallenstein, brought his concert in Radio City to a close with Sibelius' First.

On such an occasion a comparison, however odious, is inevitable in the reviewer's mind; and it is a pleasure to report that Mr. Wallenstein was not altogether overshadowed by the great Boston conductor. True, Dr. Koussevitzky is a mature craftsman, rich in years and ripe in experience; and on the fingers of a leper's hand may be counted those men who can match the strength, the vigor, the crystal clarity and the fiery splendor of his luminous readings of Saturday afternoon.

Yet Mr. Wallenstein is not less a sincere, thoughtful artist. His conducting Saturday evening was crisp, vigorous, authoritative, his concept of the business at hand clear and well integrated. Under his baton the

This Clipping From
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HERALD TRIBUNE
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Koussevitzky Presents Three Sibelius Works

Boston Symphony Concert Offers Sixth, Seventh and Second Symphonies

By Francis D. Perkins

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To quote from Cecil Gray—it is hard to write much about Sibelius without calling upon Britain's arch-Sibelian—the impression which the sixth symphony makes at a first hearing may be somewhat negative. As compared with the second symphony, or the warm-hued seventh, it may seem to be generally pale music. Yet, in spite of measures which still might seem inconclusive after further acquaintance, it has an appeal of its own. It suggests that, with its subtle variety of usually subdued tints, its ingenuity of structure, its unobtrusive melodic ideas and relative calmness of mood, it may come to be regarded as one of the composer's most significant and individual contributions.

The orchestra, in its usual admirable form, played the sixth symphony with the clarity and finesse of shading which it requires, and, throughout the program, displayed the executive qualities which lead many to rank it as the foremost American organization in its field. Dr. Koussevitzky's readings showed a realization of the essential differences, as well as the similarities, which characterize the three works. The house was sold out in advance.

In their evening broadcast Mr. Wallenstein and the NBC Symphony Orchestra prefaced the Sibelius first symphony with Schubert's fifth symphony, in B flat, and Prokofieff's Classical Symphony. The latter was interpreted with praiseworthy crispness and delicacy. Meanwhile, at Carnegie Hall, Dimitri Mitropoulos was conducting his last concert but one of the season with the Philharmonic-Symphony Orchestra, offering Mozart's overture to "The Magic Flute"; Beethoven's quartet in C sharp minor, arranged for full string orchestra; Roussel's third symphony, in G minor, and the second suite from Alfredo Casella's opera "La Donna Serpente."

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[illegible] for new homes exists, and applications being submitted to the FHA indicate that this demand is still alive.

The FHA official pointed out that although there naturally has been a seasonal decline from the peak business of the Summer and early Fall applications still continue to show sharp increases over last year's level. This indicates that new residential construction during the coming weeks will reach the highest Winter level seen in this section in more than

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POST
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Sibelius Prominent In Week-End Concerts

By John Briggs

The works of Jean Sibelius figured prominently in the week-end's orchestral schedule, four of the Finnish master's symphonies being performed in concerts by the Boston and NBC Symphony orchestras. Three of these, the Second, Sixth and Seventh, were played by Serge Koussevitzky and the Boston Symphony, while the young American conductor, Alfred Wallenstein, brought his concert in Radio City to a close with Sibelius' First.

On such an occasion a comparison, however odious, is inevitable in the reviewer's mind; and it is a pleasure to report that Mr. Wallenstein was not altogether overshadowed by the great Boston conductor. True, Dr. Koussevitzky is a mature craftsman, rich in years and ripe in experience; and on the fingers of a leper's hand may be counted those men who can match the strength, the vigor, the crystal clarity and the fiery splendor of his luminous readings of Saturday afternoon.

Yet Mr. Wallenstein is not less a sincere, thoughtful artist. His conducting Saturday evening was crisp, vigorous, authoritative, his concept of the business at hand clear and well integrated. Under his baton the men of the NBC Symphony acquitted themselves with distinction, not only in the Sibelius, but also in the symphonies by Prokofieff and Schubert which preceded it; and Mr. Wallenstein showed himself equally at ease in the limpid Schubert score and in the witty pages of Prokofieff.

Although he is still young in his career, Mr. Wallenstein has proved himself an artist to be reckoned with; and it may well be that in the person of Mr. Wallenstein an American musician will rise to eminence in a field where at present we are in debt to many other countries.

Dimitri Mitropulos, conductor of the Minneapolis Symphony, yesterday afternoon concluded four weeks of guest appearances as conductor of the Philharmonic. His farewell program listed Roussel's Third Symphony and Mahler's First. The Frenchman fared better than the Bohemian, the latter being slipshod in spots. However, Mr. Mitropolous brought everything together for the finale, and the audience testified to his popularity here with a rousing ovation.

A concert by Otto Klemperer and the New York City Symphony concluded the orchestral offerings of the week end. Under Dr. Klemperer's skillful direction the orchestra performed ably in Mozart's G Minor Symphony and Tschaikowsky's Pathetique. Miss Susanne Fisher was a pleasant, if not exciting soprano soloist in three Mozart arias.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
JAN 13 1941

Koussevitzky Presents Three Sibelius Works

Boston Symphony Concert Offers Sixth, Seventh and Second Symphonies

By Francis D. Perkins

Serge Koussevitzky and the Boston Symphony Orchestra, who had celebrated Jean Sibelius's seventy-fifth birthday in their home concerts last month by playing his sixth, seventh and second symphonies, repeated them Saturday in their second matinee of the season at Carnegie Hall. Those who wished also to hear the noted Finnish composer's first symphony had only to wait a few hours before going to the National Broadcasting Company's Studio 8H, or turning on the radio and listening to the NBC Symphony's second program under Alfred Wallenstein's direction. This was probably one of the few times in local musical annals that four symphonies by a single living composer were played here within one day.

The principal orchestral programs offered here during the official Sibelius Week in December gave the impression that Sibelius had written only two symphonies, the first and the second. Dr. Koussevitzky made a more representative and informative choice, contrasting the second symphony, composed at the turn of the century, with the composer's last two works in this form, completed in 1923 and 1924.

The second symphony has become almost too popular within the last few years; the seventh is heard not infrequently, but the sixth has had only one previous performance in Carnegie Hall. That was eleven years ago, also under Dr. Koussevitzky. Leopold Stokowski had brought it to Philadelphia five years before that, but had withheld it from his New York concerts.

There are features enough common to the second and sixth symphonies which reveal that they are the work of the same hand. But it is not hard to see why the earlier work is poular, and why the later may never become a hard-ridden symphonic warhorse. The late Sibelian agglutinative thematic structure, here exhibited in its fullest development, does not provide an immediately memorable, sharply defined tune such as that which strides to a climax in the finale of the second symphony. Vivid displays of orchestral color are few; so are marked dynamic contrasts; the composer here waxes neither tragic nor triumphant. It begins quietly, it ends quietly, and never becomes vociferous.

To quote from Cecil Gray—it is hard to write much about Sibelius without calling upon Britain's arch-Sibelian—the impression which the sixth symphony makes at a first hearing may be somewhat negative. As compared with the second symphony, or the warm-hued seventh, it may seem to be generally pale music. Yet, in spite of measures which still might seem inconclusive after further acquaintance, it has an appeal of its own. It suggests that, with its subtle variety of usually subdued tints, its ingenuity of structure, its unobtrusive melodic ideas and relative calmness of mood, it may come to be regarded as one of the composer's most significant and individual contributions.

The orchestra, in its usual admirable form, played the sixth symphony with the clarity and finesse of shading which it requires, and, throughout the program, displayed the executive qualities which lead many to rank it as the foremost American organization in its field. Dr. Koussevitzky's readings showed a realization of the essential differences, as well as the similarities, which characterize the three works. The house was sold out in advance.

In their evening broadcast Mr. Wallenstein and the NBC Symphony Orchestra prefaced the Sibelius first symphony with Schubert's fifth symphony, in B flat, and Prokofieff's Classical Symphony. The latter was interpreted with praiseworthy crispness and delicacy. Meanwhile, at Carnegie Hall, Dimitri Mitropoulos was conducting his last concert but one of the season with the Philharmonic-Symphony Orchestra, offering Mozart's overture to "The Magic Flute"; Beethoven's quartet in C sharp minor, arranged for full string orchestra; Roussel's third symphony, in G minor, and the second suite from Alfredo Casella's opera "La Donna Serpente."

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New Symphony from Stravinsky

Composer Will Conduct This Week's Performances

By Winthrop P. Tryon

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With him, indeed, a surprise is always preparing. Nor does Mr. Stravinsky as citizen disclose himself a much different type from Mr. Stravinsky as composer. Inventor of surprises, he avoids being surprised himself; and if he sometimes appears to put himself at hazard, that just serves to trap the unwary.

A fairly safe method of approach, perhaps, for a person meeting him to adopt is to make a remark a little the opposite of what one means. Then if it gets turned back, the equation finds balance and all stands as before. When I happened to hear the men of the Boston Symphony Orchestra practice some measures of the Tchaikowsky Symphony No. 2 under Mr. Stravinsky's baton, in preparation for this week's concerts, I was struck with the "modernness" of the music. I could scarcely help thinking the neglected work contained something prophetic of today, notwithstanding its rather gray aspect in point of melody and tune. Speaking later with Mr. Stravinsky, I ventured the exaggeration that the Second Symphony was a better job than the Sixth and ought to replace that great favorite in the repertory.

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The first movement, one might say, takes off from a century and a half ago, as though the purpose were to start artistic progress over again, to remake musical history, and to rediscover the orchestra and design a form for it anew. Certain requirements are set, however, that would have been out of the question in other times, such as staccato for horns and exquisite detail for the woodwinds. Then the violin contingent, far from being there just to fill in sonority, remains silent when not needed.

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CSM Jan 14

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Jan 17

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E. D.

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BURLINGTON, VT.
NEWS
JAN 15 1941

Boston Symphony to Give Sesquicentennial Concert

Orchestra Performance to Climax 3-Day Celebration at University in October

Plans for a gala three-day celebration to be climaxed by a concert given by the Boston Symphony Orchestra were completed here today as a part of the University of Vermont observance of the Sesquicentennial.

The celebration, scheduled to take place on Oct. 3, 4, 5, will feature the symphony performance under the direction of Dr. Serge Koussevitzky at the Memorial Auditorium on Sunday evening, Oct. 5, according to Dr. Harry F. Perkins, chairman of arrangements who met recently with committee members to complete plans.

Other Outstanding Events

The program outlined also includes many other outstanding events such as individual meetings of different colleges of the University on Friday to which each college is inviting eminent scholars in various fields. Departmental exhibits will be displayed.

The College of Medicine is planning to hold its meeting in conjunction with the Vermont State Medical group.

Although many colleges of the University have scheduled banquets for the evening of Oct. 3, a large general meeting to be led by prominent men and women, widely recognized authorities in different fields, will also be held for the purpose of summarizing and co-ordinating the work of the individual college meetings.

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The relationship goes deeper than that. It is an attempt to recapture in 20th century terms attitudes and procedures of the late 18th century. Peppered with mild Stravinskian dissonance, it is soberly orchestrated and so conservative in its demeanor that, to the naive, it may sound paradoxically radical —though this is a radicalism which wears a little with repitition. The objectivity of calssicism is carried to extremes. With the best will in the world, this listener could discover no warmth, no emotion, no humor at all in Stravinsky's latest work.

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Stravinsky's New Symphony Is Fascinating and Original

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 12th concert by the Boston Symphony orchestra, Igor Stravinsky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Divertimento from "Le baiser de la fee" Stravinsky
Symphony in C major.....Stravinsky
Symphony No. 2 in C minor Op. 17 Tchaikovsky

Stravinsky's new Symphony is his most important work since the Symphony of Psalms. It differs, too, from the bulk of his music in that it is not written to a subject and does not require a chorus or a soloist and is content with the normal instrumentation of a symphony. In form it is easy to grasp with a little attention to the themes as they emerge. Any one familiar with the classical symphonic forms will not find himself confused by the architecture of this new and remarkable work. It is true that the notion of a minuet, passe-pied and fugue for the usual scherzo is novel, but it is not at all bewildering.

Yet the Symphony was evidently regarded by a large majority of yesterday's public as difficult and abstruse. In the lobbies during the intermission there was much shaking of heads, some downright annoyance and incredulity, a modicum of hearty enthusiasm. Count us among the last named. The Symphony seemed to us a fascinating and original work. We eagerly await another chance this evening to hear it again.

If the Symphony is classical in design for the most part, it is not so in matter. It is not such dissonant music as Stravinsky, himself, and many other composers have written. But, on the other hand, the harmonies are astringent rather than soothing. There is often a deliberate touch of archaism, as in the charming slow movement with its interweaving wind voices.

More often than not the thematic material is decidedly wry, as in the curious subject for the fugue in the third movement. The important theme in the first movement, most often heard on the oboe, is another example of this tendency which gives a distinctive character to the whole work. Rhythmically the Symphony never fails to be effective, whether the rhythms are simple and dance-like or highly complicated.

The first three movements should, after at least a second hearing, offer no particular difficulty to the ear, and the listener can then decide for himself whether he is attracted or repelled by the music. Some may feel that there is a certain emotional sameness, an insufficiency of contrast. But the Symphony, it should be noted, is short, and the contrast is intellectual rather than emotional. Had the composer wanted the other sort of change, common enough in classical music, he could easily have written that way. The fact that he did not suggests that he had good reason for concentrating the emotional content as he did.

The finale may always prevent the Symphony from enjoying great popularity. The alternation of dissonant, lugubrious slow material with a restless fast section and the spare, simple conclusion will never make the public stamp and cheer and go out singing. On the other hand it is clearly the right conclusion for this work; and, for all his expressed admiration for him, it is well to remember that Stravinsky is not Tchaikowsky.

Previously we heard Stravinsky's ingenious and delightful tribute to the latter, the Divertimento from "Le baiser de la fee," not at all a bad preparation. Mr. Stravinsky is inclined to take this suite more seriously than are other conductors, who spruce it up and deliver it almost as if it were a parody of Tchaikowsky. The charm of the piece lies not only in the way that the old material is treated but in the perky rhythms and the bright instrumentation. It is not a little like cleaning up grandfather's portrait and discovering that the old gentleman was actually a lively and handsome fellow.

Maybe this sounds irreverent, but any one would be excused for being so after listening to that ridiculous finale of Tchaikowsky's 2d Symphony. There is much to beguile one, though, in the first three movements. The military andantino, especially, is delightful. It is neither a rondo nor a set of variations, but takes on a little of both and is a very pleasant piece of music. Mr. Stravinsky conducted rather modestly; but the orchestra, wise in its ways, gave him better playing than that.

The concert will be repeated tonight. Next week Stanley Chapple will be the guest-conductor and will offer the following program: Elgar's Introduction and Allegro for strings; Delius' "Paris"; Bax's overture to a Picaresque Comedy; Brahms' fourth symphony.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Igor Stravinsky conducted his new Symphony in C major for the first time here at the Boston Symphony concert, yesterday afternoon. The Russian-born composer, who is guest conductor of the orchestra for the second consecutive year, also performed the Divertimento drawn from his ballet music "The Fairy's Kiss," and the Second ("Little Russia") Symphony by Tchaikovsky.

In a way, Stravinsky as a creator is unpredictable. It is hard to surmise how his style may change from one piece to the next. Therefore his Symphony had aroused curiosity. Would it resemble the impish trivialities of "Card Game," his last new score heard in Boston, or would it be a striking out into unexplored territory of rhythm and dissonance?

It is certainly not much like "Card Game." In fact, it begins in striking manner and suggests that Stravinsky has something new to say. For a time the first movement makes you suspect a return to the bright colors, the uninhibited whoop-'er-up of "Petrouchka." But no composer can go back to his youth and still write music with life in the notes; the vision of "Petrouchka" soon fades. For the remainder of the four movements, emphasis is mainly upon rhythmic patterns, to which melody and harmonic color seem only incidental.

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Perhaps another conductor would make it sound measurably different. Stravinsky as conductor is intent only upon rhythm and tempo. Tone quality apparently does not interest him, and his only nuances are accents. While rhythms vary and are complicated, they are so strung together that there is actually little contrast either of meter or pace. Mostly you have an effect of mechanical regularity, which may have been just what Stravinsky wanted.

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Without knowing the Second a little, concert-goers do not have a complete picture of Tchaikovsky's development as reflected by the symphonies. An important feature of the Second is complete absence of that dark introspection and emotional instability which give the too-often heard Fourth, Fifth and Sixth their entire character.

The program will be repeated tonight at 8:15. Next week Stanley Chapple, the English musician, will conduct the orchestra for the first time here, playing Elgar's Introduction and Allegro for strings, Delius' "Paris: A Night Piece (the Song of a Great City)," Overture to a Picaresque Comedy (new to these concerts) by Bax, and Brahms' Fourth Symphony. C. W. D.

This Clipping From
NEW YORKER
NEW YORK, N.Y.

JAN 18 1941

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Orchestras in New York

By Pitts Sanborn

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The dances impressed through careful workmanship and telling orchestration. The saxophone solo in the first, the Viennese touch in the second, and the use of the "Dies Irae" in the third and last all occasioned remark. The composer, who was in the audience, was called to the platform to bow. The Cailliet transcription of Buxtehude's Passacaglio for organ opened the concert in sonorous fashion. The remaining number was the Brahms Violin Concerto, with Joseph Szigeti, not quite at his best, as soloist.

On the following evening Dimitri Mitropoulos again conducted as guest of the Philharmonic-Symphony a concert that was repeated on the afternoon of the tenth. The conductor's own arrangement of Bach's "greater" Organ Fantasy and Fugue in G minor began proceedings. The first performance of a new version of a Concert Piece for String and Horn by John Verrall followed. And lastly came Mahler's First Symphony—quite the feature of the concert because it is heard here none too often and Mr. Mitropoulos evidently threw himself with enthusiasm into the task of bringing out the best that is in it.

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The Greek conductor concluded his Philharmonic-Symphony guesting with the evening concert of the eleventh and the matinée the next day. The only works at these concerts that he had not conducted here before were Mozart's "Magic Flute" Overture, which he read in a distinctly heroic vein, and Roussel's Third Symphony, a work that lends itself well to his emphatic and forceful style, though musically it hardly represents the best of which Roussel was capable. At the conclusion of the matinée the audience rewarded Mr. Mitropoulos with an ovation that he must have found most heartening.

The Boston Symphony Orchestra, Dr. Koussevitzky conducting, gave its Manhattan concerts on the evening of the ninth and the afternoon of the eleventh to its usual capacity audiences. On the former occasion a delightful performance of Mendelssohn's "Italian" Symphony preceded the first local hearing of Paul Hindemith's Violin Concerto, with Ruth Posselt as soloist. In spite of an excellent setting forth by all concerned and of the composer's formidable equipment as a technician, the work sounded in large part pretty dry and unprofitable. On the other hand, the number that rounded off the program, Shostakovich's Fifth Symphony, gains in impressiveness with repetition.

At the matinée Dr. Koussevitzky celebrated the seventy-fifth birthday of Jean Sibelius by devoting the entire program to symponies by the distinguished Finn. The Sixth and Seventh came before the intermission, the Second after it. Thus it was possible to hear a superior performance of the Sixth, much neglected hereabouts, and to study the progress of the composer's style in both that and the Seventh. And, naturally, the popularity of the Second becomes particularly apparent when it is played so superbly. Still, three symphonies on one program put a heavy burden on the attention, and more than that when they are by a single composer and he a modern. The Sibelius celebration would have meant still more to some listeners had it been divided between two concerts.

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STRAVINSKY'S SECOND HEARD

Composer Conducts Symphony in Own Work

BY WARREN STOREY SMITH

Yesterday's Symphony Concert, conducted by Igor Stravinsky, was rich in interest. By way of novelty it offered Mr. Stravinsky's (Second) Symphony in C major, completed last August in California, and Tchaikovsky's Second Symphony in C minor, played by the Boston Symphony Orchestra only once before, in 1897 (!), while the performance of the Divertimento from Mr. Stravinsky's Ballet, "The Fairy's Kiss" was only the second in Symphony Hall.

Any judgment here delivered upon the new Symphony is subject to later revision. Mr. Stravinsky's music is not always easy to grasp, or perhaps to like, at first hearing, though this Symphony is neither forbidding nor particularly complex. The first movement begins promisingly and this reviewer found himself thinking that here might be a contemporary symphony to be admired without reservation.

Possibly after more hearings this attitude would persist throughout the work. Yesterday, however, the three succeeding movements brought little feeling of contrast and variety and they did bring a disturbing sense of patchiness. Granted that the Symphony is thematically well integrated, something not always apparent to the listening ear, it still sounds episodic. There is no emotion, even in the rather pleasant second movement. Mr. Stravinsky does not emote. And the prevailing emphasis seems to be upon rhythm and accent, Mr. Stravinsky's two principal concerns as conductor. As in the ballets, "Apollo Musagetes" and the "Card Game," there are reminders of Italian opera—Bellinian blandness and Rossinian chatter.

That the composer of "The Rite of Spring," which once provoked riots, even if it is now included in Walt Disney's "Fantasia," should have written "The Fairy's Kiss" is a bit as though Wagner had stopped work on "The Ring" to write "La Traviata" or if it had been discovered that Brahms, not Bizet, was the author of "Carmen." But of course we long ago found out that Mr. Stravinsky's genius may assume almost any form. In the case of "The Fairy's Kiss," the themes are either Tchaikovsky originals of Tchaikovsky copies. The harmony is 19th century and the orchestration largely that. It is also enormously clever. Without losing any of its charm and grace, this Divertimento yesterday seemed to have more backbone than when Dr. Koussevizky introduced it here in 1936.

And how has it happened that we have had to wait so long to hear Tchaikovsky's Second Symphony, a fresh, youthful work that had the advantage of a later revision and one in which folksongs of little Russia play a prominent part?

Stravinsky's New Symphony Is Fascinating and Origin[illegible]

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 12th concert by the Boston Symphony orchestra, Igor Stravinsky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Divertimento from "Le baiser de la fee" ..... Stravinsky
Symphony in C major ..... Stravinsky
Symphony No. 2 in C minor Op. 17 ..... Tchaikovsky

Stravinsky's new Symphony is his most important work since the Symphony of Psalms. It differs, too, from the bulk of his music in that it is not written to a subject and does not require a chorus or a soloist and is content with the normal instrumentation of a symphony. In form it is easy to grasp with a little attention to the themes as they emerge. Any one familiar with the classical symphonic forms will not find himself confused by the architecture of this new and remarkable work. It is true that the notion of a minuet, passe-pied and fugue for the usual scherzo is novel, but it is not at all bewildering.

Yet the Symphony was evidently regarded by a large majority of yesterday's public as difficult and abstruse. In the lobbies during the intermission there was much shaking of heads, some downright annoyance and incredulity, a modicum of hearty enthusiasm. Count us among the last named. The Symphony seemed to us a fascinating and original work. We eagerly await another chance this evening to hear it again.

If the Symphony is classical in design for the most part, it is not so in matter. It is not such dissonant music as Stravinsky, himself, and many other composers have written. But, on the other hand, the harmonies are astringent rather than soothing. There is often a deliberate touch of archaism, as in the charming slow movement with its interweaving wind voices.

More often than not the thematic material is decidedly wry, as in the curious subject for the fugue in the third movement. The important theme in the first movement, most often heard on the oboe, is another example of this tendency which gives a distinctive character to the whole work. Rhythmically the Symphony never fails to be effective, whether the rhythms are simple and dance-like or highly complicated.

The first three movements should, after at least a second hearing, offer no particular difficulty to the ear, and the listener can then decide for himself whether he is attracted or repelled by the music. Some may feel that there is a certain emotional sameness, an insufficiency of contrast. But the Symphony, it should be noted, is short, and the contrast is intellectual rather than emotional. Had the composer wanted the other sort of change, common enough in classical music, he could easily have written that way. The fact that he did not suggests that he had good reason for concentrating the emotional content as he did.

The finale may always prevent the Symphony from enjoying great popularity. The alternation of dissonant, lugubrious slow material with a restless fast section and the spare, simple conclusion will never make the public stamp and cheer and go out singing. On the other hand it is clearly the right conclusion for this work; and, for all his expressed admiration for him, it is well to remember that Stravinsky is not Tchaikowsky.

Previously we heard Stravinsky's ingenious and delightful tribute to the latter, the Divertimento from "Le baiser de la fee," not at all a bad preparation. Mr. Stravinsky is inclined to take this suite more seriously than are other conductors, who spruce it up and deliver it almost as if it were a parody of Tchaikowsky. The charm of the piece lies not only in the way that the old material is treated but in the perky rhythms and the bright instrumentation. It is not a little like cleaning up grandfather's portrait and discovering that the old gentleman was actually a lively and handsome fellow.

Maybe this sounds irreverent, but any one would be excused for being so after listening to that ridiculous finale of Tchaikowsky's 2d Symphony. There is much to beguile one, though, in the first three movements. The military andantino, especially, is delightful. It is neither a rondo nor a set of variations, but takes on a little of both and is a very pleasant piece of music. Mr. Stravinsky conducted rather modestly; but the orchestra, wise in its ways, gave him better playing than

The concert will be repeated today at 2:30. Next week Stanley Chapple will be the guest-conductor and will offer the following program: Elgar's Introduction and Allegro for strings; Delius' "Paris: A Night Piece (the Song of a Great City)," Overture to a Picaresque Comedy (new to these concerts) by Bax, and Brahms' Fourth Symphony. C. W. D.

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This Clipping From
RICHMOND, VA.
TIMES DISPATCH
JAN 19 1941

Music Builds Dream Castle In Berkshires

Farm Now Scene Of Symphony Festival

By Adelaide Kerr
Associated Press Feature Writer

Once a friend said of Gertrude Robinson Smith: "Lots of people build castles in Spain but Gertrude builds castles and then moves in."

The castle which Gertrude Robinson Smith helped build stands on a farm in the Berkshires near Stockbridge, Mass. It is a great shinning shed of silvery steel, home of the Berkshire Symphonic Festival. A leading New York music critic has predicted that it is "destined to become . . . the most important festival of summer music in the world."

In the six years since Miss Robinson Smith helped bring the festival to life and served as its president, it has moved from a farm horse show ring to the $90,000 shed, and has grown from audiences of 5,000 to last summer's total of nearly 70,000.

'Music Under the Moon'

In 1934 Miss Robinson Smith—silver-haired, jolly member of a New York social register family—was summering in Stockbridge. Henry Hadley, American composer and conductor, approached her with a plan of giving symphonic music outdoors in the Berkshires. She called some friends together, they formed committees and pitched in to raise the required funds.

Three months later, Dr. Hadley, standing in a newly built shell in the horse show ring of the old Dan Hanna farm near Stockbridge, lifted his baton to conduct 65 members of the New York Philharmonic Symphony Orchestra in the festival's first concert. "Music under the moon" was launched, supported by popular subscription to the tune of $5 for the season's three concerts.

A Storm Made History

When ill health forced Dr. Hadley to resign after the festival's second year, Miss Robinson Smith secured Serge Koussevitzky and the Boston Symphony for the following season's concerts. The festival moved to Tanglewood (the estate where Nathanial Hawthorne once lived and wrote) and gave its concerts in a huge tent.

Then, in 1937, the concerts and the elements tangled. While Koussevitzky conducted an all-Wagner program, a thunderstorm broke, rain fell in torrents, water poured down the aisles under the tent top and interrupted the music.

That night Gertrude Robinson Smith drafted a circular which launched the campaign for the building of her dream castle.

By August, 1938, the great fan-shaped steel shed, covering an acre and a half and seating 6,000, was completed. Last summer audiences overflowed its capacity for nine concerts.

Miss Robinson Smith has done more than mother the festival. She wears on her tailored frocks the red rosette of the Legion of Honor, which France bestowed upon her for work in World War I. She founded and ran the French theatre at the New York Hotel Barbizon Plaza for four years and presided over the American Woman's Association for 17 years.

Modest of Her Deeds

She "plays down" her part in building the festival. "It was the committee and the board who were wonderful," she will tell you. But that isn't the way the Stockbridge city fathers see it. Not long ago they wrote her:

"The selectmen of Stockbridge wish to bestow upon you the honor of being the outstanding citizen of our present generation . . . In future generations your name and what it stands for will be cherished and honored with our other great educators and benefactors."

This Clipping From
PITTSFIELD, MASS.
EAGLE
JAN 22 1941

Tanglewood Movies

Bartlett Hendricks of the Berkshire Museum staff showed colored motion pictures of Tanglewood this afternoon to trustees of the Berkshire Symphonic Festival and a few officers of the Berkshire Hills Conference. The pictures included views of the Festival and activities of the Boston Symphony Orchestra's Berkshire Music Center. Serge Koussevitzky, conductor of the orchestra, who is spending a vacation at his home in Lenox, motored over for the pictures.

THIS CLIPPING FROM
CHARLOTTSVILLE, VA.
PROGRESS
JAN 20 1941

Berkshire Symphonic Festival Is Praised By Music Critics

By Adelaide Kerr
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This Clipping From
WATERBURY, CONN.
DEMOCRAT
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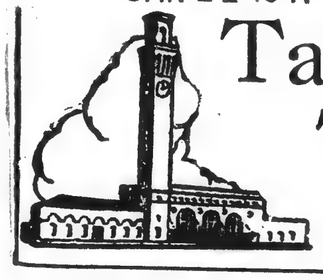

Tall Tower Topics

BY THE MAN IN THE TOWER

Good Evening.

WITH SLIGHT VARIATIONS

Here's to the city of Boston,
Home of the bean and broiled scrod,
Where Koussevitzky leads his band
And Back Bay-ers sit and nod,
As Stravinsky and Prokofieff
Creep up on Beethoven and Bach,
And lobster men mingle with halibut men
And coast guard cutters dock.

Good Night.

This Clipping From
NASHVILLE, TENN.
MORNING TENNESSEAN
JAN 19 1941

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A Music Lover's Dream Assumes Reality

Member of a New York social register family, Gertrude Robinson Smith has been honored by village and nation.

By ADELAIDE KERR
(AP Feature Writer)

ONCE a friend said of Gertrude Robinson Smith: "Lots of people build castles in Spain, but Gertrude builds castles and then moves in."

The castle which Gertrude Robinson Smith helped build stands on a farm in the Berkshires near Stockbridge, Mass. It is a great shining shed of silvery steel, home of the Berkshire Symphonic Festival. A leading New York music critic has predicted that it is "destined to become . . . the most important festival of summer music in the world."

In the six years since Miss Robinson Smith helped bring the festival to life and served as its president, it has moved from a farm horse show ring to the $90,000 shed, and has grown from audiences of 5,000 to last summer's total of nearly 70,000.

In 1934 Miss Robinson Smith—silver-haired, jolly member of a New York social register family—was summering in Stockbridge. Henry Hadley, American composer and conductor, approached her with a plan of giving symphonic music outdoors in the Berkshires. She called some friends together, they formed committees and pitched in to raise the required funds.

Three months later, Dr. Hadley, standing in a newly built shell in the horse show ring of the old Dan Hanna farm near Stockbridge, lifted his baton to conduct 65 members of the New York Philharmonic Symphony Orchestra in the festival's first concert. "Music under the moon" was launched, supported by popular subscription to the tune of $5 for the season's three concerts.

When ill health forced Dr. Hadley to resign after the festival's second year, Miss Robinson Smith secured Serge Koussevitzky and the Boston Symphony for the following season's concerts. The festival moved to Tanglewood (the estate where Nathaniel Hawthorne once lived and wrote) and gave its concerts in a huge tent.

Then, in 1937, the concerts and the elements tangled. While Koussevitzky conducted an all-Wagner program, a thunderstorm broke, rain fell in torrents, water poured down the aisles under the tent top and interrupted the music.

This Clipping From
BUFFALO, N.Y.
NEWS
JAN 25 1941

Shostakovich Taken From Program

BECAUSE of difficulty in obtaining the music, the Buffalo Philharmonic Orchestra will be unable to play the much-discussed Shostakovich Fifth Symphony at the next concert, Feb. 6, as previously announced. The Beethoven Fifth Symphony, however, will definitely be heard at the coming concert.

The orchestra, under Franco Autori, will go out to the Amherst Central High School on the afternoon of Feb. 3 to give a children's concert under the auspices of the Amherst Children's Program Committee.

For the next "pop" concert, on Feb. 16, Wilson Woodbeck, Negro baritone, will be the soloist. Mr. Woodbeck began his musical training in Buffalo, when he was a railroad porter. He is now living in New York City where he is continuing his studies under Evan Evans of the Juilliard School of Music.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 22 1941

Taken by Death

HENRI L. BERGER

Henri L. Berger, Violinist, Dead

Henri L. Berger, 74, well known violinist and former member of the Boston Symphony Orchestra, died Tuesday afternoon at Hartford Hospital.

Mr. Berger made his home at 330 Laurel St.. He was born in Lyons, France, Oct. 15, 1866, studied in Paris and played in various orchestral groups there before coming to this country as a young man.

For 35 years he was a violinist in the Boston Symphony and retired 23 years ago, when he came to Hartford. For a time he taught violin in the Hartford School of Music and later taught his own group of pupils. Several years ago he gave up teaching and made several trips to Europe with his wife, Mrs. Florence Paull Berger, visiting England, France and other countries on the continent. Mrs. Berger is curator of the Wadsworth Atheneum.

Besides his wife, Mr. Berger leaves a brother in Boston.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 22 1941

MUSIC

Boston Symphony Heard In Third Concert at Metropolitan

By G. Y. Loveridge

The Boston Symphony Orchestra presented its third concert and second guest conductor of the season in Metropolitan Theatre last night.

The occupant of the podium was Stanley Chapple, a large and emphatic Englishman, who assisted Serge Koussevitzky at the Berkshire Music Centre last summer. Mr. Chapple was given a heartening welcome by the Providence audience.

The program was the Introduction and Allegro for Strings, by Elgar; Mars, Venus and Jupiter, from "The Planets," by Holst, and the fourth symphony in E minor, Op. 98, by Brahms.

It is a sourly solemn thought, an heretical thought, but we received no particular exhiliration from the goings-on. There were approximately 100 virtuosos of strings, wind and percussion, and they were exercising their virtuosity under the direction of a well-recommended leader and upon the compositions of eminent creative minds, yet we came out by the same door as in we went, to borrow an expression from that esteemed Persian, Edward Fitzgerald.

As a matter of fact, this situation is commoner than is generally admitted; there are scores of merely polished performances of music, be it swing or symphonic, to every one that contains even a firefly's worth of incandescence. Last night's playing was not all polished, either. In the second of the three movements from "The Planets," for instance, the wind instruments were more than once notably out of step, and the last part of the Elgar item conveyed an excitement that was a trifle more confused than orderly.

For the most part, the concert proceeded with uneventful decorum and precision. After one had heard the Elgar, one had heard it. The Holst was often sonorous. The score of the Mars section calls for an organ, which was omitted without causing any sense of incompleteness; there were other places where many of the instruments playing could not be distinguished. Venus was the most engaging of the planets on view.

Mr. Chapple paraded the Brahms symphony (which requires about 45 minutes to pass a given point) in a determined and sincere manner, but not compellingly. The second movement seemed to us considerably too slow; the others were adequately paced and enjoyed often distinguished execution.

* * *

ARTHUR CARRON

Arthur Carron, tenor, was heard by the Woonsocket Civic Music Association subscribers last evening in the ballroom of the Hotel Blackstone, at Woonsocket.

The program:

I.

Rend'il sereno al ciglio ..... Handel
Lungi dal Caro Bene ..... Secchi
Phyllis Has Such Charming Graces ..... Arr. by Lane Wilson
Gal il sole del Gange ..... Scarlatti
If With All Your Hearts (Elijah) ..... Mendelssohn

II.

Nell ..... Faure
Bonjour, Suzon ..... Delibes
Si me vers ..... Hahn
Aria: La fleur que tu m'avais jetee (Carmen) ..... Bizet

III.

Life and Death ..... Coleridge-Taylor
Go Lovely Rose ..... Roger Quilter
Sigh No More ..... W. A. Aikin
In Summertime on Bredon .. Graham Peel
Over the Mountains ..... Arr. by Roger Quilter

IV.

Aria: Recondita armonia (La Tosca) ..... Puccini
Aria: Monologue (Otello) ..... Verdi

That Mr. Carron is a vocalist of experience there is no doubt, but his program at Woonsocket definitely demonstrated that he may best be called a delightful singer of ballads, for the charm of lyricism certainly pervades his song.

Not that he is insipid in bravura—far from it, for to heavy demands he responds with plenty of gusto, but in those works which are to and from the heart his voice has a real message; consequently I found "Nell," "Bonjour Suzon," and "In Summertime on Bredon" all too brief.

Evidently aware of his particular sphere of vocal appeal he gained additional applause with the encores "Drink to Me Only With Thine Eyes" and "I Love Life."

To prosaically state that Ruth Weed provided the piano accompaniments would be manifestly unfair; in fact, it is treating her work too lightly to say that she presided at the piano.

Miss Weed is one of those rare accompanists, who comes as an unprogrammed surprise on infrequent occasions; one whose sense of musical proportion must certainly be intuitive, for every mood of the soloist is reflected in mirro-like perfection.

This Clipping From
NEW BEDFORD, MASS.
MERCURY
JAN 18 1941

Britisher to Conduct at Providence

Boston Symphony in Holst, Elgar, Delius, Bax—with Brahms

Stanley Chapple, the English conductor, will appear as guest conductor with the Boston Symphony Orchestra Jan. 21 in Providence, and Jan. 24 and 25 in Boston. In Boston his program will include Elgar's "Introduction and Allegro," Delius's "Paris," Bax's "Overture to a Picaresque Comedy" and the Brahms Fourth symphony. In Providence Holst's "The Planets" will be substituted for the Delius and Bax selections.

Mr. Chapple, who assisted Serge Koussevitzky last Summer at the Tanglewood music school as an authority on conducting, is now established in this country. He has been known here, through several visits, as teacher and lecturer and specializes in child pedagogy.

The number of particular interest in the Providence Concert is the magnificent suite of the late British composer, Gustav Holst, in which he depicts the planets in musical terms. This has been played in Boston, but infrequently. Mr. Chapple's assembly of English composers is both timely and important.

* * *

The Providence concerts of the Boston Symphony Orchestra are given at the Metropolitan Theater.

A.C.R.

New Bedford

Providence Hears Holst And Elgar

Chapple Leads in British Music with Boston Symphony

A distinguished conductor, directing a virtuoso orchestra in presentation of an interestingly chosen program came off this week at the Metropolitan, Providence, with the score balance largely in his favor. This was Stanley Chapple, British conductor, lecturer and writer on music who assisted Serge Koussevitzky last Summer at Tanglewood in the first year of the music school under Boston Symphony auspices.

Mr. Chapple was guest conductor with the Boston Symphony Orchestra in its third concert of the season in Providence. He will lead the two weekend concerts of the orchestra in Boston Friday afternoon and Saturday evening when Delius "Paris" and Bax's "Overture to a Picaresque Comedy" will take the place of Gustav Holst's suite "The Planets" which was the feature of the Providence concert. For both programs, Mr. Chapple listed Elgar's "Introduction and Allegro for Strings" and the fourth symphony of Brahms in E minor.

After watching in Providence this chin-thrusting, rather elegant English man whose podium technique resembles that of Koussevitzky in facial encouragements; accepting the calm, warm, full-volumed, unmistakably national beauties he revealed in the Elgar music; exulting, pondering and questioning, in the order presented, the three members of the Holst set played, "Mars," "Venus" and "Jupiter," this Pilgrim would gladly go to Boston Friday for a "rush line" rehearing of Mr. Chapple's program.

It was the "Mars" of Holst that, heard back in the regime of Pierre Monteux, has remained an exciting memory. It was composed in the days of the earlier World War and speaks out loudly of war's alarms; yet its effect is of the din of classic combat. Opening with rhythmic strokes of bows in unison, with fanfare of brass and pounding percussion, it keeps the same dynamics nearly to the end when the conflict seems to wane in strength. The masterly variation of the drum beats—now ceasing, entering with one stroke, then in different groupings enlists the admiration. Even the combined movement of the instruments has its excitements.

In contrast, the "Venus"—a bringer of peace in astrological parlance—was of extreme beauty of timbre, sweetened by harp tones, choice of instrumentation. The number suggested some old Greek temple ritual. To his "Jupiter," famed as the bringer of jollity, Holst has assigned continuous change of rhythms—as many as the loves of the god. The music is boisterous, suggests the merry-making of Holst's own people; one section chants out, plain and full, a sound old melody that some one suggested might be shouted out over mugs of ale. Mr. Chapple and his English composers are most welcome.

This Brahms Fourth is less frequently heard than preceding symphonies of the same composer. Mr. Chapple gave infinite care to its reading, kept a normal pace and, except for a short time in the first allegro, maintained clarity.

A. C. R.

This Clipping From
HARTFORD, CONN.
TIMES
JAN 22 1941

Music

And Musicians

Stanley Chapple will be guest conductor of the Boston Symphony Orchestra in its concerts Friday afternoon and Saturday evening this week in Boston.

The noted English musician will include on the program the first performances at these concerts of the Bax "Overture to a Picaresque Comedy." Also to be played are Elgar's Introduction and Allegro for Strings, the Delius "Paris: A Night Piece (the Song of a Great City)" and the Brahms Symphony No. 4 in E minor.

Stanley Chapple

English conductor who leads Boston Symphony Friday and Saturday next week.

Stanley Chapple, the English conductor, will be the guest of the week at the coming pair of concerts by the Boston Symphony Orchestra next Friday afternoon and Saturday evening. Mr. Chapple had a distinguished career in Europe before he made America his home last season. He was best known as guest conductor of the B B.C. Orchestra in London since its inception in 1923 and as one of the regular conductors of the London Symphony Orchestra.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 19 1941

Boston Orchestra Performs Tuesday

A VISIT from the Boston Symphony Orchestra, with a guest conductor, and a number of solo and ensemble programs make up a varied musical calendar for the week.

The concert by the Rhode Island WPA Symphony Orchestra, scheduled for this evening, has been postponed to next Sunday owing to the prevalence of grippe among the musicians, it is announced.

This afternoon the first of two concerts for young people, under the auspices of the Parents' League of Porvidence, will be played by the Beacon Hill Symphonic Ensemble, in Memorial Hall. Russell Ames Cook is the conductor.

Tomorrow Lily Dymont, pianist, will continue the series of afternoon musicales, sponsored by Mrs. Rush Sturges, in the home of Mrs. Wilson G. Wing. In the evening there will be a Brown University department of music audition, in Alumnae Hall, which is free to the public, and a concert by the Catholic Choral Club, in Plantations Auditorium. Fr. Leo Rowlands, O. F. M. C., is the director and Eva Tancrell Meunier, guest artist.

Under its guest conductor, Stanley Chapple, the Boston Symphony Orchestra will make its third visit of the season, Tuesday evening, in the Metropolitan Theatre. The Belgian Piano-String Quartet will be presented by the Chopin Club as its guest night attraction, Wednesday, in Plantations Auditorium.

In Woonsocket Arthur Carron, tenor, will give a Woonsocket Civic Music Association recital, Tuesday night, in Hotel Blackstone. Program and other details follow:

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES
JAN 18 1941

Chapple To Conduct Boston Symphony

Stanley Chapple, well known conductor from London, will conduct as guest the next concert by the Boston Symphony orchestra in the Metropolitan Theatre on Tuesday evening next. (He will also conduct the concerts in Boston the following Friday afternoon and Saturday evening).

Mr. Chapple had a distinguished career in Europe before he made America his home last season. He was best known as guest conductor of the B. B. C. Orchestra in London since its inception in 1923 and as one of the regular conductors of the London Symphony Orchestra. He also made guest appearances with the orchestras in Berlin, Vienna, Warsaw and The Hague. He has given a number of lectures in this country and is to continue as the assistant to Dr. Koussevitzky in his conducting class at the Berkshire Music Center, which was founded last summer.

The first part of the program will be introduction and allegro for strings by Elgar; then Mr. Chapple will present three movements from the suite of Gustav Holst's "The Planets": 1—Mars. The Bringer of War; 2—Venus. The Bringer of Peace; 3—Jupiter. The Bringer of Jollity.

The closing number will be the "Fourth Symphony" of Brahms in E minor.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN
JAN 22 1941

Boston Programs.

In Dr. Koussevitzky's absence the concerts of the Boston Symphony Orchestra this week Friday afternoon and Saturday evening will be conducted by Stanley Chapple, English musician now in this country and not unknown in Boston. Naturally, for the most part he has chosen a program of the works of English composers. On the list is set Introduction and Allegro, Elgar; Paris, a Night Piece (The Song of a Great City), Delius; Overture to a Picaresque Comedy, Bax. To round out the program he has selected the Symphony No. 4 of Brahms.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
JAN 19 1941

Chapple Will Be Guest Conductor

ANOTHER example of something good blown by the ill wind of war is Stanley Chapple, the 40-year-old Londoner who will conduct the Boston Symphony at its third Providence concert in Metropolitan Theatre on Tuesday night and concerts in Boston on the following Friday afternoon and Saturday evening.

War cut short Mr. Chapple's brilliant English and Continental career

STANLEY CHAPPLE

little more than a year ago. While British statesmen slipped from desperate compromise to worse, the British conductor went to Poland in the summer of 1939 and there, in the last few hours of the doomed country's freedom, conducted the English and Spanish sections of a great Festival held by the International Society of Contemporary Music.

Not long after, he arrived in America to assist Serge Koussevitzky in the maestro's conducting class at the Berkshire Music Centre, founded last summer. He has stayed on to lecture on symphonic analysis, conduct the Boston Symphony occasionally and will continue at the Centre next season.

London born and bred, he won a scholarship at the London Academy of Music when he was only eight years old and at 16 was conducting light opera. He formed and conducted the Modern Chamber Orchestra in 1922.

By way of radio, phonograph records and continental tours, Europe soon came to know Chapple as a frequent conductor of the B. B. C. Orchestra and a regular conductor of the London Symphony Orchestra.

J. T.

C. S. M. Jan. 23

Stanley Chapple and British Music-

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Conductor Views Singing As English-Speaking Bond

By Winthrop P. Tryon

Seasons and seasoning are wanted for a public to get the idea of a new type of art, and Stanley Chapple, visiting conductor at the Boston Symphony concerts this week, may be considered as helping the familiarizing process. For he is presenting three items from the British school, comprising a study for strings by Elgar, a rather big and serious work by Delius, and a smallish and lightish piece by Bax. In the way of regular routine, he adds to these the Symphony No. 4, in E minor, of Brahms.

Not that any of the scores he is opening out from his English portfolio here can be described as a novelty, the nearest thing to that being Bax's Overture to a Picaresque Comedy, which appears for the first time on a Boston Symphony program, but which has been performed in New York. And yet, all modern British orchestral effort remains in a state of newness as regards the United States. Like native American symphonic attempts of late years, it goes as nonclassic, experimental, and preparatory. It hardly counts with contemporary German and French music, because lacking a Beethoven, a Berlioz, or other historic master in the national background.

* * *

But perhaps the time has come for us to change all that. Possibly Elgar and Delius deserve rating with Strauss and Debussy as equals. It may be that certain of the British experiments, after all, are a success, even as some American preparations may really have been consummations. Listeners of the 40's had better cultivate their powers of discovery, else those of the 50's may prove them to have been dull of ear.

Now British music has had what we call a fair show in American concert halls. It has been produced dutifully by orchestral organizations—conscientiously played and sympathetically interpreted. It has had the advantage from time to time also of being set forth with especial authenticity by visiting conductors, to mention Sir Thomas Beecham for one. A work like the "London" Symphony of Vaughan Williams has sunk in.

But suppose we take Mr. Chapple's word for values. Talking on the subject one morning in the Conductor's Room at Symphony Hall before rehearsal, he named six British composers as standing at the top: Delius, Elgar, Holst, Vaughan Williams, Bax, and Ireland. A coming name he mentioned is that of Britten. Along with Elgar he mentioned the A flat Symphony, remarking on its appeal to the interest of audiences of today. "Here is the mood of it," he explained, going to the piano, where he showed the characteristic melody to be something altogether different from the square-cut, mechanically designed pattern of notes that it has seemed to be.

* * *

"Elgar was a man of fire," he explained, "though he liked to have people think of him as a typical country gentleman. He was full of temperament, and he had a bombastic side, which you realize when you hear his popular 'Pomp and Circumstance.' A work in which the Elgar of emotion becomes evident is the Violin Concerto, and a soloist who makes you realize that is Menuhin."

Concerning Delius, he noted that his works do not appear on London concert programs with the regularity and persistence of Elgar's; and as for Holst, there remains a rather small amount of composing as his legacy to the century. High praise he gave to Holst's "The Planets," which he presented with the Boston Symphony at Providence early in the week. "Who but Holst," he asked, "would write a part for bass oboe? And where but in Boston could you find a specimen of the instrument and a musician who can perform on it? In few other places, I assure you. But the bass oboe has just the tone color that Holst wanted, and there you are."

Another good English violin concerto which he referred to is Walton's, which Heifetz is bringing along in due time. Then, too, Walton has written a concerto for the next string voice below the violin, the viola; and this is something to hear, supposing you have the right viola player for soloist.

* * *

"What I think we need more of in England," said he, "and what I think should be good for America as well, is choral composing. We need to break away from the orchestra and liberalize music, letting the people into its performance. To express the democratic idea, you want music with the community actually taking part and not merely assuming the listening attitude. To look at Britain and America from the viewpoint of friendship, I think the strongest present bond between them is the literary one. Now you combine the literary with the musical, as you would in an exchange of choral works, and you have one country realizing the worth of the other in a way that figures out just double."

Music Notes

Richard Burgin, assistant conductor, will direct the concerts of the Boston Symphony Orchestra next week. For the fourth pair in the Monday evening-Tuesday afternoon series he will offer Bach's Suite in B minor for flute and strings, with Georges Laurent as flutist and Putnam Aldrich at the harpsichord; Mendelssohn's "Italian" Symphony; Ravel's "Mother Goose" Suite, and Tchaikovsky's Overture-Fantasia, "Romeo and Juliet."

At the Friday afternoon and Saturday evening concerts Ruth Posselt will be soloist in the first Boston performance of Walter Piston's Violin Concerto, and also in a Concert Piece in one movement by Henriette Bosmans. The program will open with the "Fireworks Music" of Handel, which is to be heard for the first time at these concerts. The second portion of the program will consist of Arnold Schönberg's arrangement for full orchestra of the Piano Quartet of Brahms in G minor.

* * *

in a program which will include works by Joh. Rosenmüller, Marin Marais, Henry Purcell, Orlando Gibbons, J. S. Bach, Dietrich Buxtehude, and Estienne du Tertre.

This Clipping From
CHICAGO, ILL.
TRIBUNE
JAN 26 1941

Chapple Guest Conductor.

The Boston Symphony orchestra last week acquired a new guest conductor, Stanley Chapple, an Englishman who has conducted both the B. B. C. and London Symphony orchestras in the last 15 years and who is now making his home in America.

Ernest Nash

Stanley Chapple

Guest conductor of the Boston Symphony Orchestra for the concerts of Jan. 24-25

English Offerings

Stanley Chapple Conducts Boston Symphony In New Overture of Bax; Elgar and Delius

A GOOD dose of English music, including the first Boston performance of Arnold Bax's Overture to a Picaresque Comedy, was administered a Boston Symphony audience yesterday afternoon by the English guest conductor, Stanley Chapple. English music has always been a problem to American audiences—not because it is difficult to understand, but Americans have never been able to quite understand the Englishman's enthusiasm for it. Most of us do not think that England has produced a really first class composer since Purcell, who died in 1695. True, yesterday's program did little to change this impression, but is such a negative attitude an intelligent basis for listening to English music?

After all, there is a great deal of serious American music, which we enjoy today, without having to fool ourselves into thinking that we have among us any modern Handel or Schumann or Debussy. And if we listen to English music from the same point of view, we shall find much to amuse and stir us.

Bax's Overture to a Picaresque comedy can by no stretch of the imagination be called an important piece of music. But it is divertingly unaffected, full of animal high spirits, it has at least one rousing good tune and it is effectively orchestrated. Mr. Chapple led it without much nuance, with broad strokes of color and soft and loud, at times even a little roughly, and we take it, that is what he intended to do. If the Overture does not add much to the musical stature of Arnold Bax, it is still entertaining to hear.

The program opened with Elgar's fresh Introduction and Allegro for Strings, composed soon after 1900. On a much higher plane, this is the same kind of eupeptic music as Bax's Overture. It has a typically Anglo-Saxon vigour, a sweep and spaciousness suggestive of Handel. Its use of eighteenth century concerto grosso contrast between a solo string quartet and the full weight of the orchestra might also bring Handel to mind, though there the resemblance stops. Elgar's invention is fertile, but not very original or distinguished. Again pleasant music, but nothing that makes you hanker to hear it again right away.

"Paris: A Night Piece (the Song of a Great City)" by Frederick Delius completed Mr. Capple's trio of English composers. Delius is so seldom played in this country, it is a pity he was not represented on this occasion by a stronger work. His "Paris" was doubtless a fascinating and suggestive musical portrait when it was first performed in 1900, but today it sounds discursive and a little platitudinous—not because Delius copied anyone at the time, but because other composers have since said the same things he does here, and said them more effectively.

After the intermission came a thoroughly competent and musicianly performance of the Brahms Fourth Symphony. Mr. Capple seemed to know just what he wanted from the orchestra and to be able to get it. Without the sensitive nuances, the nervous dramatic power or the brilliance of the Brahms we are accustomed to, it had a sober strength of its own.

Mr. Capple shared the cordial applause with the orchestra.

E. D.

This Clipping From
SAN FRANCISCO, CALIF.
CHRONICLE
JAN 19 1941

Attn.: Pierre Monteux

Dear Sir: In your issue of December 22 there appeared a letter from Marion R. Morgan, under the rather cryptic heading, "Onion for the Union." I did not know that your correspondent was privy to our plans and motives, but I should like to correct the impression given in the first paragraph of the letter.

We have engaged the San Francisco Orchestra out of our respect for its years of steadily distinguished achievement and out of our regard for Pierre Monteux, who is unquestionably one of the great conductors in the world today.

We did not engage the orchestra and Mr. Monteux to supplant, replace or substitute for the Boston Symphony Orchestra or any other orchestra. We believe that the San Francisco Symphony Orchestra is worthy of appearing under the Victor Red Seal and that we would be negligent of our duty to the musical public of the Pacific Coast, as well as music lovers throughout the United States and the Americas if we did not present to them, along with other great orchestras, your own very beautiful one.

In engaging Mr. Monteux and the San Francisco Symphony Orchestra we had no other motive than this.

CHARLES O'CONNELL,
Music Director, RCA-Victor, Inc.

In other words, "RCA All the Way"—for Monteux.

Chapple Guest Symphony Conductor

British Conductor Is Symphony Guest

By LEO GAFFNEY

STANLEY CHAPPLE, young and vigorous British musician, conducted the week-end concerts of the Boston Symphony Orchestra, much to the profit of his listeners.

(Mr. Chapple has been assisting Dr. Koussevitzky in the Berkshires and in other matters closely connected with the orchestra.

The program was divided between the works of three of Chapple's countrymen and the massive Fourth Symphony of Brahms.

There was, naturally, a piece by Edward Elgar, Introduction and Allegro for Strings; Frederick Delius' "Paris," and "Overture to a Picaresque Comedy," by Arnold Bax.

Seldom performed here, the Elgar work is derived from Wales. Moved by the sound of a "falling third" in some lusty Welsh chorus, the composer was stimulated to use it to his purpose.

The result is a resounding short work of great liveliness and vigor perfectly suited to the conductor, the orchestra and the occasion.

Delius' "Paris" is not further programmed beyond the title. Free in form, it presents no tonal tour of the great French metropolis; rather, it is a moody dream of days gone by when the composer was able to relish life in the once free atmosphere of the Latin Quarter.

The Bax piece, "Overture to a Picaresque Comedy," was a "first performance" here. To explain, the work is complete in itself; there is no particular "comedy," and it is the prelude to nothing at all.

Because his name is mostly associated with solemn music, Bax wrote this one, probably, to show that he has a sense of lighter, even ridiculous things.

The great rogues, or "picaroons," such as D'artagnan and Cassanova, have an electric appeal in art, it seems, so Mr. Bax was moved to set them down in music. He had no specific swashbuckler in mind; probably a composite character based on all of them.

The music is dashing, lusty and at times there is heard what can only be described as the razzberry.

It was good and exciting—and a lot of fun.

The audience liked Mr. Chapple's humor and his program-making and, doubtless, wished for many happy returns of the day.

MUSIC IN BOSTON

SYMPHONY HALL

Boston Symphony Orchestra

Stanley Chapple is at the helm of the Boston Symphony Orchestra this week, the third guest conductor of the season. Although the English musician has been familiar hereabouts as lecturer for several years, the concerts of yesterday afternoon and tonight are his local debut as conductor.

His program is given to spacious and comfortable music, and in that manner it was played for the Friday subscribers. Three English composers, none over-performed here recently, are represented in the first half: Elgar by the Introduction and Allegro for strings; Delius by "Paris: A Night Piece (Song of a Great City)," and Arnold Bax by his Overture to a Picaresque Comedy, new to the Boston Symphony. After intermission comes the Fourth Symphony of Brahms.

Since Mr. Koussevitzky gives us mostly familiar masterpieces or new contemporary works, it was very pleasant—and interesting, also—to hear so many as three secondary pieces whose main object is just beauty of sound. Call the luscious music of Elgar "Edwardian" and that describes it. Delius wrote "Paris" in 1899, and its expression is conditioned by the ideal of a large and colorful orchestra, yet the music itself, vaguely delineative, is easy to absorb and free from tragedy or pseudo-philosophy.

The Bax Overture is light in what it has to say, even if many instruments are required; no doubt Pops audiences would find it to their liking. Breezy and humorous in pages, the Overture is largely what the English with their knack of precise description, would term "jolly." Certainly there is in it nothing of Bax' earlier and emotional "Celtic" manner or the heavy complication of his Second Symphony. Incidentally, Mr. Bax disclaims that he had any one comedy in mind. Stretching the word picaresque a little, the Overture might do for "The Taming of the Shrew."

Mr. Chapple is a sound, reliable conductor, who seemingly asks no more for an orchestra than that they produce a good tone and play according to the markings of a score and the style of the composer. One cannot imagine him wringing the last drop of emotion from any work, nor would he be perfunctory. Outwardly he is energetic upon the stand, his long arms emphasizing the rhythm in unorthodox gestures. He likes a clear texture, to judge by yesterday's performance, and while, as in the Brahms, he may bring out some of the harmonizing strings a little, one has no sense of effect for its own sake.

Actually he discarded the doubling of wind instruments which some conductors have added to Brahms' own orchestration. As a result there was a smaller tone in certain places, but the whole was a good deal more transparent than usual. At the second entrance of the main theme in the finale, where a big climax can be obtained by asking the instruments involved to play as loud as possible, Mr. Chapple followed the score; that is, woodwinds, horns and trombones were forte for the first four measures and then, as Brahms indicated, fortissimo for the rest of the theme. His pace was regular, with little fluctuation for the purpose of momentary expression.

The orchestra played excellently for Mr. Chapple and the audience greeted him most cordially. After the Symphony applause called him back to the stage several times.

Next week Richard Burgin, concert-master of the Boston Symphony, will conduct. His wife, Ruth Posselt, will be soloist in the first local performances of Walter Piston's new Violin Concerto and a one-movement Concert Piece by Henriette Bosmans. Handel's "Fireworks" Music and the orchestral transcription by Arnold Schoenberg of Brahms' G minor Piano Quartet, Op. 25, will also be heard.

C. W. D.

Stanley Chapple, English pianist and conductor, who will be the guest conductor of the Boston Symphony Orchestra at the regular Friday afternoon and Saturday night concerts at Symphony Hall.

Stanley Chapple To Lead Symphony

Stanley Chapple, the English conductor, will be the guest of the week at the coming pair of concerts by the Boston Symphony Orchestra next Friday afternoon and Saturday evening. Mr. Chapple had a distinguished career in Europe before he made America his home last season. He was best known as guest conductor of the B. B. C. Orchestra in London since its inception in 1923 and as one of the regular conductors of the London Symphony Orchestra. He also made guest appearances with the orchestras in Berlin, Vienna, Warsaw and The Hague.

The first part of the program for the next Boston Symphony Orchestra concerts will consist of music by three English composers: Introduction and Allegro for Strings by Elgar; the tone poem "Paris: A Night Piece (the Song of a Great City)" by Frederick Delius, and the Overture to a Picaresque Comedy by Arnold Bax.

CHAPPLE BOWS AS CONDUCTOR

Makes American Debut at Symphony Hall

BY WARREN STOREY SMITH

While Dr. Koussevitzky takes his winter vacation, music lovers may get a vacation from great conducting but, for compensation, they are certain to receive a considerable amount of new or unfamiliar music. And these commodities are not exactly drugs on the market nowadays.

Last week it was Igor Stravinsky restoring Tchaikovsky's Second Symphony, and giving a new symphony of his own. This week it was Stanley Chapple with a triad of Englishmen (plus Brahms) and next week Mr. Burgin will offer a whole programme, of hwich not one note has yet been played in Symphony Hall.

Yesterday was the occasion of Mr. Chapple's American debut as conductor. An English and continental reputation preceded him to these shores. As Dr. Koussevitzky's assistant in his conducting classes at "Tanglewood" last summer, Mr. Chapple may be now regarded as a member of the Symphony Hall family. A man of authoritative presence, he is also an authoritative conductor, but one whose readings are soundly eloquent rather than electrifying.

Since Brahms' Fourth Symphony, with which Mr. Chapple's programme concludes, is of almost yearly occurrence hereabouts, some would have welcomed in its stead one of the two Elgar symphonies, which are unknown to the present generation of Boston concert-goers, save for the performance of the Second under Sir Adrian Boult a few years ago. But probably Mr. Chapple thought that three British pieces were enough. Those upon which his choice fell were Elgar's Introduction and Allegro for strings, Delius' "Paris: A Night Piece (the Song of a Great City)" and Bax's Overture to a Picaresque Comedy. Their relative interest corresponded exactly with their position on the programme. The Bax work was new to Boston, the others had enjoyed one performance apiece at the Symphony Concerts, in 1931 and 1909, respectively.

Those who dislike Elgar call him beefy and bourgeois and accuse him of Edwardian smugness and self-satisfaction. Those who like his music rejoice in its heartiness, its solid facture, its melodic forthrightness. And in his scoring Elgar managed to achieve both richness and clarity.

Delius, who also has had both his proponents and his opponents, is hardly even an issue in America today. In typically Delian fashion "Paris" is largely mood, expressed by means of harmony and orchestration, both of which bridge the gap between Wagnerian opulence and Debussian subtlety. A too protracted conclusion robs the piece of some of its effectiveness, a quality which certain younger members of the audience failed to discover at all. The pleasure that some others had in it may have been partly, or largely, one of reminiscence. Delius' music and what it stood for and strove for, are pretty much things of the past.

According to one informant Bax's Overture was intended as a Strauss parody, but if it is after Strauss it is a long way after. The mystic, introspective Bax tries here to be gay and dashing, but his swashbuckling falls a little flat and his attempts at geniality and sentiment bring him close to the commonplace. At that, the piece was good fun to hear.

This Clipping From
PITTSFIELD, MASS.
EAGLE

JAN 29 1941

Lenox

Miss Tappan Rites Held

Dr. Koussevitzky Sends Tribute to Tanglewood Donor

LENOX—The funeral of Miss Mary Aspinwall Tappan who with her niece, Mrs. Gorham Brooks, gave Tanglewood as a permanent home for the Berkshire Symphonic Festival, was held yesterday afternoon at Story Chapel, Mount Auburn in Boston.

Miss Tappan died Sunday night at her home, 220 Marlboro Street, Boston, after a lingering illness. She would have been 90 next month.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who is spending a brief vacation at his home here, telephoned the following tribute to Miss Tappan:

It is with deep regret that I learn of the passing of Miss Mary Aspinwall Tappan whose memory, so closely associated with Tanglewood, will live in the far reaching vision of the Berkshire Music Center.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

JAN 28 1941

Miss M. A. Tappan Rites Are at Cambridge Today

Was Co-Donor of Estate to the Boston Symphony

Special to the Herald Tribune

BOSTON, Jan. 27.—Services will be held tomorrow afternoon in the Story Chapel of Mount Auburn Cemetery, Cambridge, for Miss Mary Aspinwall Tappan, who with her niece, Mrs. Gorham Brooks, of Brookline, donated Tanglewood, their family estate in Stockbridge, Mass., to the Boston Symphony Orchestra as a permanent home for the Berkshire Symphonic Festival.

Miss Tappan, who died yesterday at her Back Bay home at 220 Marlborough Street, would have been ninety years old on Feb. 14. She was the daughter of William A. and Caroline Sturgis Tappan, and was born on the Bullard estate adjoining Tanglewood, in the same year that the family house was built on that estate.

It was in a cottage on the same estate that Nathaniel Hawthorne first told his "Tanglewood Tales" and framed the plot for his "House of Seven Gables." Henry Wadsworth Longfellow, Oliver Wendell Holmes and Herman Melville were among other literary greats who gathered there during Miss Tappan's childhood.

Just before the Boston Symphony Orchestra was to present its fourth festival, in 1937, the gift of the 210-acre estate by Miss Tappan and her niece was announced. The Berkshire festivals have continued in growing importance, their enjoyment increased by the construction of a great music shed which, acoustically ideal, gives listeners protection from storms.

Stanley Chapple Conducts Symphony with Brilliant Results

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 13th concert by the Boston Symphony Orchestra, Stanley Chapple conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Introduction and Allegro for Strings..Elgar
"Paris, a Night Place, the Song of a Great City".....Delius
Overture to a Picaresque Comedy.....Bax
Symphony No. 4 in E minor, op. 98..Brahms

Very often after the appearance of a guest conductor you will observe in next day's papers such ambiguous phrases as "seemed to get what he wanted by way of interpretation" or "the orchestra responded to his efforts." That usually means that the writer is being polite and noncommital and that he hopes he will not be called upon to be intelligent on the subject of conductors for some time to come. No such beating around the bush is necessary after yesterday's concert.

The orchestra did not have to "respend" to Mr. Chapple; he stimulated them. Yesterday's program was no mean test, and on the basis of it we can say that Mr. Chapple is an excellent conductor. He is a thorough musician, knows exactly the effects and the interpretation that he wants and goes right after them. From the musicians' point of view he must be a remarkably easy leader to follow. From the public's he is obviously sympathetic to the music at hand and gets brilliant results. Mr. Chapple is one of the best ever of the Boston Symphony's visitors.

The first part of the program was devoted to English composers and was well chosen in that field. Elgar's Introduction and Allegro is one of his most satisfying works. It is superbly written for the strings and must be enormously invigorating to play. When a good string band plays this piece properly the sensations of the musicians must be similar to that of an an eight-oared crew that is hitting its stride perfectly.

Elgar's music, for some reason or other, has never been popular outside England, at least not here. It is impossible to put your finger precisely on what it is that eludes or irritates the public in this respect. Perhaps it is that his scores need an English conductor to interpret them. The Introduction and Allegro, as we have said, needs special pleading much less than the rest. Neverthe less, it benefited greatly by being set on its way by Mr. Chapple. Another might not have got that splendid, sinewy strength out of the orchestra that he did.

Delius is another composer who is not really understood over here, even though for a time he lived in the South. We can not believe that "Paris" is his best work. It is too derivative, for one thing. Yet Delius was a most sensitive artist, and consequently there are many fine pages in this score and an imaginative scheme for it as a whole. He does not forget that the French, in the old definition, "love light wines and dancing;" but on the whole this Nocturne or symphoenic poem is nostalgic and contemplative. It follows also that it is a little tedious at times. Still, it has not been heard here for over 30 years and was certainly worth reviving.

Arnold Bax's Overture to a Picaresque Comedy needs no explanation. For the most part it is boisterous, jully music and might serve as musical comment on "Tom Jones" or "Roderick Random," which are, as you remember, picaresque novels. There is a sentimental middle section whicch serves well enough to set off the engaging humor of the rest of the music.

Mr. Chapple finally proved his authority as a conductor by his sound and eloquent reading of Brahm's greatest symphony, the 4th. The whole program was a taxing one for the conductor and it would have been easy to ride home on a merely routine performance of the Brahms, for the musicians of the Boston Symphony know it, of course, inside out. But Mr. Chapple saw to it that the performance had the spark of life and an authentic spirit. He was well received by the audience, as indeed he should have been.

The concert will be repeated tonight. Next week Richard Burgin will conduct. Ruth Posselt, violinist, is the soloist and the program is as follows: Handel's Fireworks Music; Henriette Bosmans's Concert Piece for violin and orchestra; Walter Piston's Violin Concerto; Arnold Schoenberg's transcription for orchestra of Brahms's Piano Quartet in G minor.

This Clipping From
NEW YORK, N.Y.
TIMES
JAN 27 1941

MARY A. TAPPAN, 89, TANGLEWOOD DONOR

Bostonian Who, With Niece, Made Koussvitzky Music Festival Possible, Dies

SHE WAS BORN ON ESTATE

Hawthorne Wrote 'Tanglewood Tales' There—Melville and Other Writers Visitors

Special to THE NEW YORK TIMES.

BOSTON, Jan. 26—Miss Mary Aspinwall Tappan of this city, who, with her niece, Mrs. Gorham Brooks of Brookline, gave the Tanglewood estate near Stockbridge in the Berkshire Hills to the Boston Symphony Orchestra, died today at the age of 89 at her home in the Back Bay. Tanglewood has become a Summer colony of music lovers.

The daughter of the late William A. and Caroline Sturgis Tappan, Miss Tappan was born on the Tanglewood estate and had lived there for most of her Summers, spending her Winters here. For many years she was on the Continent of Europe. She had been well known for her social service work in this city and vicinity.

Her niece is her only survivor.

Tanglewood, a 200-acre estate laid out in 1849 by William Aspinwall Tappan, is associated with American literature of the last century and is the site of one of the greatest cultural projects ever conceived in the United States.

Nathaniel Hawthorne lived in a little red cottage on the estate for a year in 1852, and there wrote his "Tanglewood Tales," from which the estate later took its name. Herman Melville, famous as the author of "Moby Dick," and other literary figures visited Hawthorne during his residence on the estate. The little red cottage burned down fifty years ago.

In 1937 Miss Tappan and her niece deeded the property to the Boston Symphony Orchestra for a project in which Dr. Serge Koussevitzky planned the establishment of Summer music, operatic and drama festivals that would compare with the Salzburg festivals in Europe.

The orchestra immediately opened a campaign for contributions with which a Music Shed was built to accommodate an audience of 5,000 at Summer concerts, and it was filled to overflowing last Summer. The main house on the estate was considered ideal for a school for the training of conductors playing before small audiences.

Plans call eventually for the presentation of operas, ballets and classical tragedy and comedy in a re-creation of the antique Greek theatre in a modern form.

In a statement outlining the project Dr. Koussevitzky said the aim was "the establishment of the greatest music and art center in the world."

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
JAN 26 1941

SYMPHONY PROGRAMS THE COMING WEEK

There will be four concerts in the coming week by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. These concerts will be conducted by Richard Burgin and will take place on Monday evening and Tuesday afternoon, January 27-28, and on Friday afternoon and Saturday evening, January 31-February 1st.

Mr. Burgin presents this programme for the fourth pair of concerts in the Monday-Tuesday series: Bach's Suite in B minor for flute and strings, in which Georges Laurent will play the flute solo, and Putnam Aldrich the harpsichord; Mendelssohn's "Italian" Symphony; Ravel's Suite "Mother Goose"; and Tchaikovsky's Overture-Fantasia "Romeo and Juliet."

At the concerts on Friday and Saturday, Miss Ruth Posselt will be the soloist, appearing in the first Boston performance of the new Violin Concerto by Walter Piston. Miss Posselt will also be heard in a Concert Piece in one movement by Henriette Bosmans. The programme will open with an arrangement for wind orchestra which Serge Koussevitzky has made of Bach's Organ Prelude and Fugue in C major (VII). The arrangement will then have its first performance. There will follow the "Fire Music" of Handel, which likewise is to be heard for the first time at these concerts. The second portion of the programme will consist of Arnold Schoenberg's arrangement for full orchestra of the Piano Quartet of Brahms in G Minor.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
JAN 27 1941

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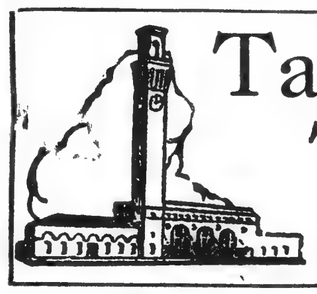
Burgin to Conduct Symphony Tuesday

Richard Burgin, concertmeister and associate conductor of the Boston Symphony Orchestra, will lead the orchestra in its programs of this week—filling the place of Dr. Koussevitzky who is on vacation. The program for Tuesday afternoon, the "Commuters' Day," will be a duplicate of the preceding evening—Bach's Suite in B minor, for flute and strings, Mendelssohn's "Italian Symphony," the "Mother Goose" Suite of Ravel and Tschaikowsky's Overture-Fantasy: "Romeo and Juliet."

The Tuesday concert is at the convenient hour of 3, concluding about 4:30, in ample time for the 5:49 from the Back Bay.

This Clipping From
WATERBURY, CONN.
DEMOCRAT
JAN 30 1941



Tall Tower Topics

BY THE MAN IN THE TOWER

Good Evening

The name Mary Aspinwall Tappen may not mean much to most people but is a name of significance in the Berkshire Hills country. Miss Tappan died the other day at her Back Bay (Boston) home. It was she who made the now nationally famous Berkshire Music festivals possible, for she donated the Tanglewood estate between Stockbridge and Lenox to the Boston Symphony orchestra. These festivals which started out modestly, presenting each year a series of musical programs have grown proportionately each year, until the enterprise is now carried on in a grand manner and on a much larger scale, a school now being conducted that covers all branches of music, and the establishment, so to speak, of a great music center. Miss Tappen was born on the Tanglewood estate which was laid out in 1849 by William Aspinwall Tappan, and which has had many literary associations. Nathaniel Hawthorne lived in a little red cottage on the estate at one time and here wrote his "Tanglewood Tales", the estate later adopting the name. Miss Tappen and her niece assigned the property to the Boston Symphony Orchestra for the project which has now been definitely established, a summer colony for music. Two music sheds have been built, the last one more adequate. In her childhood Miss Tappan saw at Tanglewood such visitors as Henry Wadsworth Longfellow, Oliver Wendell Holmes and Herman Melville.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

It has fallen to Richard Burgin to present the most adventurous program of the season, thus far, at the Boston Symphony concerts. The phrase "first performance at these concerts" stands beneath the title of all four works which the orchestra's concert-master conducted yesterday afternoon and will repeat tonight. In order they are Handel's "Fireworks Music," a Concert Piece by Henriette Bosmans, the Violin Concerto of Walter Piston, and Arnold Schoenberg's orchestral transcription of the G minor Piano Quartet, Op. 25, of Brahms. Ruth Posselt (Mrs. Richard Burgin) is violin soloist in the Bosmans and Piston.

Handel composed his "Fireworks Music" for the gigantic celebration staged in London April 27, 1749, in honor of the Peace of Aix-la-Chapelle. It was composed for a large number of wind instruments, to which Handel later added strings for performance indoors. Use of so many winds as Handel originally specified would be impracticable for several reasons at modern concerts. These performances follow Max Seiffert's edition, and they omit the two minuets.

In most of this solid, beefy score, with its six horns, three trumpets, three oboes and three bassoons, you would not easily recognize the Handel who wrote "Messiah" and "Solomon," the multitudinous, imposing arias of flowing style, or the concerto grossos. The largo alla Siciliana (titled "The Peace") does, however, remotely suggest a dance.

The other two movements are just what the title indicates, big and jubilant and tuny, composed for a joyous occasion. If only for the reason that we hear very little Handel nowadays, we must be grateful to Mr. Burgin for having introduced it to the Boston Symphony repertory.

The name Henriette Bosmans is unfamiliar. She is a pianist as well as composer, born in Amsterdam in 1895. Miss Posselt gave the first American performances of her Concert Piece last year. That it is in a single movement may have led some to expect a short, light work. Quite the opposite proved to be true. Miss Bosmans composed 15 minutes of dull, heavily orchestrated music that seemed twice as long. Her orchestration made one think a little of the Jewish music of Ernest Bloch, though it has far less intensity and color. The part for solo violin, on the other hand, is virtuoso material. With Miss Posselt's brilliant playing and the devoted conducting of Mr. Burgin, Miss Bosmans' Concert Piece must surely have been done under the best auspices. Yet one kept thinking it might better have been omitted, partly because it made the program too long, but mostly because it demanded too much of the audience's attention before Mr. Piston's Concerto, which is a much finer work.

One has said before that each new score by Walter Piston shows not only a more acute technic but a steady ripening of creative powers. The statement must be repeated, since the Violin Concerto is one of his best achievements. On the basis of first acquaintance it is plain that what he had to say was conditioned by form and instruments. It is not a "big" concerto in the conventional sense, but it is full of beauty and there is not one measure too many.

Both orchestration and solo part "sound" to the utmost. If some of the Piston melodic dryness yet remains, it is less noticeable than heretofore. Far more conspicuous is the development of a vein of lyricism, particularly in the slow movement, a refined and controlled lyricism that in its manner says quite as much as others have conveyed with bigger means. Dissonance, too, seems more ordered, more subordinated. It is to be hoped that this Concerto will not suffer the fate of a few performances and then long silence; repetitions are deserved until the public has become thoroughly familiar with it. Mr. Piston was enthusiastically acclaimed when he appeared on the stage after its performance.

By way of stating a fact, let one add that Miss Posselt has been ill and played after only a few rehearsals. No evidence of that was discernible in the poise or the technical assurance of her work. She performed as she always does, as a first-ranking artist.

To say that Schoenberg's transcription of the Brahms Quartet is neither Brahms nor Schoenberg is not disparaging. Nevertheless, the orchestration is only intermittently like that of Brahms. At other times it sounds like Richard Strauss, and the Gypsy finale might be Carmen dancing in the Vienna woods. At that, the Quartet stands up in its expensive new clothes as music of symphonic proportions. That is because the original work had plenty of good ideas. Mr. Burgin gave it an admirable interpretation, which was also true of the entire program.

C. W. D.

MUSIC

SYMPHONY HALL

Monday Concert

The fourth concert of the Monday evening-Tuesday afternoon series was given by the Boston Symphony orchestra last night in Symphony Hall. Richard Burgin, concert-master of the orchestra, was the conductor, and the soloists were Georges Laurent, flutist, and Putnam Aldrich, harpsichordist. The program was as follows:

Suite in B minor for flute and strings ..... Bach
Symphony No. 4 in A minor ("Italian") ..... Mendelssohn
Ma Mere l'Oye ..... Ravel
Overture—Fantasie "Romeo and Juliet" ..... Tchaikovsky

This was a genteel sort of concert for a Monday night; refined, pleasant, easy-going, taxing neither orchestra nor audience. If you were in a daring mood you might even call it routine, but like as not more maturc cogitation on the matter would reveal the program to be mostly responsible for the impression.

Not exactly uninteresting but certainly over-sweet, the program was not one to leave a symphony audience breathless. It hears both the "Romeo and Juliet" overture and the "Italian" symphony almost constantly on the radio. Not as well done, of course, but done nevertheless. The charming Ravel suite is rather less familiar, but since it too is extremely ingratiating it doesn't appear in its best light sandwiched between the Mendelssohn and the Tchaikovsky—both of which are cloying to a degree.

The main interest, consequently, focusses on the Bach suite. This particular suite bears up less well than the others in a huge auditorium since it is of course impossible to double the solo flute. It was nevertheless remarkably well performed by Mr. Laurent, who achieved an amazing volume in his tuttis with the doubled string band. His solo passages were marked by purity of tone and a splendid virtuosity. Mr. Burgin conducted the orchestra with a sure and compelling beat but never forced it to the climaxes it is capable of. The concert will be repeated this afternoon at 3 o'clock.

R. F. E., JR.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin, concert master and assistant conductor of the Boston Symphony, led the orchestra in the fourth program of the Monday evening series of concerts at Symphony Hall last night. His program was composed of inviting but relatively familiar pieces, yet his approach gave it a completely fresh appeal.

Georges Laurent, flute, and Putnam Aldrich, harpsichord, were the soloists in the opening Bach Suite in B minor for Flute and Strings, as edited by Robert Franz. There followed Mendelssohn's sportive "Italian" Symphony in A major, No. 4, Op. 90; Ravel's "Mother Goose" Suite, and the Overture-Fantasia "Romeo and Juliet" by Tchaikovsky.

Due to one thing and another, principally the slowness of traffic, this reviewer arrived at Symphony Hall too late to hear the graceful and elegant Bach Suite. So it must be reported second-hand that it was admirably performed, with Messrs. Laurent and Aldrich playing with their customary distinction.

Given indifferent readings, the familiar last three items on the program might have been tedious. But Mr. Burgin was obviously in no mood to be such. Instead there was imagination and energy in his conducting that seemed to bring new lights on the works he presented. As a result the "Italian" Symphony was in just the right tempo. It was high, spirited and brightly romantic.

Since much of Ravel's music is inclined to be reserved in nature, conductors sometimes bring it to such a state of rarefaction as to make it seem superficial and merely brilliant. The "Mother Goose" is exquisitely simple and poetical but not over-refined. Mr. Burgin instilled it with a subtle transparency, reminding one of delicately lucent water colors.

After the classic restraint of Ravel, one might expect the "Romeo and Juliet" Overture to be akin to rather hysterical emotionalism. But here again, Mr. Burgin succeeded in making the music before him just right. There was an extraordinary amount of verve in his reading. It was elemental, basic, and set one's blood to racing and heart pounding. But it was not coarse.

Mr. Burgin will conduct again this afternoon at 3, repeating this program.

BURGIN LEADS AT SYMPHONY

Acts as Conductor for Week at Concerts

The conductor for the week at the Symphony Concerts is Richard Burgin, concert master and assistant conductor of the orchestra, who made his first appearance of the season in the latter capacity last evening. The programme, which will be repeated this afternoon, was in the main derived from programmes of preceding concerts of the regular series directed by Dr. Koussevitsky. For opening number there came however, a composition unheard at Symphony Hall for some time, Bach's delightful Suite in B minor for flute and strings. The soloist was Georges Laurent, first flutist of the orchestra, who played with his accustomed finish and virtuosity.

The remainder of the programme, in which Dr. Koussevitsky's interpretations were heard by proxy, consisted of Mendelssohn's "Italian" Symphony, Ravel's "Mother Goose" Suite and Tchaikovsky's Overture-Fantasia, "Romeo and Juliet."

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES

JAN 29 1941

Burgin in Brilliant Form

Assistant Conductor Leads Orchestra in 'Italian' Symphony

The impressions here set down concern the Monday evening performance of the Boston Symphony Orchestra rather than that of the paired Tuesday "Commuters' Matinee" as customarily attended. As a matter of snowy weather driving, it seemed wiser to join a party of three Monday night subscribers from this locality. We hope yesterday's audiences enjoyed as brilliant conducting as Mr. Burgin gave Monday.

This is Burgin week, for in the vacationing of Dr. Koussevitzky, his assistant and concertmeister not only took charge of the monthly pair of concerts but will conduct the regular Friday afternoon and Saturday evening program upon which his talented wife, Ruth Posselt, will be violin soloist in two numbers—Bosmans and Piston of Harvard.

Coming out of the cold and the snow, one found warmth and good cheer in the discreet mastic and gold of Symphony Hall. Mr. Burgin had arranged a program to delight: one of the charming Bach Suites (that in B minor, No. 2 for flute and strings); the imagination-stirring "Italian" Symphony of Mendelssohn; Ravel's "Ma Mere l'Oye" suite of fairy-tales in sound and the exciting "Romeo and Juliet" Overture-Fantasia of Tschaikowsky.

In the Bach, there was the pleasure of hearing Georges Laurent's flute prominently with a "continuo" on the harpsichord by Putnam Aldrich. Of course all and sundry caught up with the swiftly passing members of the suite when Mr. Laurent rose in the Bourree for the enchanting floridities of his part, supported by Mr. Bedetti's cello and one of the two double basses—later elaborated by another cello and violas. At the Badinerie, those lightly tossed flute notes assured us we knew the suite of old.

Mr. Burgin renewed the youthful spirit of the 21-year-old Mendelssohn in the symphony he began during a happy Winter in Rome. It was brilliantly presented—opening with electrical effect and exuberance in the Allegro vivace, played with both precision and enthusiasm by the accustomed band.

A minor cast for the Andante set its chiseled melody against a gentle, but clearly-brought-out pattern of woodwinds. One visioned it as some oldtime tale, related among the flowering ways of the Southland to the visitor from the North. Both the Andante and the flashing Saltarello must have been cherished souvenirs to take home to Germany.

Perhaps a bit lighter hand might have been given to the miniatures of Ravel but, it being a cold night, Mr. Burgin's way with the "Romeo and Juliet" was heartening. He spent small sentiment on the love theme; clashed up the street fighting to gorgeous climaxes. It was all consistent if more symphonic than romantic.

A.C.R.

Symphonic Novelties

The Arts in Boston

Enough for a violin concerto if it enshrines ever so short a strain of memorable melody within the three divisions of which it commonly consists; and Walter Piston's Concerto for Violin and Orchestra, which held chief place on the Boston Symphony program yesterday afternoon, Mme. Ruth Posselt playing the solo part, Richard Burgin conducting, and the composer attending to take applause, possesses at least a saving element of tune in its second movement. A complete air, indeed, would more than suffice to make a work remembered. A single note in the right setting might answer, not only to impress a piece on the memory of listeners, but even to cause them to want a repeat performance.

The special instant in the Piston concerto proves to be more than a lone note and less than a full song; but, no escape, it is there, in the clear voice of the violin, toward the close of the andante. It comes as a sentimental quiver, not sad and gloomy, nor yet gay and laughing, but of a quiet romantic sort such as certain of the best American types of art are calculated to give. Nothing, certainly, to rave about; and still, something to feel and to recognize as native to the United States. To localize it in New England, or in the East, or in the North, would be to narrow down its value and force. It pertains neither to region nor to dialect. It is nothing short of national and expressive of the whole country.

On the external side, the concerto is an admirable example of design, completely respecting the classic form without subservience to conventionality, and disclosing plentiful traits of individual craftsmanship. The composer shows hesitancy and uncertainty only when going more than need to be on his own, as happens here and there in the first movement; for he could at times let old methods have their way with him and help him through scrapes which his inventive knack finds difficulty in coping with.

The music can confidently be described as the correct thing in plan and style, so smoothly it went in performance under Mme. Posselt's skilled hands. A companion novelty that Mme. Posselt interpreted was the Concertstück for Violin and Orchestra by Henriette Bosmans, the Netherlands composer and pianist; an interesting matter to listen to, its especial character taken into account. Solo instrument and orchestra are well set off against each other, everything stands in excellent balance as regards construction and sonority. The work falls out of rule, if at all, in instrumental idea. The Concertstück sounds, that is to say, like something thought of in terms of the piano and violin and transferred to the orchestra and violin somewhat as an arranger does things. Nevertheless, the music plays off agreeably, and excitingly, too, because of its contrasts of serious and sparkling, and of elegiac and satiric.

Arnold Schönberg figured on the program with a vastly loud and busy transcription of the Brahms Quartet for Piano and Strings in G minor—a remarkable exhibition of orchestral practice scoring. Handel was there, too, with an edited set of movements bearing the title, "Fireworks Music," lending an old-fashioned clang to the occasion.

W. P. T.

John B. Sanromá

Walter Piston

Whose Violin Concerto will be played by Ruth Posselt at the Concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening.

THIS CLIPPING FROM
HAWTHORNE, N. J
NEWS
1/30/41

Boston Symphony Presented Feb. 11

By Griffith Music Foundation in Newark

The Boston Symphony Orchestra concert, under the direction of Serge Koussevitzky, which is to be presented by the Griffith Music Foundation at the Mosque Theater, on February 11, Newark, will be one of a few given this season outside New York and Boston.

The concert, which is being sponsored by the Woman's Club of Orange, will be the only one presented by the group in the Newark area.

The Boston Symphony Orchestra is now in its sixtieth year. In 1881 sixty players were assembled under the same name in Boston by Henry L. Higginson, a student of music who visioned festivals of Beethoven, Schubert or Hayden music. But it was not until twenty years later, when business success brought sufficient means, that he organized and established a symphony orchestra and engaged George Henschel, a young singer, composer and conductor from England to direct it.

A succession of eminent conductors followed, each building the orchestra in tonal power and achievement. In 1924 Serge Koussevitsky came to the United States and was almost immediately engaged as conductor for the Boston Symphony Orchestra, a post which he has held ever since.

Koussevitzky came to the United States from Paris where he had been conducting his own orchestra and presenting "Concerts Koussevitzky." Born in Russia he had, as a small boy, run away from home to attend the Philharmonic School in Moscow. On his unexpected arrival he found the school full and the year begun. But authorities sensed his unusual abilities and offered him the only scholarship open — for a student of the double bass. Koussevitzky accepted it, and within a short time astonished teachers by coaxing lovely cello-like tones and delicate melodies from the cumbrous bass.

His first trials as an orchestra conductor were in Berlin. Later he established his own orchestra in Moscow and gave memorable concerts there and in St. Petersburg. A pioneer in his art, he decided to further spread it, and he chartered a steamer to take his players the length of the Volga in order to give musically starved people of provincial towns their first symphony concert. The revolution brought an end to his orchestral performances, and the conductor left for Paris, London, and eventually America.

Tickets for the concert are on sale through members of the Woman's Club of Orange and at the Griffith Music Foundation, 605 Broad Street, Newark.

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Program Consists Wholly Of Works New to Boston

By Winthrop P. Tryon

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"Where is the filling?"

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Does not a show piece, indeed, exist largely for the show's sake? Without dispute it does in plenty of cases, though not here. The solo part of Mr. Piston's composition tests severely enough the powers of an executant on the violin, yet chiefly in a musical way, and scarcely ever in the way of pure technical exhibition. Harmless to divulge, a somewhat elaborate unaccompanied passage stands in the score, which may be thought inserted for that purpose. It is a cadenza; and what concerto has the appropriate festive thrill, if lacking such a momentary diversion? In any view, the brief episode in which the composer lets his fancy go free and gives the soloist scope to parade tricks is based directly on themes heard just before, and accordingly it passes for something that appertains to the main idea.

To speak in behalf of an orchestral offering by an American is to assume, necessarily, the role of apologist. The how and the why have to be explained, and the composer's right to be heard has to be proved. For of all realistic entities in the world, none is more so than a public that subscribes to symphony concerts; and with a public of the sort the notion has become fixed, or next thing to fixed, that American orchestral composing has still to get into production. Tools and shops have yet to be made ready; and one of the last places where the desired article may be expected to issue from is a university.

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Two performances of the Ballet

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MUSIC and RECORDINGS

by Constance Contestabile

AN enthusiastic audience greeted guest conductor Stanley Chapple at last week's Symphony concert. Mr. Chapple, an Englishman, conducted three compositions by modern English composers, so one assumes that we heard an authentic interpretation of them. The Delius was excellently done; but we thought Bax's "Overture to a Picaresque Comedy" a little lacking in humor and sparkle. Elgar's "Introduction and Allegro" was first on the program and we did not hear it, and thereby hangs a grievance! Being late to concerts is bad, and we don't excuse it, but Saturday night we arrived at Symphony Hall just after the doors had closed and the Elgar had begun. We listened with straining ears, and could hear very little but a loud sound of conversation from the other latecomers. We frowned forbiddingly with no results and an usher made a couple of suggestions via a sign which read "Silence is Requested." People smiled gently and went right on talking! (I am in favor of a sign saying "SHUT UP!") Really, dear people, it is not nice to be so thoughtless. It spoils the music for many people inside as well as for those outside.

The last number of this program was Brahms' Symphony No. 4, in E minor, which Mr. Chapple did very well by. We liked it better, in point of interpretation, than the rest of the program. Incidentally, a brand new recording of this symphony, by the Boston Symphony Orchestra under Dr. Koussevitsky, will make its appearance in the music stores this week. It is superbly played—in fact, it is claimed to be one of the greatest recordings ever made by this orchestra. This work has been used as a ballet with much success—you may remember it as a background for some choreography by the Ballet Russe a few years back. This is a Victor Red Seal Album; M/AM/OM-730.

February promises to be a gala month for record-buyers. Some splendid and musicianly new offerings are coming up, in all branches of the art. We have already mentioned Dr. Koussevitsky's recording of Brahms' "Symphony No. 4."

Helen Traubel completely disproves the popular theory that an artist cannot sing both opera and lieder by recording the Schumann song cycles "Woman's Love and Life." (Frauenliebe and Leben.) This eloquent music, sung in German, reveals fully the richness, flexibility and dramatic power of Miss Traubel's voice, making an outstanding collection of lieder. (Victor album M-737.)

Marjorie Lawrence also turns to lieder, presenting two of the loveliest songs in this classification, "Stimme Der Sehnsucht" and "Michaelskirchplatz," both by Pfitzner. With Felix Wolfes at the piano, these are noble and sympathetic performances. (Victor 2142.)

The highly cultivated voices of the Augustana Choir present music from the 16th and 17th centuries, "Ecce Quomodo Moritur" (Behold! The Way of Death) of Palestrina, and "Misericordias Domini" (God Have Mercy On Us) of Francesco Durante. Both are sung in Latin under the direction of Henry Veld. (Victor 17633.)

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What's Doin in Town

AFTER SUNDOWN

TOP attraction of the week goes to the Mayfair, where the inimitable George Jessel is the feature attraction until Wednesday, January 29th . . . At the Latin Quarter a gay Parisian revue is the attraction . . . The starry cast includes, the Clymas, the Four Sydneys, the Kosloff Dancers, and Evelyn Farney.

The Beachcomber is still offering those exotic tropical revues in an atmosphere of the romantic South Sea Islands. It is another gay and smooth revue at the Cocoanut Grove this coming week . . . And of course to further add to the pleasure of your evening the ever popular Mickey Alpert and his band are supplying the dance music . . . The Hotel Essex Grill Room is presenting entertainment with plenty of sparkle . . . Lou Gordon and his orchestra continue to play here for dancing.

At the Versailles this week the feature attraction is Lois Andrew, lovely wife of the ace comedian, George Jessel. So with George at the Mayfair and Lois at the Versailles, the Jessel family do very well in taking over the night life in the hub this week . . . Steuben's Vienna Room is playing host to large crowds these days . . . Lew Conrad and his orchestra play here for your dancing pleasure . . . The Bermuda Terrace still offers the rhythms of Ella Fitzgerald and her orchestra to make a very worth while attraction.—J. H. B.

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GEORGE JESSEL
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* * *

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There is no major symphony orchestra in America today that has an American-born conductor. Boston's Koussevitsky came from Russia; Stokowski too. Eugene Ormandy of the Philadelphia orchestra was born in Budapest, Eugene Gossens and John Barbirolli are English, Toscanini Italian. None of the principal maestri of the Metropolitan Opera is American born, and the general manager of the opera is from Canada. The only native born conductors of serious music that come to mind are Albert Stoessel (born in St. Louis), Arthur Fiedler—conductor of the Boston "Pops" orchestra—, a native of Massachusetts, and Werner Janssen, son of a New York restaurateur. The greater part of all the classical music sent to America over the radio networks is either from the batons of foreign born conductors or supervised by them.

I have yet to meet a Europe-trained maestro who had any sincere sympathy for the work of American composers or who gave anything more than lip born on early Louisiana plantations; can conductors developed during the past quarter century behave patronizingly toward American composition. A notable exception is Dr. Howard Hanson of the School of Music at Rochester, N. Y., whose orchestra is constantly performing American works, often from manuscript. The music is not always good, but its constant encouragement by Dr. Hanson is one of the really important contributions to the development of American music.

What's Doin in Town

AFTER SUNDOWN

TOP attraction of the week goes to the Mayfair, where the inimitable George Jessel is the feature attraction until Wednesday, January 29th . . . At the Latin Quarter a gay Parisian revue is the attraction . . . The starry cast includes, the Clymas, the Four Sydneys, the Kosloff Dancers, and Evelyn Farney.

The Beachcomber is still offering those exotic tropical revues in an atmosphere of the romantic South Sea Islands. It is another gay and smooth revue at the Cocoanut Grove this coming week . . . And of course to further add to the pleasure of your evening the ever popular Mickey Alpert and his band are supplying the dance music . . . The Hotel Essex Grill Room is presenting entertainment with plenty of sparkle . . . Lou Gordon and his orchestra continue to play here for dancing.

At the Versailles this week the feature attraction is Lois Andrew, lovely wife of the ace comedian, George Jessel. So with George at the Mayfair and Lois at the Versailles, the Jessel family do very well in taking over the night life in the hub this week . . . Steuben's Vienna Room is playing host to large crowds these days . . . Lew Conrad and his orchestra play here for your dancing pleasure . . . The Bermuda Terrace still offers the rhythms of Ella Fitzgerald and her orchestra to make a very worth while attraction.—J. H. B.

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NOW THRU FEBRUARY 4
GEORGE JESSEL
AMERICA'S GREATEST WIT
Heading a New All-Star
BROADWAY MUSICAL REVUE

VICTOR RECORD REVIEW

VOL. 3 FEBRUARY, 1941 NO. 10

Arthur Griffin

Serge Koussevitzky

BY JOHN N. BURK

Author of program notes for Boston Symphony Orchestra concerts reveals the qualities that make a great leader and interpreter

THE name of Serge Koussevitzky is magic—one of those names about which legends cluster. The world must envelop its famous men in an aura of mystery, and if some of the legends are half truths or untruths—there is little use in denying them. They will simply go on being repeated, as is the way with legends.

There has been much speculation about how Koussevitzky goes about preparing the disclosures which he makes from the public platform with an Olympian assurance. as if nothing could ever go wrong. Does he act like an ordinary human being at rehearsal, behaving like the rest of us (or worse)? One writer recently set out to expose the frailties of famous conductors at their work. Coming to Koussevitzky, he found himself reduced to speaking only of "The Kremlinlike secrecy which surrounds the preparation of his programs," adding that "an inquiry about his rehearsals invariably produces the same enigmatic smile, but no information and less satisfaction."

Any conductor of the very first rank is supposed to have an impossible temper. Of course anyone fitting the requirements of that lofty station would have his moments of overtension, impatience at rehearsals—even eruptions. It must be so, in the handling of a hundred temperaments by one. A leader could not remain invariably even and reasonable without coming nearer to complacent routine than is possible in the conceptual and mood-evoking task before him. If there is an "incident"—a spark now and then at the Boston Symphony rehearsals—it is usually taken in the stride. The conductor is popular with most of his musicians, respected and esteemed by all of them.

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Does being at the top of fame require that a conductor expend his temper on his public, refuse to bow, lecture them or walk out on them altogether? If this is so, then Koussevitzky is not of the top rank. He can look daggers if, as will happen in a conductor's life, there is an importunate interruption. But he has never addressed an audience discourteously; never excluded late-comers unreasonably. On one occasion, a group of these walked in in the middle of the first movement of a symphony. He laid down his stick and strode from the stage. But he soon remembered the great majority and returned.

Koussevitzky can stand up to his convictions. The incident is famous of the summer when his colleague, Toscanini, was publicly insulted and prevented from conducting by Fascist zealots in his own country, whereupon Koussevitzky cancelled a series of Italian engagements with an open letter of protest which went around the world.

A rather tepid reception of a symphony in Boston this season (the Fifth of Shostakovitch) together with some damning newspaper reviews challenged what he deeply believed to be a music of exceptional beauty and importance. The result: he repeated the symphony within a few weeks before the same audiences in such a way that they shouted their enthusiasm. Koussevitzky's intensity of belief in a piece of music can be so strong, so penetrating, that the music takes on an unexpected new life and glow. His orchestra surpasses itself. And in the audience, the last vestige of half-heartedness is routed.

His Approach to Music — Old and New

And this brings up another side of Koussevitzky. I mean the way he approaches a score on returning to it. It is not enough that in studying a new score he lives with it, makes its language all his own, all but sleeps with it. However discerning the first performance, the return performance (if there is one) is apt to disclose something further in the score. The quality is a vital part of the conductor's fondness for digging out and making known an individual talent that has something of its own to say, whether that something is poetic delicacy or lusty exuberance. The quality could be actually disastrous if it became a preoccupation with new trends to the neglect of the "classics." The all too few symphonies of Beethoven, Brahms, Tschaikowsky, repeated interminably by one conductor leading the same orchestra has been known to become a very routine affair. Koussevitzky, coming back for the dozenth time to—let us say—the Fourth of Brahms, can in some uncanny and unexplained way pick it up as if it were music he were examining for the first time. The difference is not externally notable. It could be analyzed down to numerous minor details—points of stress, of tempo, of phrasing. But the general impression is unmistakable. It is an impression of life breathing and fresh, of emotion newly felt and revealed. Every great interpreter must have some of this quality, for if he should reach a reading exactly right and satisfactory to himself, and thereupon fix and maintain it for the remainder of his public career, then he might as well be preserving it in alcohol. Koussevitzky is probably farther removed from this kind of mummification than any conductor living. The past of his art as well as its present and future is always for him an adventure.

Began Career as Bass Virtuoso

The name of Koussevitzky was already legendary when, in the spring of 1924, he was announced as the next conductor of the Boston Symphony Orchestra. It was told how he had run away from home, a Russian village, at the age of fourteen, presented himself penniless before the head of the Conservatory at Moscow, coaxed from him a scholarship on the double bass, mastered it so completely that soon he was travelling through Europe as a virtuoso who could make that cumbrous instrument sing like a deeper and richer-voiced 'cello. The self-made virtuoso soon appeared as a self-made conductor. (*continued on page* 17)

New Koussevitzky recording of Brahms's "Fourth" Symphony reviewed on page 17

Arthur Griffin

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WORLD-TELEGRAM
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Serge Koussevitsky

(*continued from page 6*)

He organized his own orchestra, roused Moscow and Petrograd with pioneering programmes, took his orchestra for a thousand miles or so along the Volga to carry the propaganda of his art to the remote provinces where it had never been heard. These deeds could be apocryphal if they were not facts. So also could the publishing firm which he founded for the circulation of such debatable (and then unmarketable) Russian "moderns" as Scriabin, Stravinsky, Prokofieff. When Revolutionary Russia no longer gave his artistic zeal the scope it required he moved westward and organized an orchestra in Paris.

Fame Reaches America

The "Concerts Koussevitzky" became famous—or infamous. The American public read or were told of the sensational Koussevitzky, who espoused the newest and wildest music and threw it at the heads of his audiences. Or who would violate the sanctities and traditions of the old masters by taking outrageous liberties.

There was some apprehension in the public mind, but curiosity outweighed fears. Koussevitzky was a success in America from the very start. His "moderns" were accepted, not without a certain amount of grumbling. His readings of Beethoven or Brahms or Wagner were found not so unorthodox after all, and thoroughly engrossing.

Koussevitzky has controlled the destinies of the Boston Symphony Orchestra for seventeen years and, since 1929, he has made VICTOR RECORDS in Symphony Hall. Seventeen years is a long time. It could spell musical stagnation—musical hardening of the arteries. But these seventeen are a chronicle of steady ascent. The Boston Symphony Orchestra has perhaps never before quite reached its present degree of tonal eloquence. The public has been immensely enlarged, not only through the discs, but through the annual Festival in the Berkshire Hills which has become the prime musical event of the summer season. At Tanglewood, the Orchestra's Lenox home, a school for performance and interpretation by playing and singing was established last summer—the realization of the conductor's life-long dream.

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Ruth Posselt, Violinist, Soloist with Symphony—Richard Burgin Directs

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 14th concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. Ruth Posselt, violinist, was the soloist. The program was as follows:

"Fireworks Music".....Handel
Concertstueck for violin and orchestra
Bosmans
Concerto for violin and orchestra
Piston
Quartet for piano and strings in G minor Op. 25 (transcribed for orchestra by Arnold Schoenberg)
Brahms

It is a curious habit of conductors in building a program that they will, time and again, put a fair-to-middling modern work smack up against a really good one. The audience makes the inevitable comparison, and the poorer piece, which may have good points or be commendable in a special field, suffers as a consequence. This often happens to the embarrassment of an American composer, but yesterday the reverse took place. Mr. Piston's Concerto quite snowed under Miss Bosmans by no means bad piece.

The new work is very effective music, and that, after all, is the first quality that this type of concerto must strive for. Mr. Piston has analyzed it tersely in the program, and anyone familiar with the terms will find no difficulty in following the music mentally. It is concise and logical. If it means nothing to you even after only one hearing, it probably never will and is just not your kind of music.

If the Concerto contains no surprises or is not startlingly original, it has a great deal to say, all of which is said in an interesting fashion. The first movement, as is the classical tradition, is the most intellectual, the slow movement the most emotional and the finale brilliant and witty. It is not necessary to say a great deal about Mr. Piston's Concerto. It is just good music and a great pleasure to listen to. The composer was in the audience and was cordially applauded when he came out on the stage.

This is probably as good a place as any to bear witness to Miss Ruth Posselt's extraordinarily fine playing yesterday afternoon. She is a violinist of superb poise. Her phrasing is exquisite, and her tone is singularly pure. Both Mr. Piston and, most emphatically, Miss Bosmans benefited from her handling of the solo parts of their music. You cannot say more of Miss Posselt than to acknowledge that any composer would be flattered to have her undertake to present his work.

We have hinted that the Concertstueck of Henriette Bosmans is hardly of the first rank. Yet it is not at all bad or inconsequential. It holds the interest of the listener and has an attractive rhapsodic quality. It reminded us strongly of Bloch. Unfortunately Bloch is not our favorite modern composer, and Miss Bosmans' piece thus became less and less sympathetic from a personal point of view. And, as we have indicated, Mr. Burgin's notion of following it right up with Mr. Piston's Concerto, was really absurd.

The symphonic repertoire has long been in need of a new symphony by Brahms, for the four authentic ones have been played far too much. While most of us have been sighing and complaining, as we thought, in vain, Arnold Schoenberg, the dreaded gorgon of atonality and the twelve-tone system, has gone to work and produced a perfect beauty out of the master's own G minor Piano Quartet.

This particular work has always seemed to commentators a little too big for its boots and, as with a number of Beethoven's works for small combinations, has cried out for larger scope. Mr. Schoenberg, using a bigger orchestra than Brahms required for his symphonies, has turned the trick brilliantly. You are not conscious of any strain or awkwardness in the transcription. Rather do you wonder that Brahms himself did not see the possibilities for expansion in his own score. And what lovely music it is—fresh, spontaneous, romantic and with that dazzling Hungarian rondo as a finish. In our haste we have said nothing of Mr. Burgin and the orchestra, and we must ask you—no difficult request—to take their admirable work for granted.

The concert will be repeated tonight. Next week Mr. Koussevitzky returns from his mid-season vacation to conduct the first performance of Hindemith's Cello Concerto, with Gregor Piatigorski as soloist. The rest of the program lists Rabaud's "La procession nocturne"; Strauss' "Also sprach Zarathustra"; Ravel's "La valse."

This Clipping From
NEWARK, N. J.
NEWS
FEB 3 - 1941

Rutgers Glee Goes to Town

College Chorus, Established 60 Years Ago, to Sing with the Boston Symphony

Special to Newark News.

NEW BRUNSWICK—From tear-jerking and rah-rah-spirited college song renditions to an appearance with the Boston Symphony Orchestra, generally recognized as close to the top in its field, may seem like a long jump, but it spans the 60-year history of the Rutgers University Glee Club.

The chorus had its beginning in the 1880s when Loren Bragdon, almost legendary figure in Old Greens musical history, organized the musical clubs of the campus into one big organization.

For the last part of the 19th and the early part of the 20th centuries this combination of singing groups, mandolin, banjo and guitar clubs traveled all over the East. The repertoire consisted mainly of typical college songs of the period.

In 1915 another big step forward was taken when the first faculty instructor, Professor Howard D. McKinney, Rutgers graduate and present head of the music department, was appointed. The club prospered and set out in search of new types of music.

Through the '20s it continued to raise its musical standards until in 1932, with the enlarging of the music department, F. Austin Walter, another Rutgers graduate, appeared to relieve McKinney of much of the burden of directing.

Since that time the club has consistently expanded and now is outstanding in the national field. Its chorus of 50 men and its quartet have made numerous appearances at Town Hall; it has appeared throughout the Eastern states on some 20 occasions each year; this Fall it gave a joint concert with Paul Robeson, Rutgers alumnus; it has taken part in many joint programs with other college singing groups, and this year it will appear at both New Brunswick and New York with the Boston orchestra.

It also will present programs at Forts Dix and Hancock.

Quite a jump from the "Solomon Levi," "Seeing Nelly Home," "Spanish Cavalier" days!

RUTH POSSELT WITH SYMPHONY

Wife Soloist as Richard Burgin Conducts

BY WARREN STOREY SMITH

A more auspicious occasion than yesterday afternoon's Symphony Concert is not easily imagined. Making their first joint public appearance here since their recent marriage, Richard Burgin conducted and Ruth Posselt was the solo violinist. Both outdid themselves in their respective capacities.

If not uniformly rewarding, the programme was noteworthy for the fact that each of its four items was new to Boston, unless possibly Handel's "Fireworks Music" had been played here by some other orchestra. Not the greatest Handel, this quite celebrated piece made a stately and genial beginning.

Of Henriette Bosmans' concert piece for violin and orchestra, which followed, the worst that can be said is that it lacked personality and physiognomy. It contains agreeable episodes, and also some that are musically insignificant, and it afforded Miss Posselt an opportunity for some superlative fiddling. Had it not been succeeded, as well as completely dwarfed and overshadowed, by Walter Piston's new Violin Concerto (written for Miss Posselt), this "Concertstuk," to give it its Dutch title, would at least have passed muster. We have listened to worse pieces.

As it happened, the American's work reduced the Hollander's to tonal powder. After a sinewy first movement, with arresting themes and just a touch of the aloof intellectuality that has characterized some of Mr. Piston's music, comes a slow movement of restrained, yet unescapable beauty. Mr. Piston's lyric vein, fine and touching at its best, is at its very best in this winning Andantino. Add to all this a brilliant Rondo, as grateful to soloist and orchestra as it is to the listener, and you have a composition that must immediately be proclaimed one of the highest points yet reached in American music. Our fellow citizen is a master who can hold his head up in any contemporary company. Conductor, soloist and composer received the plaudits that were their due.

After all this an anti-climax would have been the easiest thing in the world to achieve but Mr. Burgin contrived to cap the afternoon's enjoyment by exhibiting to us in a performance remarkable in its own right Schoenberg's superb, audacious (and sometimes irreverent) transcription of Brahms' Piano Quartet in G minor.

The Quartet itself, by no means overfamiliar, combines the creative fire of youth with the ripened skill of early maturnity. The music abounds in melody. From start to finish it never falters and it concludes in a hilarious Gypsy Rondo. Though conceived as chamber music it is of true symphony caliber and it has provided the inexhaustibly resourceful Schoenberg with an orchestrator's holiday. Some of the scoring might have been done by Brahms himself, on one of his better days. Much of it belongs to another world altogether. Fancy Brahms using an E-flat clarinet and a xylophone! It is as though Brahms, whose orchestral sense was certainly not overdeveloped, had decided to team up with Wagner, Tchaikovsky, Rimsky-Korsakov, Bizet, Strauss and Mahler, who had proceeded to show him what really could be done with an orchestra. Score a hit for Mr. Burgin, Brahms and Schoenberg.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 2 - 1941

Concerts in Newark

Two Programs on Wednesday at Mosque Theater

Two concerts will be given next Wednesday, Feb. 5, in the Mosque Theater in Newark, N. J., under the auspices of the Griffith Music Foundation. The second youth symphony concert in a series directed by Dr. Frank Black, of the National Broadcasting Company, will be held in the afternoon, with a program illustrating various orchestral instruments by music from Mozart's 'Eine kleine Nachtmusik," Wagner's "Lohengrin" and the Franck symphony and Dukas's "Sorcerer's Apprentice" and Elgar's "Pomp and Circumstance" march.

On Wednesday night Simon Barer will give the fourth recital in the foundation's master piano series. On the following Tuesday night, Feb. 11, the Boston Symphony Orchestra will give a concert under Serge Koussevitzky's direction at the Mosque Theater, under the auspices of the Women's Club of Orange.

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This Clipping From
PATERSON, N. J.
NEWS
FEB 5 - 1941

Boston Symphony To Play in Newark

Serge Koussevitzky to Direct February 11 Program

Sibelius Symphony No. 2 in D minor, a composition said to be accepted by the Finns as an expression of their revolt against

SERGE KOUSSEVITZKY

oppression, will be included in the program of the Boston Symphony Orchestra concert under the direction of Serge Koussevitzky at the Mosque Theatre, Newark, on February 11. This is a Griffith Music Foundation concert sponsored by the Woman's Club of Orange.

The Sibelius second symphony has the same unusual and effective orchestration as the first symphony. The music is by turns pastoral, introspective and somber in the slow movement; wildly exultant in the finale. The composition was written in 1901, shortly after Sibelius returned from a visit to Italy, Munich and Bayreuth.

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Intermission

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MONTCLAIR, N.J
TIMES
2/4/41

In Newark Feb. 11

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This Clipping From
PATERSON, N. J.
CALL
FEB 1 - 1941

Boston Symphony Will Give Newark Concert

Koussevitzky To Direct Orchestra On Tuesday, Feb. 11

The Boston Symphony Orchestra concert, under the direction of Serge Koussevitzky, which is to be presented by the Griffith Music Foundation at the Mosque Theater, Newark on Feb. 11, will be one of a few given this season outside New York and Boston. The concert, which is being sponsored by the Woman's Club of Orange, will be the only one presented by the group in the Newark area.

The Boston Symphony Orchestra is now in its sixtieth year. In 1881, 60 players were assembled under the same name in Boston by Henry L. Higginson, a student of music who visioned festivals of Beethoven, Schubert or Hayden music. But it was not until 20 years later, when business success brought sufficient means, that he organized and established a symphony orchestra and engaged George Henschel, a young singer, composer and conductor from England to direct it.

A succession of eminent conductors followed, each building the orchestra in tonal power and achievement. In 1924 Serge Koussevitzky came to the United States and was almost immediately engaged as conductor for the Boston Symphony Orchestra, a post which he has held ever since.

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His first trials as an orchestra conductor were in Berlin. Later he established his own orchestra in Moscow and gave memorable concerts there and in St. Petersburg. A pioneer in his art, he decided to further spread it, and he chartered a steamer to take his players the length of the Volga in order to give musically starved people of provincial towns their first symphony concert. The revolution brought an end to his orchestral performances, and the conductor left for Paris, London, and eventually America.

Tickets for the concert are on sale through members of the Woman's Club of Orange and at the Griffith Music Foundation, 605 Broad street, Newark.

Ruth Posselt, Violinist, Soloist with Symphony—Richard Burgin Directs

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 14th concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. Ruth Posselt, violinist, was the soloist. The program was as follows:

"Fireworks Music".....Handel
Concertstueck for violin and orchestra
Bosmans
Concerto for violin and orchestra
Piston
Quartet for piano and strings in G minor Op. 25 (transcribed for orchestra by Arnold Schoenberg)
Brahms

It is a curious habit of conductors in building a program that they will, time and again, put a fair-to-middling modern work smack up against a really good one. The audience makes the inevitable comparison, and the poorer piece, which may have good points or be commendable in a special field, suffers as a consequence. This often happens to the embarrassment of an American composer, but yesterday the reverse took place. Mr. Piston's Concerto quite snowed under Miss Bosmans by no means bad piece.

The new work is very effective music, and that, after all, is the first quality that this type of concerto must strive for. Mr. Piston has analyzed it tersely in the program, and anyone familiar with the terms will find no difficulty in following the music mentally. It is concise and logical. If it means nothing to you even after only one hearing, it probably never will and is just not your kind of music.

If the Concerto contains no surprises or is not startlingly original, it has a great deal to say, all of which is said in an interesting fashion. The first movement, as is the classical tradition, is the most intellectual, the slow movement the most emotional and the finale brilliant and witty. It is not necessary to say a great deal about Mr. Piston's Concerto. It is just good music and a great pleasure to listen to. The composer was in the audience and was cordially applauded when he came out on the stage.

This is probably as good a place as any to bear witness to Miss Ruth Posselt's extraordinarily fine playing yesterday afternoon. She is a violinist of superb poise. Her phrasing is exquisite, and her tone is singularly pure. Both Mr. Piston and, most emphatically, Miss Bosmans benefited from her handling of the solo parts of their music. You cannot say more of Miss Posselt than to acknowledge that any composer would be flattered to have her undertake to present his work.

We have hinted that the Concertstueck of Henriette Bosmans is hardly of the first rank. Yet it is not at all bad or inconsequential. It holds the interest of the listener and has an attractive rhapsodic quality. It reminded us strongly of Bloch. Unfortunately Bloch is not our favorite modern composer, and Miss Bosmans' piece thus became less and less sympathetic from a personal point of view. And, as we have indicated, Mr. Burgin's notion of following it right up with Mr. Piston's Concerto, was really absurd.

The symphonic repertoire has long been in need of a new symphony by Brahms, for the four authentic ones have been played far too much. While most of us have been sighing and complaining, as we thought, in vain, Arnold Schoenberg, the dreaded gorgon of atonality and the twelve-tone system, has gone to work and produced a perfect beauty out of the master's own G minor Piano Quartet.

This particular work has always seemed to commentators a little too big for its boots and, as with a number of Beethoven's works for small combinations, has cried out for larger scope. Mr. Schoenberg, using a bigger orchestra than Brahms required for his symphonies, has turned the trick brilliantly. You are not conscious of any strain or awkwardness in the transcription. Rather do you wonder that Brahms himself did not see the possibilities for expansion in his own score. And what lovely music it is—fresh, spontaneous, romantic and with that dazzling Hungarian rondo as a finish. In our haste we have said nothing of Mr. Burgin and the orchestra, and we must ask you—no difficult request—to take their admirable work for granted.

The concert will be repeated tonight. Next week Mr. Koussevitzky returns from his mid-season vacation to conduct the first performance of Hindemith's Cello Concerto, with Gregor Piatigorski as soloist. The rest of the program lists Rabaud's "La procession nocturne"; Strauss' "Also sprach Zarathustra"; Ravel's "La valse."

This Clipping From
NEWARK, N. J.
NEWS
FEB 3 - 1941

Rutgers Glee Goes to Town

College Chorus, Established 60 Years Ago, to Sing with the Boston Symphony

Special to Newark News.

NEW BRUNSWICK—From tear-jerking and rah-rah-spirited college song renditions to an appearance with the Boston Symphony Orchestra, generally recognized as close to the top in its field, may seem like a long jump, but it spans the 60-year history of the Rutgers University Glee Club.

The chorus had its beginning in the 1880s when Loren Bragdon, almost legendary figure in Old Greens musical history, organized the musical clubs of the campus into one big organization.

For the last part of the 19th and the early part of the 20th centuries this combination of singing groups, mandolin, banjo and guitar clubs traveled all over the East. The repertoire consisted mainly of typical college songs of the period.

In 1915 another big step forward was taken when the first faculty instructor, Professor Howard D. McKinney, Rutgers graduate and present head of the music department, was appointed. The club prospered and set out in search of new types of music.

Through the '20s it continued to raise its musical standards until in 1932, with the enlarging of the music department, F. Austin Walter, another Rutgers graduate, appeared to relieve McKinney of much of the burden of directing.

Since that time the club has consistently expanded and now is outstanding in the national field. Its chorus of 50 men and its quartet have made numerous appearances at Town Hall; it has appeared throughout the Eastern states on some 20 occasions each year; this Fall it gave a joint concert with Paul Robeson, Rutgers alumnus; it has taken part in many joint programs with other college singing groups, and this year it will appear at both New Brunswick and New York with the Boston orchestra.

It also will present programs at Forts Dix and Hancock.

Quite a jump from the "Solomon Levi," "Seeing Nelly Home," "Spanish Cavalier" days!

RUTH POSSELT WITH SYMPHONY

Wife Soloist as Richard Burgin Conducts

BY WARREN STOREY SMITH

A more auspicious occasion than yesterday afternoon's Symphony Concert is not easily imagined. Making their first joint public appearance here since their recent marriage, Richard Burgin conducted and Ruth Posselt was the solo violinist. Both outdid themselves in their respective capacities.

If not uniformly rewarding, the programme was noteworthy for the fact that each of its four items was new to Boston, unless possibly Handel's "Fireworks Music" had been played here by some other orchestra. Not the greatest Handel, this quite celebrated piece made a stately and genial beginning.

Of Henriette Bosmans' concert piece for violin and orchestra, which followed, the worst that can be said is that it lacked personality and physiognomy. It contains agreeable episodes, and also some that are musically insignificant, and it afforded Miss Posselt an opportunity for some superlative fiddling. Had it not been succeeded, as well as completely dwarfed and overshadowed, by Walter Piston's new Violin Concerto (written for Miss Posselt), this "Concertstuk," to give it its Dutch title, would at least have passed muster. We have listened to worse pieces.

As it happened, the American's work reduced the Hollander's to tonal powder. After a sinewy first movement, with arresting themes and just a touch of the aloof intellectuality that has characterized some of Mr. Piston's music, comes a slow movement of restrained, yet unescapable beauty. Mr. Piston's lyric vein, fine and touching at its best, is at its very best in this winning Andantino. Add to all this a brilliant Rondo, as grateful to soloist and orchestra as it is to the listener, and you have a composition that must immediately be proclaimed one of the highest points yet reached in American music. Our fellow citizen is a master who can hold his head up in any contemporary company. Conductor, soloist and composer received the plaudits that were their due.

After all this an anti-climax would have been the easiest thing in the world to achieve but Mr. Burgin contrived to cap the afternoon's enjoyment by exhibiting to us in a performance remarkable in its own right Schoenberg's superb, audacious (and sometimes irreverent) transcription of Brahms' Piano Quartet in G minor.

The Quartet itself, by no means overfamiliar, combines the creative fire of youth with the ripened skill of early maturnity. The music abounds in melody. From start to finish it never falters and it concludes in a hilarious Gypsy Rondo. Though conceived as chamber music it is of true symphony caliber and it has provided the inexhaustibly resourceful Schoenberg with an orchestrator's holiday. Some of the scoring might have been done by Brahms himself, on one of his better days. Much of it belongs to another world altogether. Fancy Brahms using an E-flat clarinet and a xylophone! It is as though Brahms, whose orchestral sense was certainly not overdeveloped, had decided to team up with Wagner, Tchaikovsky, Rimsky-Korsakov, Bizet, Strauss and Mahler, who had proceeded to show him what really could be done with an orchestra. Score a hit for Mr. Burgin, Brahms and Schoenberg.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 2 - 1941

Concerts in Newark

Two Programs on Wednesday at Mosque Theater

Two concerts will be given next Wednesday, Feb. 5, in the Mosque Theater in Newark, N. J., under the auspices of the Griffith Music Foundation. The second youth symphony concert in a series directed by Dr. Frank Black, of the National Broadcasting Company, will be held in the afternoon, with a program illustrating various orchestral instruments by music from Mozart's "Eine kleine Nachtmusik," Wagner's "Lohengrin" and the Franck symphony and Dukas's "Sorcerer's Apprentice" and Elgar's "Pomp and Circumstance" march.

On Wednesday night Simon Barer will give the fourth recital in the foundation's master piano series. On the following Tuesday night, Feb. 11, the Boston Symphony Orchestra will give a concert under Serge Koussevitzky's direction at the Mosque Theater, under the auspices of the Women's Club of Orange.

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This Clipping From
PATERSON, N. J.
NEWS
FEB 5 - 1941

Boston Symphony To Play in Newark

Serge Koussevitzky to Direct February 11 Program

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SERGE KOUSSEVITZKY

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MONTCLAIR, N. J
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Tickets for the concert are on sale through members of the Woman's Club of Orange and at the Griffith Music Foundation, 683 Broad street, Newark.

PIATIGORSKY SOLOIST IN NEW HINDEMITH 'CELLO CONCERTO

Piatigorsky Discusses Piece He Will Play With Symphony

By Winthrop P. Tryon

"In 10 years from now," said Gregor Piatigorsky, the cellist, "people will look back and wonder why the Violoncello Concerto by Paul Hindemith was not accepted when first brought out; or they will if it is coldly received by the Boston Symphony audiences this week."

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"We have here a contribution to the repertory," Mr. Piatigorsky went on to declare. "The concerto is written on a classic plan right through, opening movement containing a good singing theme; slow movement starting out quietly, breaking off into a tarantella in lively scherzo style, and returning to the quiet measures; then, to conclude, a movement in march rhythm. It is bright, varied, and interesting from beginning to end. It has much to test the quality of the orchestral players; and while it gives the soloist plenty of problems to solve, everything for him is practical and suited to his instrument. For myself, I could go right on and put the work among cello concertos that I travel with over the country.

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"Speaking of the Haydn Concerto in D," Mr. Piatigorsky made diversion, "Haydn, I am sure, did not write it, but a pupil of his, Anton Kraft, did."

Has the new concerto been performed anyhere, either in a public or a private way, before now? Mr. Piatigorsky was asked.

"Nowhere," he replied, "except by myself in rehearsal with the composer at New Haven, Conn., Professor Hindemith playing the orchestral part on a piano; and here in orchestral rehearsal this week in Boston."

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Thereon Mr. Piatigorsky told a story, I know not on what impulse.

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The anecdote was no soone told than a signal came. Mr. Piati gorsky caught his cello from ou the air or somewhere, and in ar other minute he was out frontsta sitting under Dr. Koussevitzky baton and doing his trick at t thirty-fifth bar, or wherever it w of the tarantella of the Hin mith Concerto.

A privileged fleeting glance the photostat score of the new p showed it to have been writte Lenox, Mass., and concluded S 9, 1940. There were indications arrangements for publication h been started. On paper, it see a conservative, workmanlike, well-balanced job. The three mo ments ran, under German de nations, about as Mr. Piatigor described them, though in the s movement I did not see an ac reference to a tarantella. Th was an episode, however, mar "Sehr Lebhaft" that must h meant the same thing.

...n early 19th century print. Above: Bela Bartok, Josef Szigeti and Benny Goodman who play ...n Jordan Hall Thursday evening, Feb. 6. Right: Gregor Piatigorsky studying Hindemith's new cello concerto which he will play next Friday and Saturday with the Boston Symphony.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 2 - 1941

Boston Symphony

Paul Hindemith's new cello concerto will have its first performance anywhere in the Boston Symphony Orchestra's home concerts of next Friday afternoon and Saturday night, with Gregor Piatigorsky as the soloist. Serge Koussevitzky's other numbers are Henri Rabaud's "La Procession Nocturne," Richard Strauss's "Also sprach Zarathustra" and Maurice Ravel's "La Valse."

Koussevitzky to Serve as Guest Conductor With Philharmonic

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be guest leader of the New York Philharmonic-Symphony Orchestra for two weeks in January, next season. Mr. Koussevitzy will be one of eight conductors who will appear as part of the 100th anniversary celebration of New York's famous organization. It will be the first time he has conducted any other American orchestra.

John Barbirolli, the Philharmonic's regular director; Leopold Stokowski, Bruno Walter, Dimitri Mitropoulos, Artur Rodzinski, Eugene Goossens and Fritz Busch are the other seven musicians who will occupy the Philharmonic conductor's stand at Carnegie Hall. Now the oldest symphonic organization in the country, the Philharmonic was founded in 1842.

Mr. Koussevitzky's appearances in New York will occur during the Winter period he customarily takes as vacation. During his absence, the Boston Sypmhony will have Bruno Walter as guest leader.

Symphony

Burgin Conducts Cambridge Concert

Richard Burgin conducted last evening's sound and musicianly, but never very exhilarating, concert by the Boston Symphony in Sanders Theater, the program consisting of the first performance of the Koussevitzky-Bach Prelude and Fugue in C minor, Mendelssohn's "Italian" Symphony, Piston's Violin Concerto with Ruth Posselt as soloist, and the orchestral suite from Stravinsky's "Petrouchka."

Koussevitzky's transcription of the Bach prelude and fugue, scored for only woodwinds and brass, is delightful. The grandiosity encountered in so many other modern Bach orchestrations is happily missing. The voices of the five-part fugue are much more readily followed than in many a more pretentious version. Not only that, but, as Mr. Downes pointed out in his preview of the music in yesterday's Transcript, it comes much closer to the spirit of Bach than the frequent swollen versions of the master we hear today.

Apart from the Bach, the most rewarding performance of the evening was that of the Piston Concerto which the brilliant Miss Posselt played with fine bravura and musicianship. Conductor and orchestra provided an always sympathetic accompaniment. Mr. Piston's music, without being profound, is decidedly appealing with its learning and grace and humor and pleasant emotional content.

Thoughtful as it was, Mr. Burgin's reading of the "Italian" Symphony was on the ponderous side. The first and last movements had more nervous energy than natural exuberance, and the slow movement seemed too little varied. Isn't it time, anyway, that we hear the "Scotch" or "Reformation" Symphony of Mendelssohn rather than the familiar "Italian"?

The "Petrouchka" suite made a stunning close to the concert, even though its bright colors were a little subdued last evening.

M. H.

Richard Burgin

The concertmaster and assistant conductor of the Boston Symphony Orchestra, who will direct three of the organization's concerts next week: Thursday evening in Cambridge, Friday afternoon and Saturday evening in Symphony Hall

Four Premieres

Richard Burgin Conducts Boston Symphony In Enterprising Program With Ruth Posselt

IN spite of an automobile accident and an attack of influenza which would have driven a person of ordinary energies to bed, Ruth Posselt not only persisted in making her scheduled appearance with the Boston Symphony yesterday afternoon — she played magnificiently and achieved a small triumph with two compositions which were new to her audience. They were a Concertstueck for violin and orchestra by the Dutch composer, Henriette Bosmans, and the Violin Concerto written for Miss Posselt by Walter Piston of this city. Richard Burgin, concertmaster of the Boston Symphony and conductor of yesterday's concert, opened his program with Handel's Fireworks Music which, oddly enough, had never been performed by the Boston Symphony, and Schoenberg's orchestral arrangement of Brahms's G minor Quartet for piano and strings, also new to Friday subscribers.

Dutch Composer

Henriette Bosmans, whose Concertstueck will be repeated by the Boston Symphony this evening.

Four first performances, and all of them interesting music! Mr. Burgin is to be thanked for the boldness of his enterprise and for an excellent piece of program building.

If not a work of epochal significance, the Bosmans Concertstueck turned out to be engrossing music, effectively written for the violin, in a spontaneous melodic vein which is neither pointedly modernistic nor tritely neo-romantic. It speaks the musical language of today with a directness, almost a naivete that is vastly relieving at a time when so much clever artifice passes for inspiration. Miss Posselt played it with fluency and enthusiasm, with clean technique and a sweet tone which, though it was small, carried well throughout the hall.

On first acquaintance, at least, Walter Piston's Violin Concerto seems a strangely uneven score, both as to style and emotional drive behind it. Mr. Piston is, of course, past master of the modern orchestra. His instruments may speak with a slight Gallic accent, but his vocabulary is supple, swift, clear and to the point. There is no question about his being able to say exactly what he has in mind.

When Mr. Piston lets himself go and tells you what seem to be his first instinctive thoughts on the musical matter in hand, his Concerto has a spontaneous grace that is wholly entrancing. The invention appears simple even if it is not, and that simplicity, in the hands of a master, is a pure delight.

But there are many pages, especially in the last movement, when the composer becomes self-conscious about style. Then the thought appears complicated, even when it is simple. It becomes so much crochety, neo-classical verbiage. It strains for effect. It is slick, smart, empty. And Mr. Piston's charm is fled.

Nevertheless, the effect remains. And Miss Posselt made the most both of the effects and the music. She played with verve and authority, as well she might, since the Concerto was written for her. Both she and Mr. Piston were cordially applauded.

Brahms's Piano Quartet in G minor is a work of astonishing youthful genius. Yet it has its weak points, and an orchestral version seems rather to emphasize than gloss over the pages of thin inspiration. To compare it to a Brahms symphony is obviously unfair, yet it is hard to avoid doing that very thing.

Handel's Fireworks Music should be played more often. In its way it is quite equal to the more famous Water Music, though it has no picturesque legend to deck it out. Written for open air performance, it is extremely simple. Its pages are studded with eighteen century harmonic and melodic cliches. But what might have been trite in another man's score, is transgured here by Handel's overpowering inspiration. It is ageless music. Mr. Burgin conducted it with a strongly pulsing, true Handelian rhythm and a communicative joy in its broad melodic curves.

E. D.

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Thereon Mr. Piatigorsky told a story, I know not on what impulse.

"You understand," he began, "that we soloists have to be ready for anything. There was a violinist once who went on the platform to take part in an orchestral performance, supposing the program to call for Beethoven's Violin Concerto. He was all primed up for a big effort, wanting to be equal to the situation. The orchestra started to play—but not Beethoven's concerto; it was Mendelssohn's. Instantly he had to adapt himself to a different sort of call altogether. But he was ready. The moment presently came and he struck into the solo part of Mendelssohn, and went through it without a tremor."

The anecdote was no soone told than a signal came. Mr. Piati gorsky caught his cello from ou the air or somewhere, and in ar other minute he was out frontsta sitting under Dr. Koussevitzky baton and doing his trick at t thirty-fifth bar, or wherever it w of the tarantella of the Hind mith Concerto.

A privileged fleeting glance the photostat score of the new p showed it to have been writte Lenox, Mass., and concluded S 9, 1940. There were indications arrangements for publication h been started. On paper, it see a conservative, workmanlike, well-balanced job. The three mo ments ran, under German de nations, about as Mr. Piatigor described them, though in the s movement I did not see an ac reference to a tarantella. Th was an episode, however, mar "Sehr Lebhaft" that must h meant the same thing.

an early 19th century print. Above: Bela Bartok, Josef Szigeti and Benny Goodman who play n Jordan Hall Thursday evening, Feb. 6. Right: Gregor Piatigorsky studying Hindemith's new cello concerto which he will play next Friday and Saturday with the Boston Symphony.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 2 - 1941

Boston Symphony

Paul Hindemith's new cello concerto will have its first performance anywhere in the Boston Symphony Orchestra's home concerts of next Friday afternoon and Saturday night, with Gregor Piatigorsky as the soloist. Serge Koussevitzky's other numbers are Henri Rabaud's "La Procession Nocturne," Richard Strauss's "Also sprach Zarathustra" and Maurice Ravel's "La Valse."

Koussevitzky to Serve as Guest Conductor With Philharmonic

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will be guest leader of the New York Philharmonic-Symphony Orchestra for two weeks in January, next season. Mr. Koussevitzy will be one of eight conductors who will appear as part of the 100th anniversary celebration of New York's famous organization. It will be the first time he has conducted any other American orchestra.

John Barbirolli, the Philharmonic's regular director; Leopold Stokowski, Bruno Walter, Dimitri Mitropoulos, Artur Rodzinski, Eugene Goossens and Fritz Busch are the other seven musicians who will occupy the Philharmonic conductor's stand at Carnegie Hall. Now the oldest symphonic organization in the country, the Philharmonic was founded in 1842.

Mr. Koussevitzky's appearances in New York will occur during the Winter period he customarily takes as vacation. During his absence, the Boston Sypmhony will have Bruno Walter as guest leader.

Symphony

Burgin Conducts Cambridge Concert

Richard Burgin conducted last evening's sound and musicianly, but never very exhilarating, concert by the Boston Symphony in Sanders Theater, the program consisting of the first performance of the Koussevitzky-Bach Prelude and Fugue in C minor, Mendelssohn's "Italian" Symphony, Piston's Violin Concerto with Ruth Posselt as soloist, and the orchestral suite from Stravinsky's "Petrouchka."

Richard Burgin

The concertmaster and assistant conductor of the Boston Symphony Orchestra, who will direct three of the organization's concerts next week: Thursday evening in Cambridge, Friday afternoon and Saturday evening in Symphony Hall

Gano President of Reliance Bank

At a meeting of the directors of the Reliance Co-operative Bank of Cambridge, Seth T. Gano was elected president to fill the vacancy caused by the death of R. Curtis Groveslein.

A new director, Owen D. McClellan, was named to the board and Harry R. Andrews, treasurer, continues as the executive officer of the bank.

Mr. Gano has been a member of the board of directors since 1924 and has served on the finance committee since 1928. He is also vice president and a member of the board of investment of the Belmont Savings Bank and a director of the Webster & Atlas National Bank.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN
FEB 5 - 1941

Boston Programs.

Gregor Piatigorsky, eminent 'cellist, will be assisting artist at the concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening this week. He will play a new concerto for the instrument by Hindemith. Under the direction of Dr. Koussevitzky the orchestra will play La Procession, Nocturne, Rabaud; also Sprach Zarathustra, Strauss and La Valse, Ravel.

Four Premieres

Richard Burgin Conducts Boston Symphony In Enterprising Program With Ruth Posselt

IN spite of an automobile accident and an attack of influenza which would have driven a person of ordinary energies to bed, Ruth Posselt not only persisted in making her scheduled appearance with the Boston Symphony yesterday afternoon — she played magnificiently and achieved a small triumph with two compositions which were new to her audience. They were a Concertstueck for violin and orchestra by the Dutch composer, Henriette Bosmans, and the Violin Concerto written for Miss Posselt by Walter Piston of this city. Richard Burgin, concertmaster of the Boston Symphony and conductor of yesterday's concert, opened his program with Handel's Fireworks Music which, oddly enough, had never been performed by the Boston Symphony, and Schoenberg's orchestral arrangement of Brahms's G minor Quartet for piano and strings, also new to Friday subscribers.

Dutch Composer

Henriette Bosmans, whose Concertstueck will be repeated by the Boston Symphony this evening.

Four first performances, and all of them interesting music! Mr. Burgin is to be thanked for the boldness of his enterprise and for an excellent piece of program building.

If not a work of epochal significance, the Bosmans Concertstueck turned out to be engrossing music, effectively written for the violin, in a spontaneous melodic vein which is neither pointedly modernistic nor tritely neo-romantic. It speaks the musical language of today with a directness, almost a naivete that is vastly relieving at a time when so much clever artifice passes for inspiration. Miss Posselt played it with fluency and enthusiasm, with clean technique and a sweet tone which, though it was small, carried well throughout the hall.

On first acquaintance, at least, Walter Piston's Violin Concerto seems a strangely uneven score, both as to style and emotional drive behind it. Mr. Piston is, of course, past master of the modern orchestra. His instruments may speak with a slight Gallic accent, but his vocabulary is supple, swift, clear and to the point. There is no question about his being able to say exactly what he has in mind.

When Mr. Piston lets himself go and tells you what seem to be his first instinctive thoughts on the musical matter in hand, his Concerto has a spontaneous grace that is wholly entrancing. The invention appears simple even if it is not, and that simplicity, in the hands of a master, is a pure delight.

But there are many pages, especially in the last movement, when the composer becomes self-conscious about style. Then the thought appears complicated, even when it is simple. It becomes so much crochety, neo-classical verbiage. It strains for effect. It is slick, smart, empty. And Mr. Piston's charm is fled.

Nevertheless, the effect remains. And Miss Posselt made the most both of the effects and the music. She played with verve and authority, as well she might, since the Concerto was written for her. Both she and Mr. Piston were cordially applauded.

Brahms's Piano Quartet in G minor is a work of astonishing youthful genius. Yet it has its weak points, and an orchestral version seems rather to emphasize than gloss over the pages of thin inspiration. To compare it to a Brahms symphony is obviously unfair, yet it is hard to avoid doing that very thing.

Handel's Fireworks Music should be played more often. In its way it is quite equal to the more famous Water Music, though it has no picturesque legend to deck it out. Written for open air performance, it is extremely simple. Its pages are studded with eighteen century harmonic and melodic cliches. But what might have been trite in another man's score, is transgured here by Handel's overpowering inspiration. It is ageless music. Mr. Burgin conducted it with a strongly pulsing, true Handelian rhythm and a communicative joy in its broad melodic curves.

E. D.

Debut for New Work at Concert

Gregor Piatigorsky, 'cellist, who will be the soloist in Hindemith's concerto for 'cello and orchestra, which will have its first performances anywhere at the Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra this week.

THIS CLIPPING FROM
SUMMIT, N.J
HERALD
2/7/41

To Conduct Boston Symphony Orchestra

SERGE KOUSSEVITZKY

Sibelius' Symphony No. 2 in D major, a composition said to be accepted by the Finns as an expression of their revolt against oppression, will be included in the program of the Boston Symphony Orchestra concert under the direction of Serge Koussevitzky at the Mosque Theater, Newark, on February 11. This is a Griffith Music Foundation concert sponsored by the Woman's Club of Orange.

The Sibelius second symphony has the same unusual and effective orchestration as the first symphony. The music is by turns pastoral, introspective and somber in the slow movement; widly exultant in the finale. The composition was written in 1901, shortly after Sibelius returned from a visit to Italy, Munich and Bayreuth.

The Haydn "Symphony in G Major, No. 13" composed in 1786, will open the Boston Symphony concert. The program follows in detail:

Symphony in G Major, No. 13 ..... Haydn
Adagio: Allegro
Largo
Menuetto: Trio
Finale: Allegro con spirito
Overture to "Leonore" No. 3, Op. 72 ..... Beethoven
Intermission
Symphony No. 2 in D Major, Op. 43 ..... Sibelius
Allegretto
Tempo andante, ma rubato
Vivacissimo; Lento e suave
Finale: Allegro moderato

E. ORANGE, N.J
RECORD
2/6/41

LITTLE FALLS, N.J
HERALD
2/6/41

RAHWAY, N.J
RECORD
2/6/41

S. ORANGE, N.J
RECORD
2/7/41

CLIFTON, N.J
TIMES
2/6/41

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CALL
FEB 6 - 1941

MAPLEWOOD, N.J
NEWS
2/6/41

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GLEN RIDGE, N.J
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NEWARK, N. J.
NEWS
FEB 6 - 1941

This Clipping From
LONG BRANCH, N. J.
RECORD
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This Clipping From
PHILADELPHIA, PA.
NEWS
FEB 7 - 1941

BOSTON SYMPHONY WILL BE HEARD WEDNESDAY

The Philadelphia Forum will present the Boston Symphony orchestra in its annual Philadelphia concert in the Academy of Music on Wednesday evening.

Dr. Serge Koussevitsky, who became the orchestra's conductor in 1924, will conduct.

Philharmonic Anniversary Celebration

As was announced in yesterday's Transcript, Serge Koussevitzky will, for the first time in the 17 years he has been in this country, be the guest conductor of another orchestra when he takes over the baton of the New York Philharmonic-Symphony next January for a period of two weeks. This will not interfere with Dr. Koussevitzky's regular appearances at the head of the Boston Symphony, since his guest appearance in New York will come during his regular midwinter vacation.

Koussevitzky's performances will be part of a great parade of prominent conductors with which the Philharmonic-Symphony, the oldest orchestra in this country (and very nearly the oldest in the world) plans to celebrate its hundredth anniversary. The centennial splurge will last during the entire season of 1941-42 and the first part of the season 1942-43, covering the anniversary of the founding of the Philharmonic Society on April 5, 1842, and its first concert on Dec. 7, 1842.

The first fortnight of the season will be conducted by Leopold Stokowski. Bruno Walter will return to the orchestra for four weeks, Dimitri Mitropoulos and Artur Rodzinski will direct for one month each, Eugene Goossens and Fritz Busch for a fortnight apiece and John Barbirolli, the regular conductor of the Philharmonic, will take two weeks in October and six during February and March.

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This Clipping From
PITTSFIELD, MASS.
EAGLE
FEB 7 - 1941

Hindemith Concerto Makes Debut Today

First Tanglewood-Composed Work Played in Boston

The first public performance of a work composed at the Berkshire Music Center, Tanglewood, will be given this afternoon at Symphony Hall, Boston, when the Boston Symphony Orchestra, under the baton of Serge Koussevitzky, presents Paul Hindemith's Concerto for violoncello and orchestra. Each of the three movements is inscribed, "Lenox, Mass."

Mr. Hindemith was a member of the faculty of the music center, which opened last year with Dr. Koussevitzky as a director. The school opened in July and continued through the period of the Berkshire Symphonic Festival.

The first movement is dated June 30, 1940, the second, July 4 and the third, Sept. 9.

Bravura-like Measures

The concerto opens (massig schnell) with bravura-like measures for the tutti, and these are followed by a rounded and graceful melody for the solo 'cello. The melody is taken up by the wood winds, and as the soloist repeats it, the introductory theme is set against this by the orchestra. Now the 'cello takes up this theme for the first time (unaccompanied). The themes undergo transformation in development, the soloist and tutti alternately providing an obbligato in triplets. As this development builds to a climax, the solo player is silent, but then enters with a long unaccompanied cadenza. The 'cellist, lightly accompanied, carries the movement to its conclusion.

The second movement (ruhig bewegt) begins with an extended melody for the violoncello to an accompaniment of pizzicato strings. The wood winds take up the melody. Suddenly the movement triples its pace to "sehr lebhaft." Again the orchestra alone is carried by the swift triplets. A still more exciting point is reached by the orchestra in unison. Then the orchestra returns to the initial slow tempo while the soloist maintains the swift one, playing three measures to one in the orchestral score. Thus the wood winds carry a deliberate and sustained melody while the solo persists in the likely triplet figure. In the last fourteen measures the soloist falls into the slow tempo.

The finale (Marsch: Lebhaft) utilizes the more varied percussion. The orchestra delivers and develops a march theme before the soloist enters with an obbligato figure, eventually, however, taking the melodic lead. The trio is labelled "nach einem alten Marsch." The composer acknowledges a royal source—a march tune by Amalia, sister of Frederick the Great. Hindemith has altered the tune for his present purpose. The present purpose. The trio is delivered pianissimo by the wind groups and subdued percussion; the glockenspiel and celesta here making their only appearance. The soloist takes a subservient and muted part in the proceedings. As the first march is resumed, the orchestra and soloist speak with renewed brilliance.

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CALL
FEB 6 - 1941

MAPLEWOOD, N.J
NEWS
2/6/41

Associated Press Photo.

Serge Koussevitzky is back from his mid-season vacation with a new Cello Concerto by Paul Hindemith. The perform ance will be repeated this eve ning at Symphony Hall.

Hindemith's New Cello Concerto

Koussevitzky Leads Brilliant New Work for His Return Concert; Piatigorsky is Soloist

EVEN while wading through the exasperating slush of a February afternoon, Bostonians have reason to bless the name of Tanglewood. For it was there, during such summer hours as were not taken up with diligent pupils of the Boston Symphony's music center, that Paul Hindemith composed the extraordinary Cello Concerto revealed to us yesterday afternoon in Symphony Hall. Always adaptable, always prolific, Hindemith appears to have to taken to American musical life like a fish to water. His new concerto will probably prove extremely popular.

Serge Koussevitzky's return from his mid-season vacation was cause for rejoicing on more scores than one. The orchestra, always superb, is just a little bit more on its toes for him than anyone we have ever heard. There was a wildly dramatic performance of Strauss's "Thus Spake Zarathustra"; there was Ravel's solid apotheosis of Imperial Paris, "La Valse"—a conductor's tour de force; there was Gregor Piatigorsky as soloist, and finally there was his vehicle (if such it can be called): the Hindemith Concerto.

We have heard Hindsmith in many guises. Here is a new one. Traditionally, a concerto is a display piece for the excutant, and so far Hindemith is more traditional than he has ever seemed before. But in saying that it is display music and in a popular vein, no aspersion is intended, even by implication, on the high quality of his inspiration. For, reversing the process of so many other composers, Hindemith's development has been from the abstruse (sometimes calculated bedeviment of the musical school-masters) to the simple, from intellectualism to emotion. Today he is almost something of a romantic, and yesterday he was at his most ingratiating.

If his concerto called upon the full spectacular technique of Mr. Piatigorsky, it is none the less a richly symphonic work. There are even climactic moments in the solo part which are fairly overwhelmed by the exuberantly weaving voices of the orchestra—though this can scarcely have been the composer's intention.

The first movement is brisk and dramatic. For all its brevity, could not be called laconic. Indeed it has so much to say and that so swiftly, that chances are you will not catch it all at first. There is a long, rhapsodic cadenza, which, unlike most cadenzas for string instruments, is filled with stress of sharp emotion.

The middle movement begins with a slow song for the 'cello, but this is swept away by a sudden rush of the orchestra to an exhilarating, brilliant climax Neither here nor anywhere else in his concerto does Hindemith allow himself to be overawed by the unspoken law of some of his neo-classical brethren, that strong feelings show bad taste or at least a lack of sophictication. But perhaps that is just because Hindemith has strong emotions.

His last movement utilizes several bubbling march tunes. The enchanting trio, which indulges in the mild frivolity of a tambourine, is adapted from a Rococo march by a sister of Frederick the Great—the gifted but forlorn Amalia of the Ermitage at Bayreuth.

The audience left Mr. Hindemith in no doubt about the success of his new work. Hindemith, Piatigorsky, Koussevitzky and the orchestra all shared in their resounding thanks.

Gaelic Grace

The program opened with a subtly polished performance of a symphonic poem, "La Procession Nocturne" by Henri Rabaud, one-time conductor of the Boston Symphony. Of the tragic, tempestuous emotions which its Faustian program implies, hardly a trace. There is a gentlemanly restraint upon its sorrow; the story is told elegantly, and with a certain melancholy charm.

The irresistible grandeur of the opening to Strauss's "Thus Spake Zarathustra" is even less resistible when Koussevitzky is director of that apocalyptic mis en scene. Koussevitzky is also the ideal man to take the banality (if that annoys you) out of its Viennese Tanzlied. He will sweep you to the skies in certain parts of the score. But his climaxes were noisy. They approached the limit beyond which music becomes a cataclysmic rumpus and majesty overstrains itself. In holding the vast lines of the entire composition together, Koussevitzky was a master architect, but complete clarity, even at climaxes is a subject on which Strauss is adamant, when conducting his own works.

Sensitive to its somber undertones as well as its orgy of color rhythm, conductor and orchestra gave Ravel's "La Valse" a performance of unparalleled virtuosity. It was a memorable concert.

E. D.

This Clipping From
PROVIDENCE, R. I. JOURNAL
FEB 9 - 1941

Koussevitzky Back for Concert Here

Dr. Serge Koussevitzky will return to the stand at the Boston Symphony's next concert here, Tuesday evening, Feb. 18, at which he will conduct Haydn's Symphony No. 88, Beethoven's third "Leonore" overture, Tschaikowski's overture to "Romeo and Juliet" and "Contes de ma Mere l'Oye," by Ravel.

Dr. Koussevitzky yesterday and Friday conducted his first pair of concerts in Symphony Hall, Boston, since his annual mid-winter vacation which was spent on his new estate at Lenox, Mass.

Gregor Piatigorsky Soloist fo

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 15th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Gregor Piatigorsky, cellist, was the soloist. The program was as follows:

Rabaud
"La Procession Nocturne," Symphonic Poem after Lenau
Strauss
"Also Sprach Zarathustra," Tone Poem Op. 30
Hindemith
Concerto for violoncello and orchestra
Ravel...."La Valse," Choreographic Poem

If you want to stump a composer and put him in an embarrassing position, you have only to commission a cello concerto from him. Composers who have written them have never surpassed themselves. Everyone would agree, for example, that Schumann, Dvorak, Saint-Saens, Elgar and Prokofieff have composed much better music than is to be found in their respective cello concertos. It is the nature of the solo instrument that is the stumbling block, and you just have to face the fact that there is a dearth of effective music for cello and orchestra.

All this is by way of preface to the agreeable fact that Hindemith has turned the trick. Here at last is a first-rate composer who has succeeded in this difficult task; and we predict that Hindemith's Cello Concerto will become more and more well known if only because it fills a long-felt want.

Last season we all of us hoped that Prokofieff's new work in this field would prove thoroughly satisfying. But, though it had many points of interest, it did not quite make the grade. Prokofieff made the mistake of becoming too fascinated with the technical side of the solo instrument, and his explorations as to what it could do with various combinations in the orchestra ended by boring the listener.

Hindemith has first of all concerned himself with writing an interesting symphonic work, and he has contrived in the course of it to get his solo cello nicely in to the picture. Aside from the first movement, whose interest is almost entirely intellectual, the Concerto ought to make its way more easily to the average ear than do others of Hindemith's scores. There was good evidence that this was so yesterday in view of the ovation accorded to Mr. Piatigorsky and the composer and conductor.

As we have said, the first movement is stimulating from the intellectual side. But Hindemith is that kind of composer, and there is no reason why he should not indulge his talent in this direction at the risk of dryness. As it turned out the first movement makes a highly effective contrast with the other two.

The slow movement gives the cello a chance to do its favorite trick, that is to rhapsodize; but this is swept away in a contrasting fast section. The return to the slow tempo is most ingeniously accomplished. The finale is a brilliant march, and tucked away in the middle of it is one of the most enchanting trios imaginable. This admirable new work had its first performances this week. Mr. Piatigorsky, whose great skill is well known here, was a most sympathetic soloist; and Mr. Koussevitzky led the orchestra in a clear and beautifully balanced performance.

All the rest of the music on the program is thoroughly familiar to Boston audiences, and it was especially well presented by the orchestra under Mr. Koussevitzky, who was presumably invigorated after his three weeks' vacation. "Zarathustra" and "La Valse" are his specialties anyway, and nowhere will you hear them so brilliantly played as by the Boston Symphony.

Rabaud's tone poem, "La Procession Nocturne," is a lovely piece of program music, an orchestral painting. Strauss's subject matter in "Zarathustra" is more complicated, but nobody needs to bother with it. It is voluptuous music and should be relished, like most naughty things in this world, unashamedly! Ravel's "La Valse" is an inordinately clever score; and it too has a program of sorts in that it conveys a message of fatalism and sadness for things that are gone forever.

The concert will be repeated tonight. Next week the orchestra will be out of town. The program for Feb. 21 and 22 offers two choral works, Roy arris' Folk-Song Symphony and Villa-Lobos' Chorus No. 10, and Brahms' 2nd Piano Concerto, with Leonard Shure as soloist.

KOUSSEVITZKY SHINES AGAIN

Conducts Two Brilliant Programmes

Feb. 8

BY WARREN STOREY SMITH

After three stimulating Symphony Concerts from as many conductors, which offered a feast of new and unfamiliar music, Dr. Koussevitzky returned to his post yesterday afternoon to prove anew that when he is in his element he is the master of them all. There were two super-performances yesterday, one of Rabaud's deeply affecting, cunningly fabricated tone poem, "La Procession Nocturne," and one of Strauss' super-music of the Superman, "Thus Spake Zarathustra."

For a time the playing of Ravel's "La Valse," the final number of a knockout programme, measured up to these high standards. But at the end, Dr. Koussevitzky's virtuosity got a little the better of him—and of the music—and the conclusion came near to crossing the borderline that separates interpretation from distortion of the composer's intentions.

However, it is very easy to forgive and overlook this particular instance of conductorial high spirits, and that is really all that it amounted to, since Ravel's intoxicating piece followed one of the happiest occasions that the Symphony Concerts have known in some time, namely, the first performance of Paul Hindemith's 'cello concerto, composed at "Tanglewood" last summer, in which Gregor Piatigorsky was the soloist.

Mr. Hindemith's latest score is above all exuberant. The last movement is a brilliant march, the slow division cannot stay slow very long and turns into a heady scherzo that virtually dominates the rest. The first movement gets off to a rousing start and even when things calm down a bit the interest never flags. The orchestral portion is a good deal heftier than one might expect in a 'cello concerto, and the soloist has to work to keep his end up. Of course, Mr. Piatigorsky was ready to meet such a challenge as this, and the premiere turned into a triple triumph for composer, soloist and conductor, as did that of Walter Piston's violin concerto a week ago, when Mr. Burgin and Miss Posselt shared in the honors.

When it came time for the parade of bows yesterday's audience was seized with justifiable mirth, for Mr. Piatigorsky who could tuck his 'cello under his chin and play it like a fiddle, towers high above Mr. Hindemith. And after they had Mutt-and-Jeffed it two or three times, Dr. Koussevitzky was produced to split the difference.

FEBRUARY 8, 1941

oist for Hindemith's Cello Concerto

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THE BOSTON DAILY GLOBE—SATURDAY, FEBRUARY 8, 1941

Koussevitzky Returns With Brilliant Symphony Concert

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky returned from his midseason vacation to the conductor's stand at Symphony Hall yesterday afternoon. The result was an electrifying concert by the Boston Symphony Orchestra. As it has happened, we have enjoyed three able and interesting guest leaders this Winter. Yet during this period the warming interpretive imagination and the commanding will to which Bostonians are accustomed have been missing. With Mr. Koussevitzky back one can say, quite simply, "There is the magnificent Boston Symphony we know."

Two hours of instrumental virtuosity took a little distinction away from what would be an event anywhere: first performance of a new Cello Concerto by Paul Hindemith, with Gregor Piatigorsky as soloist. But only a little distinction was lost in the blaze of color and intensity, because Mr. Hindemith's music is brilliant. The remainder of the program, bound to raise emotional temperature both on the stage and in the auditorium, assembled Rabaud's symphonic poem, "The Nocturnal Procession" (after the "Faust" of Lenau), the Strauss tone poem, "Thus Spake Zarathustra," and Ravel's choreographic poem, "The Waltz." Yes, most of the afternoon was poetry, and progressively intoxicating poetry, at that.

The gentle and delineative music of "Le pere Rabaud" (as the French composer and one-season conductor of the Boston Symphony once was called) is poetical in a suggestive way. Even when Faust weeps into his horse's mane, after the religious procession has left him in unwelcome solitude, the tears are elegant, Gallic tears.

But the poetry of "Thus Spake Zarathustra" is vast and rhapsodic, in Koussevitzky's performance a mixture of Germanic and Slavic emotion. Some still think of "Zarathustra" as vulgar, referring particularly to the beer-garden music of "The Dance Song" episode. "Vulgarity" in a musical sense is, however, a variable quality, depending upon one's own temperament.

This reviewer, perhaps in blissful innocence, stopped thinking of Strauss as "vulgar" long since. Between "Don Juan," "A Hero's Life" and the other tone poems, the tunes, harmony and colors may be more or less luscious, sensuous and vivid. But Strauss as a whole is Strauss the orchestral wizard and the painter of great musical canvases. Either you are very fond of him or you don't like him at all.

Mr. Hindemith wrote his Cello Concerto out in the Berkshires last Summer, where he taught at the Boston Symphony's Berkshire Music Center. It is an unconventional Concerto, short, compact, heavily scored, with a march tune forming the basis of the finale. The march tune of the trio is derived from a composition of Amalia, sister of Frederick the Great, and it is orchestrated in a way to make you think of the "Youth" section in Mahler's "The Song of the Earth."

Most people instinctively think that music involving a cello ought to be melodically juicy, with a long, soulful slow movement. Hindemith's Concerto does not fit that description at all. There is hardly a trace of emotion, even in the lyrical slow section. But there are bright, cheerful tunes, most of them rhythmic. As a whole, the Concerto is simply very clever, to be enjoyed for brilliant sound it makes and for its bustling rhythms.

Apart from the slow movement, Hinedmith's writing for cello is disappointing in its mechanical dryness. Perhaps the orchestra is too heavy for the solo instrument in many places. It seemed almost as if, with some alteration, the orchestral part could stand on its own as three symphonic movements.

Mr. Piatigorsky gave a lively performance that appeared completely authentic. Mr. Koussevitzky's interpretation was in like vein. Composer, soloist and conductor were the objects of unusually warm applause after the performance.

Ravel's fascinating incarnation of waltz rhythm made what was nearly an orgiastic ending for the concert. Here Mr. Koussevitzky was at the top of his form, drawing gorgeous sonorities and blowing up emotional fire that was as much Russian as French.

Next week the orchestra goes to New York. At the concerts of Feb. 21 and 22 the program will consist of two works new to Boston, Roy Harris' "Folk Song" Symphony and the Choros No. 10 by Villa-Lobos, and Brahms' Second Piano Concerto with Leonard Shure as soloist.—C. W. D.

This Clipping From
BROOKLYN, N.Y.
EAGLE
FEB 9 - 1941

Boston Symphony Will Give Concert Thursday

The Boston Symphony Orchestra will give the third concert in its 55th season in Brooklyn at the Brooklyn Academy of Music, Thursday evening. Mrs. Frederic B. Pratt, Mrs. Dean C. Osborne, Mrs. Benjamin Prince, the Woman's Club of Brooklyn of which Mrs. Oscar W. Swift is president, Mrs. Thomas W. Lauderdale, and the Associate Alumnae of Adelphi Academy of which Mrs. Charles Gitlin is chairman, will be the box holders.

Col. Eley P. Denson, commanding officer at Fort Hamilton and Mrs. Denson will occupy the Army-Navy box, and other boxes will be occupied by students of Poly Prep Country Day School, the Brooklyn Friends School, and the Packer Collegiate Institute.

The orchestra, of which Dr. Serge Koussevitsky is the conductor, will present the following program: Overture, "The School for Scandal," Op. 5 by Barber; two nocturnes, Clouds and Festivals, by Debussy; Symphony No. 4 in E minor of Brahms, and Gregor Piatigorsky 'cellist, will appear as soloist in the Hindemith concerto.

The Boston Symphony Orchestra is presented in Brooklyn under the auspices of the Brooklyn Institute of Arts and Sciences of which James G. McDonald is president, the Brooklyn Committee of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport is executive chairman, and the Brooklyn Philharmonic Society of which Dr. R. Huntington Woodman is president.

This Clipping From
BROOKLYN, N.Y.
CITIZEN
FEB 10 1941

Piatigorsky Will Be Soloist With Boston Symphony Here

The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky, will give its third Brooklyn concert of the current season on Thursday evening, at 8:30 o'clock in the Brooklyn Academy of Music. The program will be devoted to works by Barber, Debussy, Hindemith and Brahms. Gregor Piatigorsky, celebrated Russian 'cellist, will appear as guest soloist in Hindemith's Concerto for Violoncello and Orchestra. The program will open with Barber's Overture, "School for Scandal" and will continue with Two Nocturnes by Debussy. The entire second half of the program will be given over to Brahms' Symphony No. 4 in E Minor, Op. 98.

These series of concerts by the Boston Symphony Orchestra in the Academy of Music are held under the joint auspices of the Brooklyn Philharmonic Society, a Brooklyn Committee, and the Brooklyn Institute of Arts and Sciences. The Institute announces that the house is sold out on subscription, but standing room will be available on the night of the concert.

This Clipping From
CAMDEN, N. J.
COURIER
FEB 7 - 1941

Phila. Has Concert By Boston Symphony

Forum Will Present Koussevitzky Wednesday In Yearly Visit

The Philadelphia Forum will present the Boston Symphony Orchestra in its annual Philadelphia concert in the Academy of Music on Wednesday evening, February 12.

To probe backwards 60 years is to encompass almost all that is important in the history of musical performance in this country. As the Boston Symphony Orchestra celebrates its sixtieth birthday under the direction of Serge Koussevitzky it can look back to a leading part in this development.

In 1881, when Henry Lee Higginson assembled 60 musicians and called them the Boston Symphony Orchestra, there were no others to look upon as really serious rivals. The inception of the orchestra is traceable to the realization of a young Bostonian student of music in Vienna that America should have a symphony orchestra of the high standard which one could hear in the old world. Mr. Higginson held tenaciously to his dream for more than 20 years until at last, in 1881, he had acquired sufficient means to make it a fact. His principal thought was to create "an orchestra which should play the best music in the best way, and give concerts to all who could pay a small price."

The Boston Symphony Orchestra concerts had all the musical excellence which the devotion and care of their founder could bring to them. They remained low in price and accessible to all, while the musicians and conductors were the best to be had. Among the distinguished conductors were Georg Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Henri Rabaud, and Serge Koussevitzky, who became the orchestra's conductor in 1924.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 9 - 1941

Novelty by Hindemith

Serge Koussevitzky will conduct the Boston Symphony Orchestra in its third evening concert at Carnegie Hall next Friday night, instead of the usual Thursday. Besides the Mozart symphony, the program includes Strauss's "Also sprach Zarathustra" and two works of Ravel. Paul Hindemith's new cello concerto will have its first performances here Thursday night at the Brooklyn Academy of Music and Saturday afternoon in Carnegie Hall. The soloist is Gregor Piatigorsky, who took part in the first performances of the work in Boston last Friday and Saturday. The programs, both for Brooklyn and for the Carnegie Hall matinee, open with Samuel Barber's overture to "The School for Scandal" and close with Brahms's fourth symphony.

Back in Boston, Dr. Koussevitzky will introduce Roy Harris's Folk-Song Symphony for orchestra and chorus to Symphony Hall on Friday afternoon and Saturday night, Feb. 21-22. This was first heard in full in Cleveland late in December. The chorus for the symphony and for Villa-Lobos's tenth "Choros," "Rasga o coraçao" is that of the Cecilia Society, trained by Arthur Fiedler.

This Clipping From
PHILADELPHIA, PA.
INQUIRER
FEB 9 - 1941

Boston Symphony to Play Wednesday for Phila. Forum

The Philadelphia Forum will present the Boston Symphony Orchestra in its annual concert in the Academy of Music on Wednesday evening. Serge Koussevitzky will conduct.

In 1881 Henry Lee Higginson assembled sixty musicians and called them the Boston Symphony Orchestra. His principal thought was to create "an orchestra which should play the best music in the best way, and give concerts to all who could pay a small price." The Boston Symphony Orchestra concerts had all the musical excellence which the devotion and care of their founder could bring to them.

Among the distinguished conductors were Georg Henschel, Wilhelm Gericke, Artur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Henri Rabaud and Serge Koussevitzky, who became the orchestra's conductor in 1924.

An expatriate who had dwelt in Germany and France, and visited England, Dr. Koussevitzky had closely identified himself with the musical cultures of each country, and others as well. In the years to follow, America's composers and America's musical point of view became equally familiar to him. His sympathies know no border, nor does he neglect contemporary currents in his preoccupation with the great music of the past.

Dr. Koussevitzky has led the orchestra for more than a quarter of its history, far exceeding the tenure of any previous leader, and has brought the orchestra to new heights of eloquence and renown.

The program which he will conduct here includes Mendelssohn's Symphony in A, No. 4 ("Italian"), Debussy's Two Nocturnes ("Clouds" and "Festivals"), and Shostakovitch's Symphony No. 5, Opus 47.

PROVIDENCE, R. I.
JOURNAL
FEB 10 1941

HINDEMITH CONCERTO

Paul Hindemith's concerto for violoncello and orchestra was heard for the first time last Friday afternoon at Symphony Hall when Gregor Piatigorsky and the Boston Symphony Orchestra, conducted by Serge Koussevitzky, played it in matchless fashion. If ever a work had a perfect medium for its interpretation, this did.

The composer wrote the concerto last summer in Lenox where he was a member of the faculty at the Berkshire Music Centre. It was evident that the magic of Tanglewood has changed Hindemith's style. Here were bits of really beautiful music. Always, Hindemith has written in a way which commands attention and he rates high in the list of contemporary composers. Of the moderns in the German school he has never gone the limit in writing incomprehensible atonal stuff. His music always retains a sense of key, at least for this listener, and it invariably leaves the desire to hear it over.

The first movement of the new concerto is written in a bold style. A crash of cymbals at the start introduces a long phrase for orchestra. The 'cello sings alone and then with the group, as the work progresses. A difficult cadenza comes just before the close of the movement. It is in the middle movement that Hindemith becomes genial and displays emotion. The artists lost no opportunity to make this section beautifully expressive. The last movement is gay and humorous. It has for a theme an old march tune, altered somewhat to make it less like the folk melody that it is. Humor and spirit mark this movement. Piatigorsky played the rapid passages with remarkable brilliancy.

The audience was tremendously excited and soloist, conductor and composer were recalled several times. Underlying it all one had the feeling that Koussevitzky's ideal of having the world's finest music centred at Tanglewood has reached a point past the usual conception of that statement. Not only is the world's finest music going to be heard there but here is proof that some of it is being created there.

K. T.

This Clipping From
NEW YORK, N.Y.
TIMES
(B'klyn, Queens Sect.)
FEB 9 - 1941

BROOKLYN TO HEAR BOSTON SYMPHONY

Dr. Koussevitzky Will Direct Third Concert at Academy Thursday Night

'MARX BROTHERS' SUITE

Local Composer's Work to Be Given by Civic Sinfonietta—More Music at Hofstra

Gregor Piatigorsky, 'cellist, will be guest soloist at a concert of the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, at the Brooklyn Academy of Music next Thursday night. The program will comprise Barber's overture, "The School for Scandal," Op. 5; Debussy's two nocturnes, Hindemith's Concerto for Violoncello and Orchestra, and Brahms's Symphony No. 4 in E minor, Op. 98. This will be the orchestra's third Brooklyn concert of the current season under the joint auspices of the Brooklyn Philharmonic Society, a Brooklyn committee, and the Brooklyn Institute of Arts and Sciences.

The boxholders will be Mrs. Frederic B. Pratt, Mrs. Dean C. Osborne, Mrs. Benjamin Prince, the Woman's Club of Brooklyn, of which Mrs. Oscar Swift is president; Mrs. Thomas Lauderdale and the Associate Alumnae of Adelphi Academy, of which Mrs. Charles Gitlin is chairman. Colonel Eley P. Denson, commanding officer at Fort Hamilton, and Mrs. Denson will occupy the Army-Navy box, and other boxes will be occupied by students of Poly Prep Country Day School, the Brooklyn Friends School and Packer Collegiate Institute.

CHRISTIAN SCIENCE MONITOR

AN INTERNATIONAL DAILY NEWSPAPER

BOSTON, TUESDAY, FEBRUARY 11, 1941—

Koussevitzky Plans Citizenship Program

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, becomes an American citizen next week three days before Washington's Birthday and in recognition of the event has prepared a special program.

The Russian-born conductor has arranged a special performance of American flavor, a revised version of Roy Harris's folk song symphony, a collection of half a dozen cowboy, mountaineer, and Negro songs.

This Clipping From
WORCESTER, MASS.
GAZETTE
FEB 5 - 1941

SEEKS CITIZENSHIP

BOSTON, Feb. 5 (UP)—Serge Koussevitzky, Boston Symphony Orchestra conductor, revealed today he will apply for his final citizenship papers Feb. 19. The Russian-born musician said he and his wife Nathalie and his secretary, niece of Mrs. Koussevitzky, took out first papers in 1935 and probably would seek citizenship together.

DR. SERGE KOUSSEVITZKY, RIGHT
Being Sworn in at the Federal Building Yesterday

Koussevitzky Lost to Reds 'Over Million'

With a dramatic description of what this country and American citizenship means to him, Dr. Serge Koussevitzky, 66, famed conductor of the Boston Symphony Orchestra for the past 17 years, applied for his second papers seeking naturalization at the Federal building yesterday.

Also seeking U. S. citizenship was his wife, Mme. Natalie Koussevitzky, a native of Russia, as is the distinguished conductor.

"America is the only democratic country in the world; the only country for freedom of expression, freedom of culture, freedom of youth and opportunity," Dr. Koussevitzky said. "I have always felt that it was my country, and here at last is my chance to make it so."

Twice during the regime of totalitarian nations, Dr. Koussevitzky said, he has forfeited huge fortunes in money and possessions totalling many millions of dollars in value.

"First, the Russian Communists seized my home in Russia," he said. "They robbed me of a great deal more than a million; in my Russian home I had 260 paintings which alone were valued at a million. Other art objects and treasures I had collected were worth much more.

"And then my home in France was seized, and is now headquarters for Nazi officers. Under the Nazis, too, I have lost possessions of great value.

"That is my personal experience under the Communists and Nazis. Is it any wonder that I regard this country as the stronghold of freedom? Many of my musician friends, many of them exiles from totalitarian countries, are here now, and they believe with me that the honor of American citizenship is great.

CITIZENSHIP OATH TO BE TAKEN SOON

Dr. Koussevitzky Will Swear Allegiance Next Month

BY WILLIAM A. COBLENZ

If he passes an examination before a clerk in the Boston Federal building's Naturalization Bureau on Feb. 19, proving that he knows what democracy is all about, Dr. Serge Koussevitzky, for 17 years conductor of the Boston Symphony Orchestra, will, three weeks from that date, stand before a judge of the United States Court and be sworn into the American fellowship of free men as a citizen of this country.

REDS HAVE HIS ESTATE

For a man who has been robbed of his $1,000,000 estate in Russia by its Communist regime, whose Paris home in what was Republican France is now "owned" by Nazi army officers, Dr. Koussevitzky has some first hand information on the broader distinctions between democratic and totalitarian governments.

In fact, he had even snubbed Mussolini once, turning down an engagement at La Scala, because the dictator had made a virtual prisoner for a time of Koussevitzky's friend and fellow-artist, Arturo Toscanini, because the latter refused to play a Fascist march in a programme where that kind of music made no sense.

Very Solemn Moment

"To me," Dr. Koussevitzky said after yesterday's rehearsals at Symphony Hall, "this is a very solemn, a very important moment. I do not wish to say anything about my citizenship, that is banal, that is routine. I have been in the United States 17 years and my work and my interests are centred here. This has become my country. For me this is something I cannot pass off with the usual words. What words can tell so much?"

In his youth, he explained, when he was decorated by the Czar, "I hated that regime." But, he asked, what could he do? In those days the relatively greater liberties he found even in Germany under the Kaiser when he travelled there on tour, made their first impact and to this day he remembers, he said, how differently he felt as he crossed national frontiers. When he was 18, he said, he was in England for the first time, and "it was unbelievable."

As a musician, he was asked, government and politics apart, as a cosmopolite and a citizen of the world, what difference does it make to him, or to his art, whether he is a citizen of a free country or no country. Does it make any difference when, for example, he is conducting a Mozart symphony, whether the government in the country where he is playing, is democratic or totalitarian?

Like Free Country

"Ah," he said, seizing on the question for the chance it gave him to say what was seemingly on his mind, "yes. It is the atmosphere. It is everywhere around you. You feel it. In a free country where people are happy you like it much better. You walk in the street and you see the happiness in people's faces. Ah, yes, I know. Where there is no liberty, where there is fear, where the people, they are all suspicious, the atmosphere is bad.

"Here in the United States I am now a part of your culture. This is my country, this is my orchestra, this is my life. It is part of me and I am

Citizenship New Symphony for Koussevitzky

Herald Feb 20

Soviet Seized Art Valued at Million

It was a great day yesterday for Dr. Serge Koussevitzky. He said so himself, standing not before his Boston Symphony Orchestra, but before the naturalization bureau in the federal building. For he was passing the examination for his final citizenship papers. With him as candidates stood his wife, Nathalie, and his secretary and niece, Miss Olga Naumoff. The trio will take the oath of allegiance within 30 days.

"I am delighted," said the gray-haired genius of Symphony Hall, smiling before an audience which included only a few who had seen him conduct his orchestra. "I always felt that I was a part of this great country, for here I am surrounded by friends. It is the only democratic country.

OLD RUSSIA PAST

"And the old Russia is a thing of the past. Here in America is youth, in which I have faith, and here artistic ability can have expression."

Somebody asked the eager, slightly nervous conductor if he had not lost mony in Soviet Russia, which he left 17 years ago." The Communists seized my home," he replied. "There I had 260 paintings worth $1,000,000. My art objects and treasures were taken. And now, in France, where I had another home, the Germans have entered. I have lost my home there, which has become a headquarters for German officers. Is it strange that I consider this country the stronghold of freedom?"

The three central members of the Koussevitzky menage in Brookline took out their first papers in 1935, and waited the required five years to establish legal residence and carry out the federal routine. That is why they were all so happy and smiling yesterday.

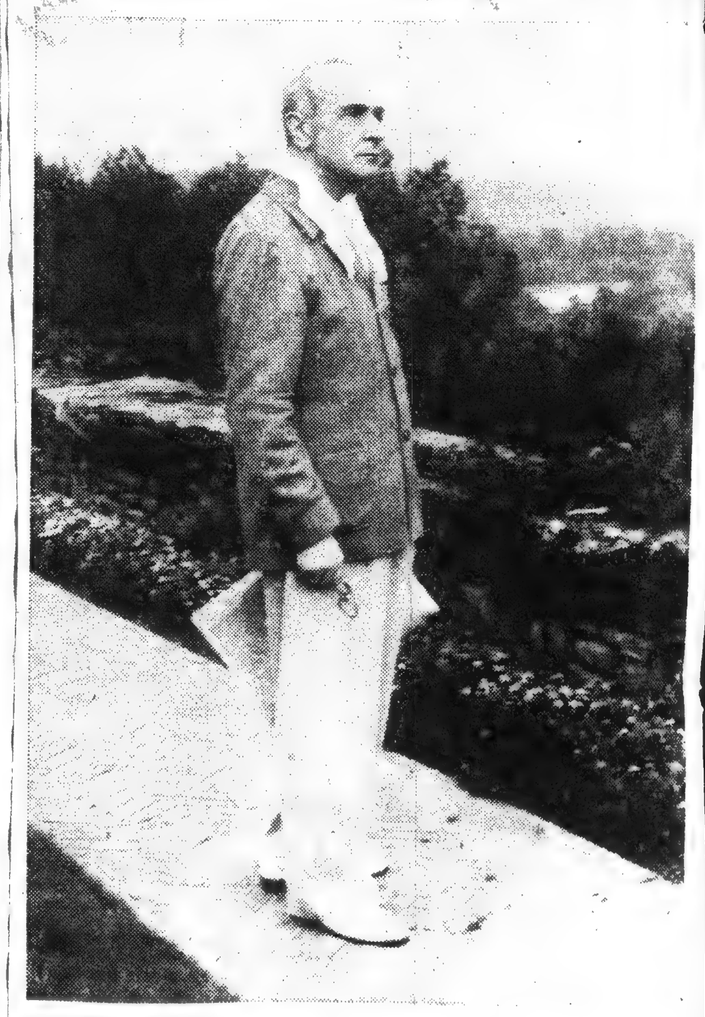
Papers filled out by the maestro said that he was born in Tver, a Russian provincial town, July 13, 1874. His wife, who is a sculptress of unassuming quality, gave her age as 60 and was born in Viatka, Russia. She was wealthy when she married the conductor, then a struggling bull fiddler. Miss Naumoff, a caricaturist not given to exhibiting her art, is 39 and was born in Samara, Russia.

So last night in the Koussevitzky's Druse street home, Victor, the valet, and his jolly wife prepared a gala meal for a sort of Russo-American birthday. There was plenty of borsch, and some of the wine the conductor likes so well, and even a few selections by himself on his old bull fiddle.

NEW WORLD SYMPHONY was in the hearts of Dr. Serge Koussevitsky and his wife as they took final naturalization steps yesterday.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
FEB 18 1941

Boston and Berkshire Maestro Becomes U. S. Citizen Tomorrow



(Copyright, 1940, by Gravelle)

Tomorrow Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, will be sworn in as an American citizen before a federal judge at Boston. Photo shows Dr Koussevitzky at his Lenox estate which overlooks Tanglewood, setting of the summer music school and festival for which he has labored enthusiastically.

The Boston Post

81

2nd Class Matter at Boston P. O.
ight, 1941, by Post Pub. Co.

THURSDAY, FEBRUARY 20, 1941 **

SYMPHONY HEAD PASSES LAST QUIZ

Koussevitzky, Wife and Secretary File Final Citizenship Papers--- Take Oath in About Month

APPLY FOR CITIZENSHIP PAPERS

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, with Mrs. Koussevitzky, left, and Miss Olga Naoumoff, his niece, at the Federal building yesterday.

The United States is the only country in the world today in which artistic and musical ability can find free expression, according to Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who applied for his final citizenship papers yesterday at the naturalization bureau in the Federal building.

With him at the time were Mme. Koussevitzky and her niece, Mlle. Olga Naoumoff, who acts as secretary to Mr. Koussevitzky. Both of them also applied for their final papers.

The latter expressed great pleasure over his prospective American citizenship. "I have always felt a part of this country," said he, to members of the press who were on hand to greet him after he had passed the quiz on American history and government, given him by Naturalization Examiner Daniel F. Mahoney.

"This is where I have carved out my career in life," he added. "This is where my friends are, and this is where I want to spend the rest of my days, in an atmosphere of freedom and achievement. The old country is a thing of the past. The United States is the only country in the world today in which artistic and musical ability can find free expression. I have great hopes for the future of America and am proud to be adopted and accepted as one of its citizens. This is a great day for me.

"Americans have already made remarkable progress in art and music. There is no reason why the youth of America should not go on to greater accomplishment in the cultural life of this country. They have liberty, freedom, opportunity, everything that a great nation can offer. All that is necessary is the will to excell, the determination to triumph over obstacles. Young America has both."

Lost Over $1,000,000

When asked about the loss of his property in Russia and France, he said he accepted it as part of the vicissitudes of life, although he pointed out that it exceeded $1,000,000 in value. The thing that haunted his memory most, he said, was the loss of 260 masterpieces of painting, which he valued above dollars because of their artistic worth.

Dr. Koussevitzky in applying to Arthur D. Grandison, deputy clerk of the United States District Court, for his final papers, swore that he was born in Tver, Russia, 66 years ago, and that his last place of residence abroad was at Meudon, France, in 1935.

Mme. Natalie Koussevitzky gave her age as 60 and her birthplace as Viatka, Russia. Her niece, who is 39, was born at Samara, Russia.

All passed the quiz in American history and government and will be notified, after 30 days, when they are to take the oath of allegiance.

When word was passed around that the distinguished Symphony Orchestra conductor was at the bureau, clerks and prospective citizens climbed on chairs and settees to get a glimpse of him as he was undergoing the quiz.

George Judd, manager of the Boston Symphony Orchestra, and John Burk, editor of the symphony programme, appeared as witnesses for Dr. Koussevitzky.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
FEB 5 - 1941

To Become Citizen

Boston, Feb. 5.—(UP)—Serge Koussevitzky, Boston Symphony Orchestra conductor, revealed today he will apply for his final citizenship papers Feb. 19. The Russian-born musician said he and his wife, Nathalie, and his secretary, a niece of Mrs. Koussevitzky, took out first papers in 1935 and probably would seek citizenship together.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 20 1941

Conductor of Boston Orchestra Qualifies for Citizenship

Herald Tribune—Acme (telephoto)

Dr. Serge Koussevitzky (right), conductor of the Boston Symphony Orchestra, receiving certification of approval of his final examination papers in citizenship test in the Federal Building at Boston yesterday. With him are D. F. Mahoney (left), the examiner, and John Burke, a witness

This Clipping From
HARTFORD, CONN.
TIMES
FEB 6 - 1941

Koussevitsky Expects U. S. Citizenship Soon

Boston—(UP) — Serge Koussevitzky, Boston Symphony Orchestra conductor, revealed he will apply for his final citizenship papers Feb. 19.

The Russian-born musician said he and his wife Nathalie and his secretary, niece of Mrs. Koussevitzky, took out first papers in 1935 and probably would seek citizenship together.

Dr. Koussevitzky Passes Final Test for Citizenship

Boston Conductor to Take Oath of Allegiance Within Month

Special to the Herald Tribune

BOSTON, Feb. 19.—Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, passed the examination for his final citizenship papers today. With him as candidates stood his wife, Nathalie, and his secretary and niece, Miss Olga Naumoff. All will take the oath of allegiance within thirty days.

"I am delighted," said the sixty-six-year-old conductor. "I always felt that I was a part of this great country, for here I am surrounded by friends. It is the only democratic country. The old Russia is a thing of the past. Here in America is youth, in which I have faith, and here artistic ability can have expression."

Dr. Koussevitzky was born in Tver, Russia, and came to the United States seventeen years ago.

Dr. Serge Koussevitzky and Wife Apply for Final Citizenship Papers in Boston

Globe Feb 19

"This is a great day for me, I feel proud of the opportunity to become an American citizen," Dr. Serge Koussevitzky, 66-year-old conductor of the Boston Symphony Orchestra, exclaimed as he completed the routine of application for his final citizenship papers at the Naturalization and Immigration office in the Federal building yesterday.

Federal Building yesterday.

"I have great faith in the future of American music," the noted conductor said. "This is now the only country in which artistic and musical ability can find freedom of expression. We have made remarkable progress, the youthful genius of this country promises even greater strides in the realm of music than has come out of the Old World."

Koussevitzky said that for many years he has felt like a citizen of the United States, with all his friends and interests now centered in this country. The old order is a thing of the past, he declared, recalling the loss of his old estate in Russia and the confiscation of priceless art treasures and valuables he owned.

The musician's wife, Natalie, and his secretary, Miss Olga Naumoff, who is Mrs. Koussevitzky's niece, also went through the hour-long formality which goes with the final examination, ending with a searching quiz by United States Naturalization Examiner Daniel F. Mahoney. Accompanying the group as witnesses were George E. Judd, manager of the Boston Symphony Orchestra, and John Burk, editor of the Symphony program.

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, takes oath before United States Naturalization Examiner Daniel F. Mahoney (at left). John Burke looks on as Mr. Koussevitzky applies for his second papers.

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Prov. Journal Feb 14

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This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
FEB 17 1941

Symphonic Programs Heard Over Week End

Two Met Operas Presented; Recitals Given at Town Hall

By PITTS SANBORN.

The symphonic week end opened in Carnegie Hall on Saturday morning with the fourth Young People's concert by the Philharmonic-Symphony Society. In the afternoon the Boston Symphony Orchestra completed its New York visit. Yesterday the Philharmonic-Symphony Society gave its regular Sunday matinee and in the evening the New York City Symphony Orchestra appeared in its regular weekly concert. Arturo Toscanini continued the N. B. C. Symphony Orchestra's series of Saturday night broadcasts.

L'Amore Dei Tre Re and Madama Butterfly were the afternoon and evening operas at the Metropolitan on Saturday. The Town Hall events included a piano recital by 12-year-old Gary Graffmann on Saturday afternoon, the late afternoon session of New Friends of Music yesterday and a piano recital by Roger Aubert last night.

The Ballet Theater continued its run at the Majestic with three week-end programs, two Saturday and one last night.

* * *

Two Composers.

Two composers in person gave the fillip of bowed acknowledgments to the Boston Symphony event. Samuel Barber made his obeisance after the first number, his own "School for Scandal" overture; Paul Hindemith saluted the throng when it had listened to his new 'cello concerto, introduced to New York on this occasion.

Mr. Barber is by this time old enough to find the overture classed among his earlier works. It is not on that account a bit less lively in its chatter, now trenchantly exhilirating, now lyrically insinuating, but it does seem a trifle overlong.

Mr. Hindemith's concerto will probably not take rank among his more important achievements, but its slow movement is certainly among his more ingratiating. Here the man of mighty erudition, the thrice doughty contrapuntist, the scorner of mere tonal pleasing writes flowing cantilena for the solo instrument, against a background of plucked strings; then turns polyphonist for the nonce, though not too much so, and finally ends this pleasant interlude serenely and harmoniously. The last of the three movements is a lively, if obviously learned, march.

Lucky indeed was the composer to have for this work no less impressive a 'cellist than Gregor Piatigorsky.

The program's other numbers were Debussy's Clouds and Festivals and the Fourth Symphony of Brahms. Whether or not you always liked the interpretation, the wonderful orchestra, conducted by Serge Koussevitzky, gave constan delight.

This Clipping From
NEW YORK, N.Y.
TIMES
FEB 16 1941

BOSTON SYMPHONY AT CARNEGIE HALL

Dr. Koussevitzky Conducts the Overture to 'A School for Scandal' by Barber

HINDEMITH WORK PLAYED

Piatigorsky Soloist in 'Cello Concerto—Brahms 4th and Debussy Nocturnes Heard

By OLIN DOWNES

The uncommon brilliancy and interest of the concert given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall was due, of course, to the conductor and orchestra and also in considerable part to the choice of new as well as old music to be performed. And here was a sovereign example of the importance of interpretation to a composer, for the opening performance of Samuel Barber's overture to "A School for Scandal," which was not the first hearing of the work in this city, nevertheless constituted a revelation of what that score by a gifted young American was really made. The overture as a consequence had an immense success.

It is very gay, lyrical and riant. It is Italianate somewhat in its approach to the comedy mood, and this is probably due to certain musical influences which Mr. Barber experienced in his student period. His model is close to the "Falstaff" of Verdi and the scores of Italian opera buffa composers of the later period. This influence lends a passing flavor to the motives themselves and to the method of attack.

Lyricism and Wit Shown

We do not mean that Mr. Barber is imitative or directly influenced by other men. He has his own things to say. He says them here with contagious spirit. It is not bad for a young American to aspire to lyricism, clarity and wit without heaviness, in creating music. This overture, in the writer's opinion, is better, if not so ambitious, than Mr. Barber's recently played violin concerto.

This overture attempts nothing which is not in the composer's power. The themes, the development, the amusing and ingenious coda are admirably contrived, and this without pose or megalomania. Mr. Barber is just doing what he can to write a piece of good music.

One cannot forget the performance. At its end Dr. Koussevitzky brought Mr. Barber to the stage, as he brought another composer, Paul Hindemith, before the audience later in the concert. Both composers owed much to the skill and the intuition of their extraordinary interpreter and the superlative orchestra, never more alive, more glowing in its every tonal particle, and, for Mr. Barber, shimmering and jesting and gossiping like a magpie!

Mr. Hindemith's new 'cello concerto, played by Gregor Piatigorsky as soloist, is a fairly short work in the lighter vein. It is ingeniously wrought, in a vein of fancy and humor. In texture it is indicative of a general direction toward tonal- and away from the atonal ideas -int—if indeed Mr. H-

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 15 1941

Koussevitzky Leads Concert In Carnegie Hall

Boston Orchestra Heard in Mozart Symphony, Ravel and Strauss Program

By Jerome D. Bohm

Ordinarily one may depend upon Serge Koussevitzky to provide a program of absorbing interest when he brings the Boston Symphony Orchestra to Carnegie Hall. But last night's concert was disappointing; not because this superb aggregation of musicians played less compellingly than usual, but because the music played, with the exception of the opening Mozart symphony in A major (K. 201), was second rate, or less than second rate in quality. And the greater part of the evening brought with it ravishing sounds, but little in the way of substantial pabulum. For Richard Strauss's "Also Sprach Zarathustra," which followed the Mozart symphony, is not one of the German composer's more enduring tone poem's nor are Ravel's "Ma Mere l'Oye" and "La Valse" among the products of his workshop which bear seeds of immortality within them.

The opening page of "Also Sprach Zarathustra" remains its most imposing one, but this flamboyant greeting to the sun over with, Strauss's inspiration falters and the ensuing episodes, excepting possibly for the impassioned "Vor der grossen Sehnsucht," are either merely dull or tawdry, reaching the depths of banality in the "Tanzlied," which smacks more of a Münchener Bierstube than of Nietzsche's rhapsodic philosophical poem.

Ravel's "Ma Mere l'Oye" has appeared so frequently on Mr. Koussevitzky's lists that one has grown tired of its carefully calculated naïvetes, and "La Valse" is not one whit better than one of those outmoded piano transcriptions by a Tausig, Schulz-Evler or Godowsky, of a Strauss waltz. Tricky, lush orchestration does not suffice to replace ideational poverty. The ear grows satiated with gorgeous tonal effects and longs for music to satisfy the inner man. A dinner consisting of a morsel of meat and a hogshead of sauce piquante is not a well balanced or a nourishing one.

The virtuosity of the orchestra has never been more in evidence and Mr. Koussevitzky conducted with unflagging zeal, but I fear his chief objective on this occasion was to show how wonderfully his musicians can perform and not to interpret great music.

This Clipping From
NEW YORK, N.Y.
POST
FEB 17 1941

Hindemith Concerto Given By the Boston Symphony

A new concerto for cello and orchestra by Hindemith, bearing the date-line, "Lenox, Mass., 1940," had an out-of-town opening with Gregor Piatigorsky, cellist, and Serge Koussevitzky and the Boston Symphony at the Brooklyn Academy of Music last Thursday evening, and was repeated—together with the balance of the program—for a large and equally enthusiastic audience at Carnegie Hall Saturday afternoon. The other numbers heard were Samuel Barber's Overture to "The School for Scandal," Debussy's "Nuages" and "Fetes" and the Symphony No. 4 of Brahms.

The new concerto makes a better first impression than much that has been written by that prolific and provocative composer, having a melodic brightness and an almost Mozartean sense of inspired invention about it that give it an unusually spontaneous ring.

Mr. Piatigorsky is an outstanding virtuoso, and he played the concerto in a highly personal, super-expressive manner, which was often more than the work asked. The case was one of slight artistic incompatibility, with two indomitable personalities—Hindemith's and Piatigorsky's—retaining their identities throughout the engagement. The composer was present at the Carnegie Hall performance, joining Koussevitzky and Piatigorsky in sharing the applause.

—O'G.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
FEB 16 1941

83

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge [illegible]y, conductor, third afternoon concert of its series at Carnegie Hall yesterday, with Gregor Piatigorsky, cellist, as soloist in the following program:

Overture to "The School for Scandal," Op. 5 ..... Samuel Barber
Two nocturnes: Nuages, Fetes..... Debussy
Concerto for violoncello and orchestra. Paul Hindemith
First performance in Manhattan
Symphony No. 4, in E minor, Op. 98, Brahms

Without Benefit of Inspiration

ORCHESTRAS constantly guest-conducted get hypersensitive, and their performances vary in technical quality. They are overdependent on conducting. Orchestras that play most of the time under a single conductor have a musical discipline that survives the conductor's off-days. His tempi may be all wrong and he may beat 4-4 time when the piece is in 3-4; but the orchestra, remembering him at his best, goes right ahead and gives a good performance. The string players don't get angry at him and scratch; the brasses don't get careless and burp.

* * *

Yesterday would seem to have been not one of Dr. Koussevitzky's better days. But the Boston Symphony Orchestra sounded, nevertheless, as lovely as always in tone and texture. Take it all in all, there is nothing like it in the United States. The string choir in particular plays with a silken transparency and a delicacy that is unequaled. The woodwinds, too, are thin and pure. Nowhere else does an oboe sound so completely like an oboe, a flute like a flute, a clarinet, a bassoon so right and so characteristic in sonority. The trumpets and trombones are majestic, the horns richly mysterious, the ensemble harmonious without any instrument's individual character being absorbed or obscured by that of another.

* * *

Nevertheless, the concert was a little unsatisfactory. Mr. Barber's "School for Scandal" overture, an early work far more ample and incisive than his recent Violin Concerto, was executed with clarity, if not with brilliance. Hindemith's new Cello Concerto was played with all the brilliance possible (it is not a brilliant work) by Mr. Piatigorsky. I could not tell whether the heaviness of the brass entries, which were certainly a shade on the *blitzkrieg* side, was due to the composer's scoring or to Mr. Koussevitzky's overenthusiastic hand. That hand has ere now been known to overinsist brassward. But so has Mr. Hindemith's. The piece itself is more varied and more imaginative than this composer's recently heard Violin Concerto, but it is a pretty ponderous chunk of music all the same.

* * *

The Debussy Nocturnes and the Brahms Fourth Symphony, being familiar, made it clear that neither Mr. Barber nor Mr. Hindemith could be held wholly responsible for the impression their pieces had given of being earnest but pointless. Because those pieces, which one knows to be anything but pointless, came to earth even more wide of any imaginable mark or aim than the new works did.

The tempi were fast everywhere. Debussy's "Clouds" was taken half again as fast as is considered normal in France. "Fêtes," though nearer to the conventional speed, was a shade fast too. The Brahms slow movement was taken as an andantino, hardly distinguishable from the allegretto which followed. The Brahms was full of careless accents as well. In no music, save perhaps that of Debussy, is it so necessary to lean on the short notes. If one does that, the long notes take care of themselves; if one doesn't, the short ones get lost and the music loses that smooth flow without which most of the meaning gets lost too.

* * *

There is a great deal of similarity between Brahms and Debussy. Their pieces don't sound alike, but the technique of their rendering is identical. Their rhythms must not be tampered with too much, and their melodies must be voiced subjectively. Any emphatic extroversion of them takes away their poignancy and their poetry. They must be floated ever so gently (with care for the short notes) on a steadily flowing rhythmic stream, articulated tenderly, allowed to breathe in their own way. No music responds so fully to kind and gentle treatment or flowers with such a penetrating fragrance when given half a chance. But it withers and dies in one's hands under any kind of objective or rhetorical pressure whatsoever.

The good doctor at his best is a bit theatrical and Slavic when dealing with that sort of music. Yesterday he added a sort of unreflected and meaningless oratory to it that deprived it of all its sweetness, all its inwardness, all its power to take flight. He did his best to whip it up, but it would not be bullied. Politely and quietly both Brahms and Debussy retired behind their beards and left him alone with the beautiful sounds that were all his musicians could give him.

Gregor Piatigorsky

'Cello soloist with the Boston Symphony Orchestra yesterday in Carnegie Hall

This Clipping From
NEW YORK, N.Y.
SUN
FEB 17 1941

HINDEMITH WORK HAS INTRODUCTION

Piatigorsky Is Soloist With Boston Symphony.

To the season's mounting array of new concertos was added on Saturday afternoon a first New York performance of the opus for cello and orchestra which Paul Hindemith composed last summer in the Berkshires. Mr. Hindemith was present in Carnegie Hall to hear it performed by Serge Koussevitzky and the Boston Symphony with Gregor Piatigorsky as soloist. The applause was hearty and the composer took the platform to join the conductor and the soloist in its acknowledgment.

Another composer also had his bows to make and for the second time in the week. Samuel Barber, whose new violin concerto was introduced on Tuesday evening by Albert Spalding and the Philadelphians, was represented on Mr. Koussevitzky's program by his early "School for Scandal" Overture. Brilliantly played, the familiar piece took on a new measure of wit and animation and the Boston subscribers seemed much pleased when the young American who penned it came before them.

The Hindemith work was ardently served by Mr. Piatigorsky and the ensemble. It is ingenious and aims to be both melodious and friendly. There is simple tune as well as a deal of contrapuntal jugglery. But it is not essentially grateful for the solo instrument and the whole effect is cerebral. The composer's melodies fail of human contact, in a now only too familiar way.

The Debussy nocturnes, "Nuages" and "Fetes," which Mr. Koussevitzky invariably plays supremely well, and the Brahms Fourth Symphony, which runs a little to surface brightness at his hands, were the standard literature of the program. The prevailing splendor of the orchestral playing was not lost on a closely attentive audience.

O. T.

This Clipping From
NEW YORK, N.Y.
TIMES

FEB 15 1941

MOZART WORK LED BY KOUSSEVITZKY

Conducts Boston Orchestra in the Symphony in A Major at Carnegie Hall Concert

TONE POEM IS ON PROGRAM

'Also Sprach Zarathustra,' by Richard Strauss, and Ravel Compositions Are Played

A heap of brilliant playing was lavished on a program of less than earth-shaking import last night at Carnegie Hall when the Boston Symphony Orchestra and Serge Koussevitzky, its conductor, paid their third evening visit of the season. Of the four works on the program, three were of fairly recent vintage by Richard Strauss and Maurice Ravel. The fourth, by a curious coincidence, was the very work that had stood out on the program of the Philharmonic-Symphony Orchestra under John Barbirolli at the same hall the previous evening—Mozart's Symphony in A major (K. 201).

It was the Mozart symphony, perfect in its balance and proportions, that lingered longest in the memory, though it led off. This product of the 18-year-old genius was played with radiant simplicity, on a scale of values commensurate with the modest frame of the music. The tone was light and transparent, and the conception had the grace and style of the period. The traversal of the delicate slow movement was a model of Mozart playing in its purity of style and patrician phrasing.

After Mozart came Richard Strauss's tone poem, "Also sprach Zarathustra," which is based, with some freedom, on Nietzche. It is Strauss in his most philosophic vein, and as music it is less shoddy than some of his other works. The conception and the instrumentation have an assurance and a sweep that are fascinating. Mr. Koussevitzky and his orchestra took advantage of the virtuoso scoring. The performance was grandiose in design. If it did not catch fire, it was not the fault of conductor or players.

The second half was devoted to Ravel—"Ma Mere l'Oye" and "La Valse." The five children's pieces that make up the "Mother Goose" suite are rather thin for the strong appetites of modern symphonic audiences. But if one was intent on following and reveling in the felicities of performance, there was pleasure to be had from the clarity, crispness and refinement of Mr. Koussevitzky's interpretation. Similarly, there was a dazzling performance of "La Valse," which is more appropriate these days, for Ravel's wry and bitter treatment of the traditional waltz seems to be as meaningful for our day as for his.

H. T.

THE CHRISTIAN SCIENCE MONITOR,
FEBRUARY 15, 1941

New Tube Boon To Late Folk To 'Symphony'

By eliminating countless traffic jams the new subway is expected to reduce the number of late comers to symphony concerts and other functions in the Huntington Avenue district and make such events smoother for everybody concerned, officials of the Boston Symphony Orchestra said today.

Greater ease in reaching the district undoubtedly will encourage more persons to attend its cultural activities and thus heighten its importance as a civic center, it was said. Improved accessibility to the Symphony Hall district will result not only from greatly improved traffic conditions, but also from the proximity of the new Symphony subway station, conveniently located at Massachusetts Avenue.

"Often symphony patrons have planned their evening to perfection and left home in plenty of time, only to be caught unexpectedly in a traffic jam and delayed until after the concert has started," a spokesman for the organization stated.

"By removing surface cars from Huntington Avenue many of these unexpected jams will be eliminated and much of the uncertainty will be taken out of a trip to the symphony."

Such delays have been particularly unfortunate in the case of persons who were especially desirous of hearing the first selection in the concert, it was pointed out. No one is seated while the orchestra is playing.

Similar savings in time and inconvenience will apply to functions at Mechanics Hall, the Arena, Jordan Hall, Horticultural Hall, centers in the district.

"During the evening rush period, a single surface car can stall taxicabs and private automobiles, and effectively delay arrival at these buildings. Such incidents will be ended when the cars are put underground," the symphony spokesman continued.

Congestion in the vicinity of Symphony Hall, at the intersection of Massachusetts Avenue and Huntington Avenue, frequently halts traffic on both streets and backs it up as far away as Westland Avenue, it was pointed out.

Hundreds of thousands of persons are affected by these conditions each year. During the "Pops" concert season each summer, 100,000 persons pass the box office. About 150,000 attend the symphony concerts each winter season. There are also many other functions held in the Hall. Added to these are patrons of all the other centers mentioned.

Thus valuable time will be saved to countless numbers of people.

SATURDAY, FEBRUARY 15, 1941

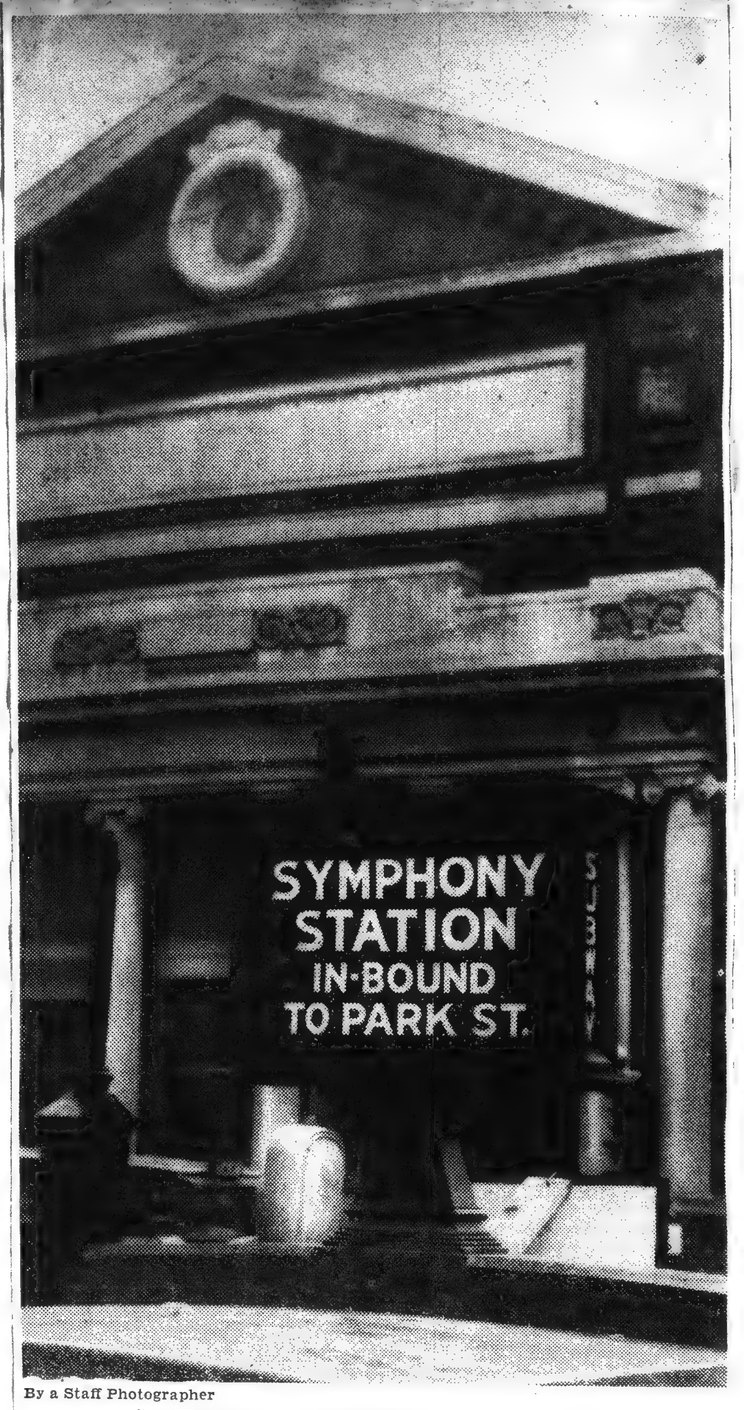
Boston Plugs Hole in Street

By a Staff Photographer

Boylston Street Will Never Look the Same

The last chapter in the story of the surface trolley line on Boylston Street in Boston. Workmen in the picture are busy tearing up the tracks at the ramp between Charles and Arlington Street, where cars bound for Huntington Avenue used to emerge from the Boylston Street subway before completion of the Huntington Avenue subway extension.

The incline is to be filled in and waterproofed and the area paved as part of the street with a central reservation along the middle. With Boylston Street thus widened, automobile traffic is expected to flow more freely.



By a Staff Photographer

An Entrance to New Huntington Tube

One of the eight entrances to Symphony Station on the new Huntington Avenue Subway line, with Symphony Hall in the background. This particular inbound entrance is across the street from Symphony Hall, but on a rainy night a Symphony patron could hurry into one of the entrances only a few feet from the steps of Symphony Hall and cross the street through an underground hallway.

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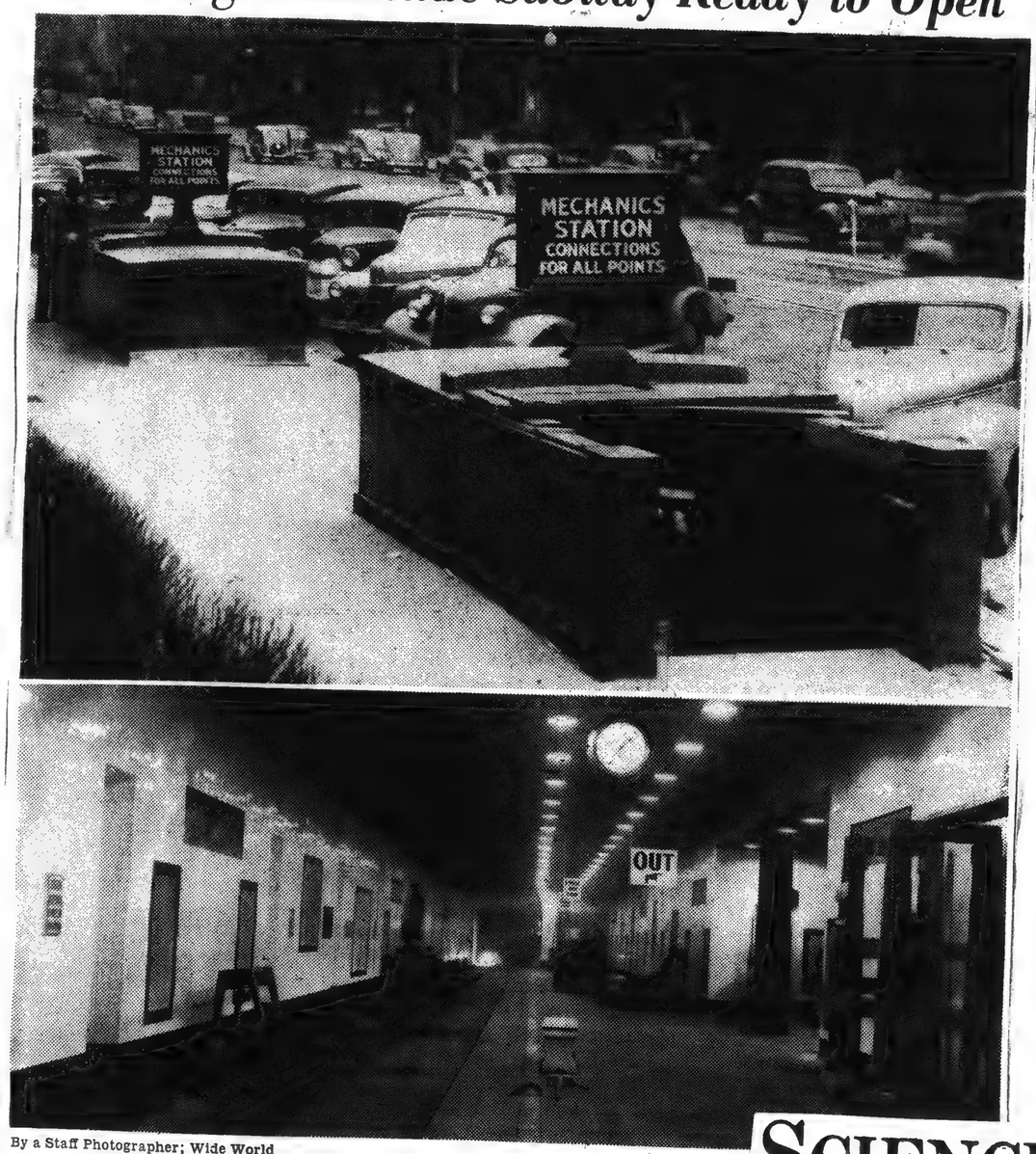
AN INTERNATIONAL DAILY NEWSPAPER

FRIDAY, FEBRUARY 14, 1941—VOL. XXXIII, NO. 68 R

85

Huntington Avenue Subway Ready to Open



By a Staff Photographer; Wide World

Two Views of the New Huntington Avenue Sul

Top: One of the four entrances to the new Mechanics subway station in front of Mechanics Building on Huntington Avenue.

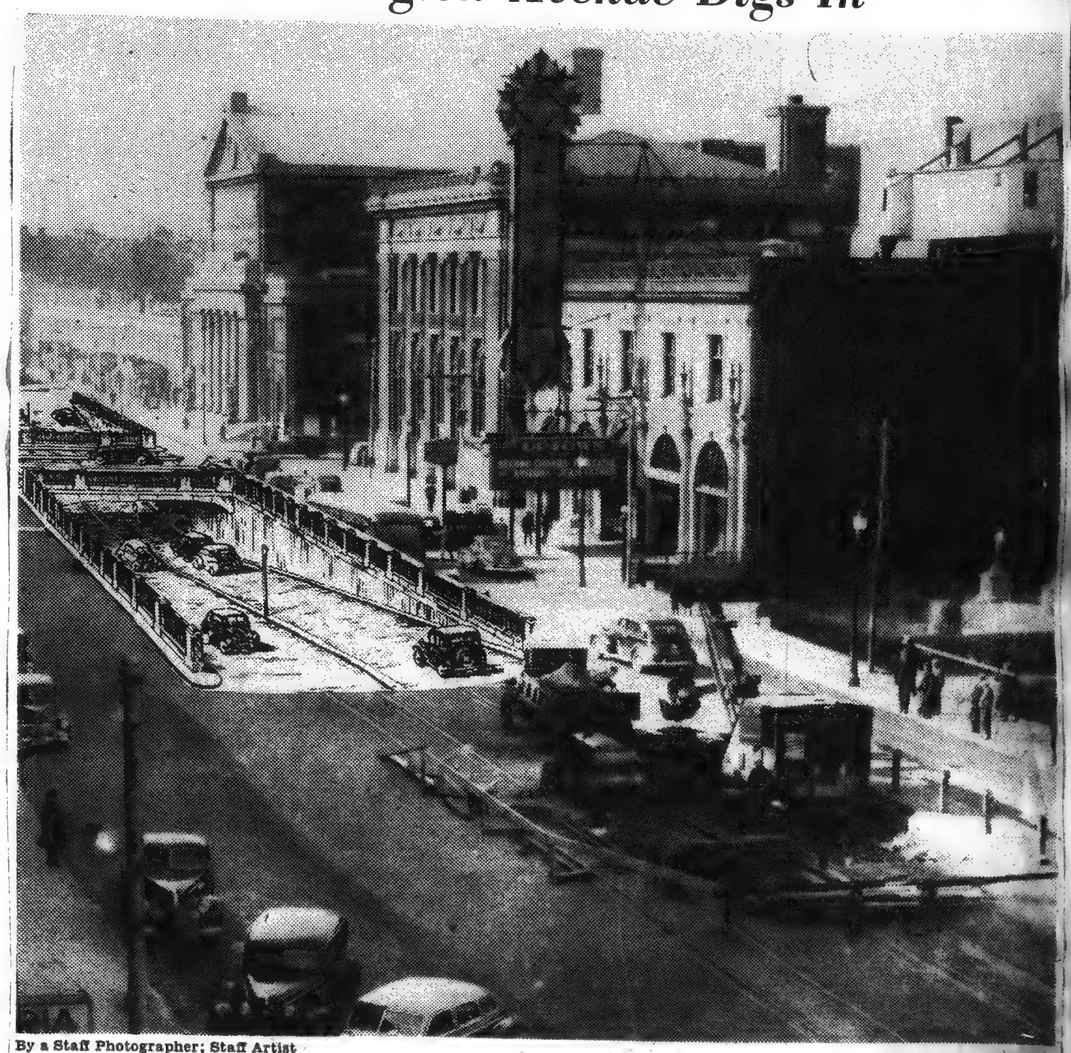
Lower: A view of the spacious new Symphony station on the new Hur Symphony station is at th ton Avenue and Massa ceremonies will be broadcas

Plans complete for opening new Huntington Avenue tube: Page

SCIENCE MONITOR

FEBRUARY 18, 1941 ☆☆

Huntington Avenue Digs In



By a Staff Photographer; Staff Artist

Underpass Construction Begins at Mass Avenue

Snorting steam shovels today began digging the $800,000 underpass which by early summer is expected to carry through traffic on the busy artery under heavily-traveled Massachusetts Avenue. The underpass will be about 1,000 feet long, will have two 20-foot roadways, and will be financed by the City of Boston and the WPA. Boston's share of the expense will be $300,000. Inset shows artist's conception of how the finished job will look.

This Clipping From
TOLEDO, O.
BLADE
FEB 24 1941

* * *

TO MOST persons the name of Serge Koussevitzky calls to mind the gray-haired, austere and awe-inspiring conductor of the Boston Symphony Orchestra. But to Marion Dana, who had won recognition as a concert pianist before taking up residence in Toledo a few years ago, mention of the world-famous conductor recalls her student days in Berlin. Mr. Koussevitzky, a native of Russia, was known then throughout Europe, not as an orchestra leader but as a soloist on—of all things—the bass viol. He was in Berlin frequently for concerts and word of his coming thrilled the feminine heart—for the tall handsome man was a matinee idol. Miss Dana tells me that the students would deny themselves lunch, sweets or attendance at their own required piano recitals to they might have money for tickets for a Koussevitzy concert—and it wasn't the bass viol which attracted them.

Within a month Dr. Koussevitsky, for 17 years a resident of this country, will be a citizen as well. Three days before the birthday of the father of his adopted land, the 66-year-old famed musical director passed the examination for his final papers. He is quoted as having said on that occasion, "I always felt that I was a part of this great country, for here I am surrounded by friends. It is the only democratic country. The old Russia is a thing of the past. Here in America is youth, in which I have faith, and here artistic ability can have expression."

INFORMATION OBSCURED

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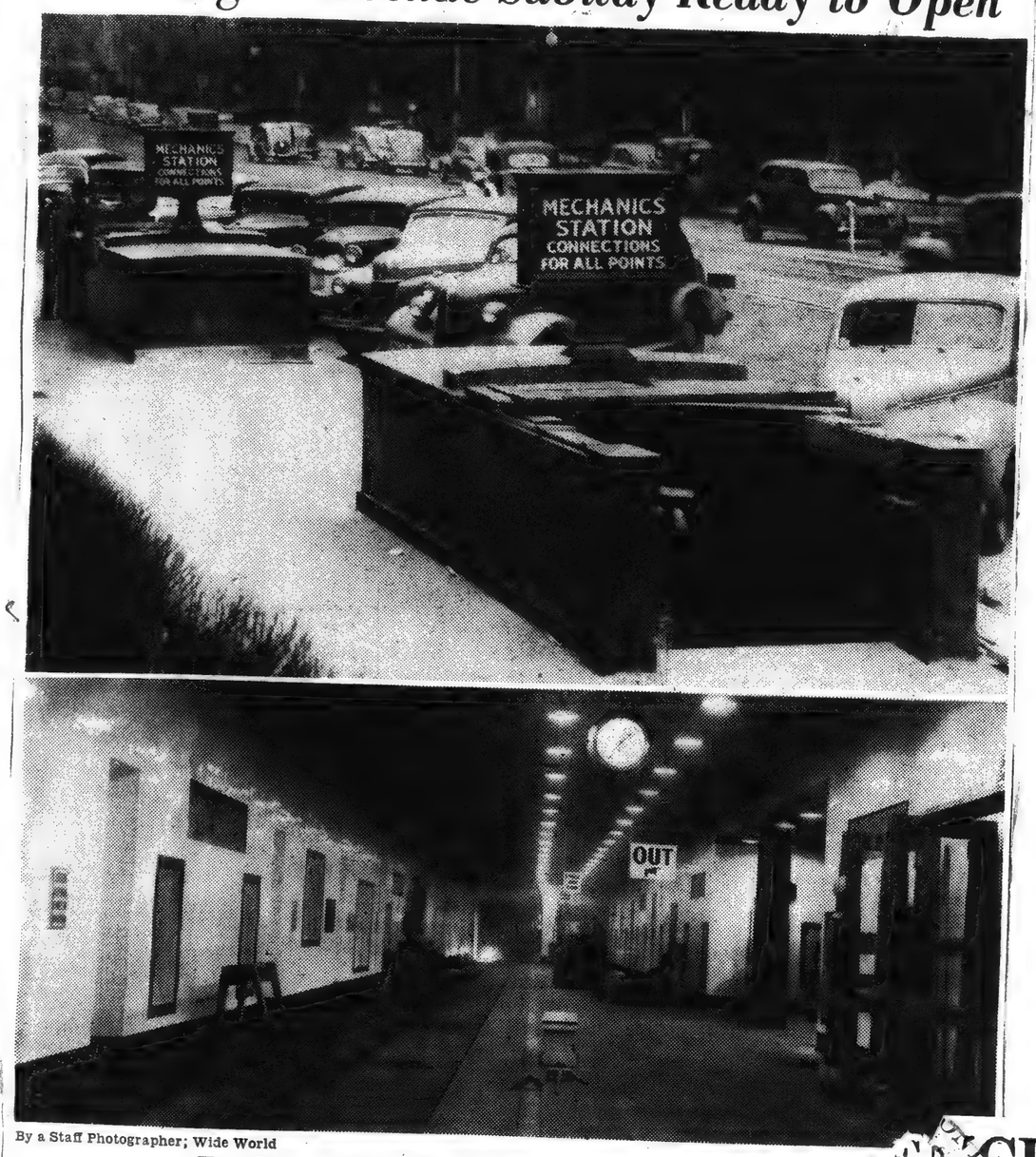

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Plans complete for opening new Huntington Avenue tube: Page 10.

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CE MONITOR

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By a Staff Photographer; Staff Artist

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86

Trombonist Learns to Hit the High Seas

By a Staff Photographer

Mr. and Mrs. Valdemar Lilleback Sail the Ocean Blue

". . . Schooner Rigged and Rakish," as John Masefield would say, is this model four-master which rouses the admiration of two sea-going enthusiasts. Mr. Lilleback is a trombone player in the Boston Symphony Orchestra. Inset—The Blue Heron, the Friendship sloop of Mr. and Mrs. Lilleback, whose hobby is sailing.

Mast of Boat Beats Time to Seas' Symphony

By Josephine Ripley

Staff Writer of The Christian Science Monitor

For Valdemar D. Lilleback, trombone player in the Boston Symphony Orchestra, Serge Koussevitzky wields the greatest baton in the world—except one.

That's the tall "baton" that masts his 32-foot sloop, the "Blue Heron," and conducts symphonies of its own that have to do with wind and sail and sea.

It's a thrilling experience, playing under Koussevitzky. Mr. Lilleback's eyes glow as he speaks of it. He's a great conductor." His voice drops in reverence. "And he makes wonderful music."

But there's melody, too, in the crash of the surf, in the rhythmic dip of the prow, the crescendo of wind in the sails, and the high, lonely wail of the gull. And towering above, that giant "baton," the mast, swings a measured arc in the sky, and an unscored, unrehearsed symphony of the sea rises, clear and sweet, for those who have ears to hear.

Mariner Lilleback hears. He has always recognized the effortless notes of this grand composition. So perhaps it is not strange at all that the hobby of a "Symphony" man should be sailing. As far back as he can remember, says Mr. Lilleback, the sea has called him with its music.

In Denmark, when a boy, he was always prowling around boat yards, he confided, inspecting the different kind of craft with dreamy eyes and visions in his head of that day when he would have his own boat. And that day finally came. He and two other members of an orchestra in which he was playing chipped together and bought one.

Mr. Lilleback learned to sail, he said, "from fisher folk," and from then on, the world was his—all of it that he wanted. In 1904, after traveling with a musical organization that played in Sweden and Germany, he came to the United States. Then, because there were no musical jobs to be had, he shipped as member of the crew on a boat plying between New York and Brazil.

"So I've sailed the South Atlantic," he related with a smile of reminiscence, "and I know blue water."

Such far oceans are foreign, however, to the dancing keel of the "Blue Heron," whose home waters are Casco Bay and Boston Harbor, with its only extended voyage the honeymoon trip of Mr. and Mrs. Lilleback to Albany, N. Y.—the nearest mooring to Stockbridge where Mr. Lilleback played in the Berkshire Festival.

Mrs. Lilleback, the former Ann Gibson of Boston, is as intensely interested in boating as her husband, and as familiar with the handling of a sail, having learned to jibe and tack in her own boat when she was 12.

Audition Given for Concert Tour With Stokowski

Preliminary Hearings at Shell on Esplanade Being Held by Fiedler

Down in his quarters at the Hatch Memorial Shell on the Charles River Esplanade, Arthur Fiedler is winding up preliminary auditions for the Stokowski All-American Youth Orchestra.

The ensemble finally chosen by Leopold Stokowski himself, will be the second All-American Youth Orchestra. Last Summer Mr. Stokowski took the first one on a tour of South America. The orchestra selected this year will start out with Mr. Stokowski in May for a tour of cities in Canada, Mexico and the United States.

These preliminary auditions are under auspices of the National Youth Administration, and are designed to choose ultimately the five best applicants from Massachusetts. In additon to those heard in Boston by Mr. Fiedler, auditions are going on in the western part of the state. These will be over by the end of the week, it is said. Then Mr. Stokowski starts upon his own tour of final selection.

Five aspirants, instruments and music cases under arms, arrived at the Hatch Memorial yesterday morning. Three were violinists—Maurice Wolfson of Dorchester, Evelyn Castricone of Lawrence, and Bernard Chebot, from Fall River. The other two were brass players, Miriam Polak of Belmont, trumpet, and Michael Denesuk, who plays the tuba, of Somerville.

One by one they were ushered into Mr. Fiedler's room—which is his office as conductor of the Massachusetts National Youth Administration Symphony Orchestra as well as of the Esplanade Concerts in the Summer. First each applicant was asked routine information about age, study, and so on. Next came performance of a piece chosen by the player, the accompaniment for which was furnished by Mr. Fiedler at the piano. Two violinists brought concertos, the trumpeter a shorter work.

A bit of sight reading—parts from a Mozart, a Tchaikovsky and a Brahms Symphony—was last in order, Mr. Fiedler sitting alongside to beat time and observe proficiency. Some of the young musicians were understandably nervous, but those whom one heard carried through bravely.

Mr. Fiedler spoke highly of the general degree of talent shown this year. He added that the total number of applicants was below that last year, because the high requirements of the All-American Youth Orchestra have tended to encourage the finest material, and to eliminate students not sufficiently developed technically to meet these standards.

C. W. D.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
FEB 19 1941

MUSIC

Boston Symphony Orchestra Brings Koussevitsky Back to Metropolitan.

By G. Y. LOVERIDGE

Refreshed (as it seemed) by his midwinter vacation, Dr. Serge Koussevitzky returned to Metropolitan Theatre last night to lead the Boston Symphony Orchestra. He was welcomed back with the accustomed cordiality, and he made answer with a superb display of his powers.

The program itself was nothing to cause trembling expectancy — two items antedating the battle of Waterloo and two others that are not so young themselves. But Dr. Koussevitzky gave them one of the handsomest refurbishings that could be imagined.

Haydn's symphony In G major, No. 88, took the cure first. Possible there was room for learned argument about the tempos, but one could scarcely set himself for any such objection. The music rushed out of the orchestra with such magnificent liveliness of tone, such rhythmic power, such exhilarating grace of motion that one could only rejoice. Here were the precision for which the Boston orchestra is famous and the affection of artists for the work of an artist. It made one think that perhaps a symphony orchestra is the closest man has yet come to contriving a machine with a soul.

The portentous, tender, exciting music of the overture to "Leonore," No. 3, Op. 72, by Beethoven, was heard next. To these pages, Dr. Koussevitzky brought dramatic utterance, exhibiting the moods in luminous contrast and drawing from the orchestra a tone of uncommon eloquence.

In Ravel's "Mother Goose" music there was a further demonstration of the subtlety and exactness of which the orchestra is capable in the hands of Dr. Koussevitzky. Solo voices in this fragile make-believe were remarkably expressive, and the entire telling of the brief stories revealed the master reader.

It appears that anybody can start a program, but only Tchaikovsky can finish one so this time it was the overture-fantasia, "Romeo and Juliet." The introduction, taken perhaps too slowly, was marked by almost hesitant moments, but once the main portion had been reached, everybody was in stride, and went flying away to a typical, sonorous, gaudy close.

PROVIDENCE, R. I.
JOURNAL
FEB 19 1941

NEWS OF THE WORLD OF MUSIC

BY WARREN STOREY SMITH

BOSTON has now its own Youth Symphony Orchestra, sponsored by the NYA, which is to say, the National Youth Administration for Massachusetts. Arthur Fiedler is the conductor and Alexander Thiede and George Hoyen have assisted him in training the group of 60 young people which will make its bow to the public at Jordan Hall next Sunday evening. There will be no admission charge.

According to present standards, an orchestra of 60, even a youth orchestra, is not quite a symphony orchestra and it is planned to increase the new organization to at least 70 players. There are still a few openings in the strings and woodwinds, and since the roster which has come to hand lists but three French horns and two trombones, it would seem that one more of each of these instruments would not be amiss. However, they will not be needed for the programme of next Sunday's concert, which includes Mozart's Overture to "The Marriage of Figaro," Beethoven's Eighth Symphony and the G minor Violin Concerto of Bruch, in which Sheldon Rotenberg will be the soloist. John L. Donovan, Jr., State youth administrator, will make an address.

A nucleus for the new orchestra was formed last year during auditions for the American Youth Orchestra which toured South America last summer under the direction of Leopold Stokowski. There were two Massachusetts players in that body, which astonished the critics of both Americas by the brilliance of its performances. Whatever one may think of Mr. Stokowski's highly colored interpretations, he impressively demonstrated his sovereign command of an orchestra, when in the course of a couple of weeks' rehearsals he welded his youth musicians into a cohesive body that played with genuine virtuosity. The results of Messrs. Fiedler, Thiede and Hoyen will be awaited with interest.

Speaking of matters orchestral, the Berkshire Music Centre at Tanglewood, which was established last summer with Dr. Koussevitzky as its director, is to be enlarged. As many as 350 will be accepted for next summer's term and to accommodate them new buildings are planned and there will be extended facilities for group performance. As before, the Centre will have classes in conducting, composition, operatic interpretation and symphonic performance.

The principal change will be in the largest department of the school, described in the new catalogue as the department of music and culture and which includes the festival chorus. In his preliminary statement Dr. Koussevitzky refers to this department as designed for "students with less specific qualifications" and for "amateurs who wish to increase their acquaintance with music and its interpretation." A survey of choral and instrumental music in study and performance, will be conducted by Paul Hindemith. The most important work to be prepared by the chorus will be Beethoven's "Missa Solemnis" and it will come to performance at one of the concerts of the Berkshire Festival. A notable addition to the faculty, which already bristles with important names, will be Gregor Piatigorsky, the eminent Russian cellist, who will have charge of a department of chamber music. Other new members are Hugh Ross, New York's able choral conductor and Leo Schrade, the musicologist now connected with the department of music at Yale. The school term will be from July 7 through Aug. 17. Additional information may easily be obtained from Symphony Hall.

So much for the Symphony Orchestra's summer plans. Its winter doings more immediately concern us. This week Dr. Koussevitzky will go Pan-American, introducing to Boston the new "Folk-Song" Symphony of Roy Harris and the "Choros" No. 10, by Hector Villa-Lobos, the best known of living Brazilian composers, whose name will be new to the Symphony programmes. This "Choros, No. 10," is one of 14 works bearing the title and one of the few which actually requires a chorus. The music we will hear is essentially Brazilian and makes use of native percussion instruments. The text is both Indian and Portuguese. In both this and the Harris work the chorus will be that of the Cecilia Society, trained by Arthur Fiedler.

Since the word symphony has been loosely applied by Mahler and Stravinsky, Roy Harris is probably entitled to call his five American folk-song settings, plus two instrumental-interludes, that or anything he chooses. What is more important is that one distinguished American critic, Herbert Elwell of Cleveland, has found the music to be "totally and overpoweringly magnificent in its rich outpouring of lyricism." Since his return from his winter vacation, Dr. Koussevitzky's programmes have been spectacularly rich in interest. Besides the above numbers, we are to hear this week the most formidable of piano concertos, the Second of Brahms, with Leonard Shure as the soloist. Last fall the New York Philharmonic Symphony offered the same piece, with Mr. Serkin as the pianist. Mr. Serkin, by the way, will play

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 17 1941

BOSTON SYMPHONY

One of Haydn's numerous symphonies—No. 88, in G major—is at the top of the list for the Boston Symphony Orchestra in Metropolitan Theatre tomorrow night. Dr. Serge Koussevitzky returns to conduct, after a two-concert interval.

No. 88, one of the Paris symphonies, was written in 1787. It begins with an adagio introduction, which gives way to an allegro. The three other movements are marked largo, menuetto, and allegro con spirito.

The celebrated "Leonore No. 3" will follow, the best-known of the four overtures Beethoven wrote, or rewrote, for his opera, "Fidelio." It appears the Leonore No. 3" is a revision of "Leonore No. 2" and was used when the opera, which had been withdrawn, was produced again in 1806. The overture is a favorite with concert audiences.

Ravel's "Mother Goose Suite," first written as piano pieces for children, and later orchestrated for ballet and then revised for concert, will be played, and the Tchaikovsky overture-fantasia, "Romeo and Juliet," will end the program.

G. Y. L.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 16 1941

87

Musicians' View of Dr. Serge Koussevitsky

Famed Conductor of Boston Symphony Orchestra

For the first time in his 17 years as conductor of renowned orchestra, Dr. Koussevitsky permitted himself to be photographed in action, not as the audience sees him but as he appears to the musicians themselves. The rare pictures were taken during special hour-long concert arranged for The Associated Press following regular program at Symphony Hall in Boston. —AP photos

Upper left . . . "SOSTENUTO": looking over heads of first violins, he signifies to double basses to sustain and give full body to a phrase.

Upper right: "EXPRESSIVO": expressively, as if the music had carried him from the earth, he brings one of the movements to a close.

Above . . . AFTER TAKING HIS PLACE ON THE PODIUM, Dr. Koussevitsky stands motionless facing the orchestra until every member is ready. Then quickly taking the baton, he raises both hands, pauses an instant, and brings both of them down for the start.

Above . . . "ATTAQUE": wheeling, Dr. Koussevitsky gives "attack forte" to trombones and kettle drums with baton, and with his left hand indicates volume of tone for rest of orchestra.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
FEB 23 1941

Music and Musicians

By JOHN TEBBEL

DR. KOUSSEVITZKY and the Boston Symphony performed a program of what might be termed "popular works" here last week. They were performed well and it was a privilege, as it always is, to hear so distinguished a combination of talents.

I don't mean to appear ungrateful and am only reporting the reactions of other people as well as my own—but why do the Providence programs almost invariably consist of more or less standard music?

At the concerts in Boston last week Dr. Koussevitzky offered new works by Roy Harris and Villa-Lobos, and the second piano concerto of Brahms. Brahms may be standard but at least that particular concerto is not played to death as the Beethoven symphonies are every season. I don't mean to say that we should be denied Koussevitzky interpretations of the great masterworks, but at the same time it is certainly wearing to hear one every program with nothing to balance except music almost equally familiar to regular concert-goers.

Assuming that the Providence audience feels the same way—and perhaps it doesn't at all—I think a sufficient show of hands might persuade Dr. Koussevitzky to alter his Providence program-making next season. After all, he wants to play what people want to hear.

◈ ◈ ◈

And "what people want to hear" is a debatable question. Possibly last week's audience was satisfied with the pleasantries of Haydn, the dramatic gesturings of a Beethoven overture and second-rate samples of Ravel and Tschaikowsky. Possibly the orchestra's expert performance of these items, with the exception of Ravel, compensated for all things else. I don't know. I do know that this has been a season thus far without any new music, without a single soloist, with programs generally on a music appreciation hour level, and with one guest conductor whose work is most charitably remembered for its earnestness.

◈ ◈ ◈

That man Shostakovich moves faster than the human eye can follow. Even while Koussevitzky tries to make the Boston critics believe the Russian's fifth symphony is great music, his sixth symphony has been introduced in Philadelphia and now, from Moscow, comes word from the composer himself that the seventh symphony is nearly completed. Hopes to have it finished by next spring. Meanwhile, he has finished a quintet yet to be heard in America.

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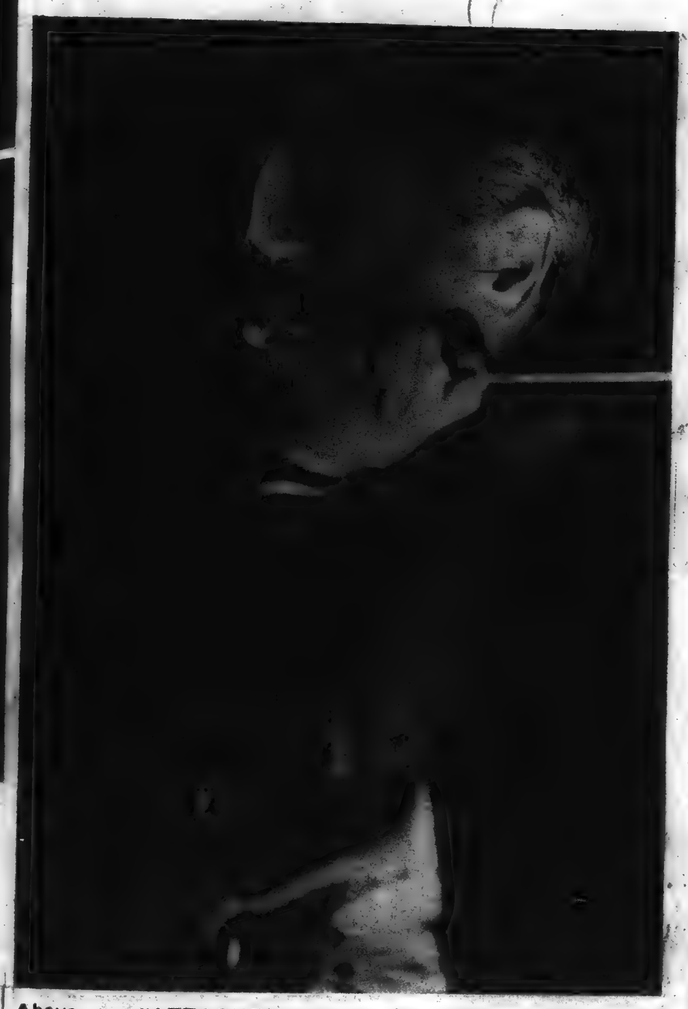

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Two Novelties for Symphony Concerts

Dr. Koussevitzky to Conduct Harris and Villa-Lobos Works

By Winthrop P. Tryon

Out of the kindness of his heart, and from his interest in New World musical effort, Serge Koussevitzky brings out a rather large work for voices and orchestra by Roy Harris, to represent North America, and a smallish one of the same description by H. Villa-Lobos, to represent South America, at the Boston Symphony Concerts this week. Dr. Koussevitzky's zeal for the modern cause remains as lively as when he first took interest in the strivings of his former fellow-countryman, Igor Stravinsky. He has always accepted the idea that art, like any other activity, goes ahead; and he has shown the same respect for composers of the United States, since taking up residence and citizenship and pursuing his career of conducting here, that he showed for those of Russia at the time of his starting out.

He has gone so far as to recommend that orchestral audiences, eastern and western, take more notice of music being written right in their midst, and he has backed up his recommendation by regularly producing examples of output which he thought bore marks of craftsmanship and expressed native feeling and aspiration. Quite in line, then, comes preparation of Harris' "Folk Song" Symphony by his instrumentalists and a group of singers.

* * *

There you have an American scene right off—something like an oratorio society's festival; and still, that is only outward appearance. More fancifully speaking, what you have is the band in the park or on the village green, and the people gathered about the stand to hear. But since this is art and therefore an idealization of the matter, the town band assumes the shape and dignity of an orchestra, while the village, instead of passively meditating, thinks out loud and itself makes the music.

Now as audience out in the chairs of floor and balconies, we must take the thing home to our imaginations and avoid a too realistic attitude. That which the men and women on the platform sing might be called old brass-band medley, if we wanted to believe so—from "When Johnny Comes Marching Home" to "The Girl I Left Behind Me,"—five tunes, all told. The tunes are treated, however, in the symphony writer's way, which happens to be business about which the bandmasters and the arrangers of days gone knew nothing.

* * *

Indeed, in almost astounding fashion, American composers have appropriated and applied the symphonic methods of European masters. Nor should their product be regarded as merely college-educated jazz. Their skill is different altogether from that of dance-hall orchestrators, different from the syncopated sleight of hand that has amused us. It stands for art, let us not forget, though about its final value and its power of survival, nobody can yet say.

Fair chance, meantime, in Boston for the "Folk Song" Symphony, which Dr. Koussevitzky champions; and fair chance, also, for a work that dates some 10 years back of this one, the "Choros" No. 10 of the Brazilian composer, Mr. Villa-Lobos. Here, again, we have singers and instrumentalists in ensemble, and we have a composer, furthermore, who was early at tackling the song-symphony form in a modern way. His singers at once furnish melody and accompaniment, and the orchestra adds comment of its own—the whole going to a very complicated scheme of rhythm. The principal air, which is portioned off to the various groups of voices, the sopranos now carrying a strain, now the basses and baritones picking up one, and now the contraltos taking their turn, is written to words of Catullo Cearence. These shape up into an amatory complaint in the Portuguese literary tradition, a heartbreak lyric that carries echoes from away back to the beginnings of poetry.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
FEB 16 1941

SYMPHONY PROGRAM FOR THIS WEEK

The Second Piano Concerto in B flat major by Brahms with Leonard Shure as the soloist. Roy Harris' new "Folk-Song Symphony," and the "Chords No. 10" by Hector Villa-Lebos, the prominent Brazilian composer, (the last two pieces to have their first hearing in Boston), will constitute the interesting program which Serge Koussevitzky has announced for the next pair of concerts by the Boston Symphony Orchestra to be given in Symphony hall next Friday afternoon and Saturday evening.

Leonard Shure is to make his second appearance as soloist with the Boston Symphony Orchestra at his Friday and Saturday concerts.

The numbers by Harris and Villa-Lobos each call for mixed chorus. The Cecelia Society, prepared by its conductor, Arthur Fiedler, will join the Orchestra for these numbers.

The Symphony of Roy Harris is in seven movements, two of them instrumental with themes in the style of American fiddle tunes, while the remaining five are derived from popular songs of our American mountains, prairies or cotton fields. They are: "When Johnny Comes Marching Home": "Oh Bury me not on the Lone Prairie"; "I am Goin' away for to Stay a Little While"; "De Trumpet Sounds it in my Soul"; and "The Gal I left Behind Me."

The "Choros No. 10" is one of fourteen works by Villa-Lobos which bear this generic title and is one of the few which actually uses a chorus. It is based, as is most of the music of Villa-Lobos, on characteristic resilient rhythms and melodies, with a text using both the native Indian and Portuguese words. Characteristic Brazilian percussive instruments are called for in the score.

Feb 24
THE CHRISTIAN SCIENCE MONITOR,

Novelties at the Symphony Concerts

Harris Folk-Song Symphony, Villa-Lobos Work Are Heard

By L. A. Sloper

Dr. Koussevitzky received an especially warm welcome when he appeared Friday afternoon on the platform of Symphony Hall; evidently an expression of the audience's pleasure in having him now for a fellow citizen as well as a musical preceptor—a fellow citizen who has already proved his exceptional usefulness by establishing in his adoptive city and country a first line of defense for artistic values in a shaken world.

For the sixteenth program of the season he had chosen an American Folk-Song Symphony for Orchestra and Chorus by Roy Harris; a South American work, Chôros No. 10, "Rasga o coraçäo," by Heitor Villa-Lobos, and the Second Piano Concerto of Brahms, in B flat. The first two of these compositions were new to these concerts, and Villa-Lobos was represented for the first time on these programs. The piano soloist was Leonard Shure, and the orchestra was assisted also by the Cecilia Society Chorus, of which Arthur Fiedler is conductor.

The first half of this program had the effect of reviving some of the excitements of the musical 'twenties, when almost every concert of the Boston Orchestra provided a new work in the modern idiom, and when operas of similiar novelty were being produced in Philadelphia, Cleveland, and New York. Not all those experimental works were destined for survival; nor does their musical language easily shock the listener of today. The utmost seems to have been done in harmonic extravagance and rhythmic violence, and we look through these outer semblances into the composer's musical thought and structural foundations.

* * *

The Chôros No. 10 of Villa-Lobos was actually written in the middle 'twenties. If we had heard it then, it would doubtless have had on us much the same effect as the "Sept, Ils Sont Sept" of Prokofieff, which burst upon our ears at that time. Probably we should have been swept off our musical feet. Now, however, we can endure such bombardments with relative calm.

Nevertheless, the Chôros No. 10 is an assault upon the senses even today. It conveys, by means of dissonance, persistently monotonous rhythms, and exotic sounds produced by instruments peculiar to Brazil a sense of primitive violence, just as the composer must have intended it to do. He himself explains in the score that this is "a new form of musical composition in which are synthesized the different modalities of Brazilian, Indian, and popular music." Not so much a new form, I should say, as an employment of materials unfamiliar to northern ears. By the same token, the total result of this employment would doubtless be more acceptable, as a "Serenade," to natives of Brazil than to residents of North America. For that very reason, it is well that we should hear Chôros No. 10. Dr. Koussevitzky has done us a service by introducing it.

Mr. Harris' Folk-Song Symphony is designed to further his campaign for a broadening of the base of audience receptivity in America. He wants more people to listen to music as something that belongs to them. In his own words, he intends this work "to bring about a cultural co-operation and understanding between the high school, college, and community choruses of our cities with their symphony orchestras."

* * *

Consequently the work should be judged not as a symphony, but as musical propaganda. For naturally it is difficult to compose a choral piece for such a purpose and at the same time place artistic considerations first. Beethoven tried something of the sort in the Ninth Symphony, and for many of us the choral movement does not come up to the other three. Ernest Bloch made another attempt in his Epic Rhapsody, "America," but without complete success.

Mr. Harris' work is in seven movements, of which two are orchestral interludes and the other five call on chorus and orchestra. The opening "Welcome Party" uses "When Johnny Comes Marching Home." Other choral movements employ cowboy songs, a mountaineer's love song, a negro religious song, and a soldier's song. The instrumental interludes are based on dance tunes.

Mr. Harris has not entirely succeeded in reconciling the elements of popular song and symphonic composition. The first movement is lively, but has little musical interest. The sections employing the cowboy and the mountain songs are excessively sentimental, suggesting irresistibly a musical comedy background. The Negro Fantasy and the Finale have a greater musical interest, but, I should think, less popular appeal. In fact, the choruses here are sufficiently intricate to tax the capacities of the average choir. The Cecilia Society covered itself with glory in these and in the even more difficult Villa-Lobos choruses. It is not easy to believe that their success could be readily duplicated by school or community choruses which have no Fiedler to train nor Koussevitzky to conduct them. The audience Friday, however, was generous in its applause for the Folk-Song Symphony (Mr. Harris was present to make his bow) and for the Chôros No. 10, too.

The audience also applauded warmly the performance of the Concerto. Mr. Shure, who had previously played the Brahms First Concerto and the Beethoven Fifth with this orchestra, brought to the Brahms Second the same solid technique and the same Schnabelian style.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 16th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Leonard Shure, pianist; and the Cecilia Society Chorus, Arthur Fiedler, conductor, assisted. The program was as follows:

Roy Harris
Folk-Song Symphony for orchestra and chorus
Villa-Lobos
Choros No. 10, "Rasga o coracao," for chorus and orchestra
Brahms
Piano Concerto No. 2 in B flat major Op. 83

We fear that the cash customers, who are rather leery of choruses at symphony concerts anyway, will not be particularly disposed in their favor after listening to yesterday's new works for this combination. It is not that the scores themselves lacked interest or merit, but that they were not too easy for the public to absorb all at once.

Mr. Harris' Folk-Song Symphony is a disappointment for those of us who looked for more in the manner of his Third Symphony. The best parts of it are the two dance interludes, the first especially, and occasional ideas in the choral movements. For us the trouble lay in the fact that the treatment of these familiar tunes was either too common-place or too strained.

For example, there is much to interest the listener in the Negro Fantasy movement. Bearing the program in mind we can see what Mr. Harris is aiming at, but the result gives the impression of forcing the issue. For all Mr. Harris' prolificity he seldom lets us feel that he is writing naturally. Furthermore, to our taste the Western Cowboy and Mountaineer Love Songs sections were too sentimental and too prolonged.

Yet there were many happy touches in the orchestra, and the dance movements were certainly some compensation. The work seemed ably projected under Mr. Koussevitzky's direction. The composer was on hand to acknowledge the applause.

The Villa-Lobos No. 10 is a much more original work than the Harris Symphony. (Comparisons are, we fear, under the circumstances inevitable.) It is, on the other hand, not so pleasant to listen to and it rather aggressively eschews charm. But you feel that the composer has got something that he urgently wants to say and at the end you gather that he has successfully said it.

We doubt if Choros No. 10 would bear much repetition. The orchestration is extremely bizarre. Not only are a lot of exotic instruments imported for the performance, but the regular instruments are used in a startling fashion. The rhythmic reiteration would probably get on the nerves if the work were played too much; but there is probably little danger of that. As a novelty yesterday afternoon we found it quite fascinating. Mr. Koussevitzky brought Mr. Fiedler out for applause for his work in training the Cecilia Society Chorus.

The best part of the concert, though, when all is said, was Mr. Shure's performance of the Brahms 2nd Piano Concerto. We have not been too fortunate in recent performances of this splendid work. Neither the interpretation by Mr. Serkin and the Philharmonic this season nor that by Mr. Rubinstein and our own orchestra two years ago was wholly satisfactory.

Mr. Shure yesterday brilliantly redressed the balance. As a pianist he is, of course, well known in Boston and he has always been an interesting musician. His playing yesterday was perhaps the highest achievement of his career so far. It was an interpretation with a great sense for the outlines of the music. The solo part had exceptional virility, and the orchestral part under Mr. Koussevitzky fitted it beautifully. Mr. Koussevitzky likes to take the slow movement as though it were meant to be heard in church, but that is our only reservation in a very fine piece of work from all hands.

Shure Symphony Soloist

This Clipping From
HARTFORD, CONN.
TIMES

FEB 24 1941

Leonard Shure Soloist with Symphony

Leonard Shure, pianist, who will appear in the Beethoven festival to be given starting next month by the Hartford Symphony Society, was soloist with the Boston Symphony in the Massachusetts capital over the weekend.

The program, under the direction of Serge Koussevitzky, presented two first performances at the orchestra's concerts. First was the Roy Harris Folk-Song Symphony for Orchestra and Chorus with the Cecilia Society Chorus, of which Arthur Fiedler is conductor, assisting. The second was the Villa-Lobos Choros, No. 10, "Rasga o coração," in which the Cecilia chorus also took part.

Mr. Shure was heard in the concluding number, the Brahms Concerto for Pianoforte No. 2 in B flat major, Op. 83.

The program for this Friday evening and Saturday afternoon by the orchestra will consist of the Mahler Symphony No. 9, the Liadov "Enchanted Lake," Op. 62, and "Baba-Yaga," Op. 56, and Rimsky-Korsakoff's Capriccio Espagnol, Op. 34.

Leonard Shure, pianist, who will be the soloist in Brahms' Second Concerto with the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts this week.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky conducted at the Boston Symphony concert yesterday afternoon, the first Boston performance of two orchestral-choral scores: Folk-Song Symphony by Roy Harris, and the Choros No. 10, "Rasga-Coracab" by the Brazilian Hector Villa Lobos. The remaining number of the program was Brahms' Second Piano Concerto, in which Leonard Shure was the soloist. The Cecilia Society, trained by Arthur Fiedler, assisted in the Harris and Villa-Lobs.

The academic purists are probably going to argue about Mr. Harris' Folk-Song Symphony: whether it is really a symphony, whether the tunes—"When Johnny Cames Marching Home," "O Bury Me Not On the Lone Prairie," "The Dying Cowboy," "I'm Goin' Away For to Stay a Little While," "De Trumpet Sounds It In My Soul" and "The Gal I Left Behind Me"—which are the choral basis of the work, are really folk-song. Let them argue! It makes little difference either way. I take the view that, formally, the work is not a symphony in the organic sense; the tunes are not used thematically with relation between the seven movements. In fact, each movement could be played by itself as a concert piece without violating the whole. As to the folk-song question, Americans have no great literature of familiar home music handed down generation after another, as the Europeans do, except for certain sections of the country. Such tunes as these come as reasonably near to being folk-song as anything, so why not call them that?

The Folk-Song Symphony is laid out symmetrically, with two orchestral interludes of dance tunes as contrast for the choral sections. In a general way, it may be claimed that Mr. Harris has the chorus sing each song, and then the tune is worked into a sort of free fantasy. The style ranges from the hurly-burly of the opening, the Negro Fantasy and the Finale, to the sweet banality of the Western Cowboy episode, where the high strings play juicy chords above the voices, a conventional way of making you think of vast space like the prairies. The Mountaineer Love Song movement is also sweet and banal.

Welcome Party, Negro Fantasy and Finale are by far the best parts because they are vulgar in the sense that they are earthy and uninhibited, because the harmony has a spicy dissonance about it, and the orchestra cuts loose in a species of symphonic jam session. The other movements are an over-decorated treatment of simple music, and as a result they are merely commonplace.

Mr. Harris was present and bowed from the stage.

A choros, broadly speaking, is a serenade. Villa-Lobos wrote this one for chorus and immense orchestra containing two pianos and three Brazilian percussion instruments. The text is a mixture of Portuguese and Brazilian-Indian.

Music like this needs more space and time for careful consideration than are possible in a newspaper review, if it is to be adequately described. All the European standards of comparison are useless, for here you have a completely exotic sort of expression. Certainly it is folkish, also primitive and tribal, at the same time devilishly ingenious in the technic of writing. The choral portion sounds relatively simple, with a strong rhythmic "oom-pah" underlying practically all of it. More than likely there are subtle effects in the orchestra swallowed up in the powerful surge of tone and rhythm.

One hopes Mr. Koussevitzky will repeat the Choros later in the season. Another hearing is deserved. For the present, Villa-Lobos must be credited with creation of an astonishingly vital and exciting score.

Little space is left for Mr. Shure's performance of Brahms' great masterpiece. He made the score vivid, tautly emotional, yet without distortion. This was the performance of a talented young artist, innocent of the Olympian breadth or the color range of a Schnabel or Gabrilovitch at middle age, but in a youthful way valid and moving. Mr. Shure—together with Mr. Koussevitzky and the orchestra—merited the ovation that followed. Mr. Fiedler, too, was warmly applauded when he appeared on the stage after Villa-Lobos' work.

C. W. D.

KOUSSEVITZKY PAYS TRIBUTE

North, South America Noted in Programme

BY WARREN STOREY SMITH

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According to the programme notes, Mr. Harris' purpose in writing this so-called symphony was "to bring about a cultural co-operation and understanding between the high school, college, and community choruses of our cities with their symphony orchestras." The work, therefore, is not one of great pretentions and the results achieved, while sometimes entertaining and diverting, are modest. Of the five folk-song settings, "When Johnny Comes Marching Home"; "Western Cowboy," (two songs joined); the "Mountaineer Love Song"; the "Negro Fantasy," "De Trumpet Sounds It in My Soul"; and another cowboy song, "If Even I Travel This Road Again," the last two are by far the most successful from an artistic point of view. Here with only a few lines of text Mr. Harris is more or less forced to some musical development that lifts his work into the sphere of composition. The other settings are that, and no more; merely a job of re-harmonization, choral arrangement and orchestration. There are two dance interludes, one for strings and percussion, one for full orchestra, which are mildly amusing. The chorus acquitted itself well in a not too difficult task and there was much applause for Mr. Harris who was present.

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MUSIC

Symphonic Novelties

Roy Harris Folk-Song Symphony, Villa-Lobos Tenth Choros Performed by Boston Symphony

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Whether you like or dislike the Folk-Song Symphony of Roy Harris which was given its first local performances by the Boston Symphony last Friday and Saturday, there is no gainsaying its extraordinary vitality or the strongly individual style of the composer. It is a large and sprawling work in seven movements, five of them with chorus. Much of it is imaginative and forceful; much of it is trite or banal. For a special reason, Mr. Harris has given his chorus length versions to sing of "When Johnny Comes Marching Home," "O Bury Me Not on the Lone Prairie," "The Dying Cowboy," "I'm Goin' Away for to Stay a Little While," "De Trumpet Sounds It in My Soul," and "The Gal I Left Behind Me," The reason is that the work is intended as an artistic meeting ground for high-school or college choruses and the symphony orchestras of our great cities.

This, of course, is a laudable intention, but one which may conceivably be ham-strung by the amount of preparation which must go into a composition of such size and complexity. And from the symphonic or from the purely artistic point of view the results are problematic. There is little, indeed, in this Folk-Song Symphony to remind you of a symphony outside of the title.

Without being able to explain why, I find Roy Harris's harmonic speech extremely attractive. It is raw, intentionally so, and it has not all the variety it may one day acquire, but it has a native American pungency and a style of its own.

Among the most successful sections of the Folk-Song Symphony seemed, after a second hearing, the lively and imaginative interlude for strings and percussion on dance tunes and the Negro fantasy on "De Trumpet Sounds It in My Soul." Mr. Harris was present to acknowledge applause.

Villa-Lobos Premiere

There was another provocative first performance on Dr. Koussevitzky's program the Choros No. 10 "Rasga o coracao" of Villa-Lobos. It too has tremendous vitality, and a specifically South American exoticism. Shorter, more effective, and more immediately ingratiating than the Harris, it has irresistible rythmic drive and is highly spiced with standard symphonic and native South-American percussion instruments. At second hearing it is difficult to say whether the strong flavor of this musical dish is due to its Brazilian, Indian and Portuguese ingredients, or to Villa-Lobos' personal touch. Perhaps to both. At any rate it is a piece worth hearing again, and it was warmly applauded.

The Cecilia Society Chorus had been prepared for both the Harris and the Villa-Lobos by Arthur Fiedler, who shared with Dr. Koussevitzky in the audience's acclaim.

After the intermission came a magnificent performance of Brahms' Second Piano Concerto in B flat major with Leonard Shure as soloist. The splendor of the interpretation came chiefly from Koussevitzky and his men. Mr. Shure has a formidable technique and no little verve, but his tone was hard in the big passages. Neither in depth of feeling nor subtlety of expression did he equal the performance of the orchestra. He was at his best in bravoura passages and in the final Allegretto grazioso.

E. D.

Youth Orchestra In Brilliant Debut

One of the most promising signs of the musical times anywhere this season was the debut of the Massachusetts National Youth Administration Orchestra last night in Jordan Hall under the direction of Arthur Fiedler. This group of boys and girls of 17 to 24 years have been working as a unit for only three months, yet they performed difficult works of Mozart, Beethoven, Bruch and Ravel with a temperament, a golden sonority and a technical aplomb that would put to shame many an established professional orchestra.

The chief works of the evening were Beethoven's Eighth Symphony and Bruch's G minor Violin Concerto with Mozart's Overture to "The Marriage of Figaro" as a curtain raiser and Ravel's Bolero as a climax of orchestral virtuosity.

The group of strings has not only body and warmth, but delicacy and accuracy as well. Mr. Fiedler, his colleague, Alexander Thiede, and assistant, George Hoyen, have been first rate drill-masters, for the orchestra is beautifully integrated — far beyond what one has a right to expect after three months' practice, and the ensemble as a whole has extraordinary transparency and glow.

The soloist in the Bruch Concerto was Sheldon Rotenburg, the concertmaster, who did an excellent piece of work, well schooled, with fine emotional control and a firm tone.

The solo instruments had their innings in the "Bolero" and removed any lingering doubts that here is another symphony orchestra which must be reckoned with in Boston. Or rather, it should be reckoned with throughout the State, for if it is possible to take these young people afield, there should be a welcoming public for them in other Massachusetts cities.

Before the second half of the concert, State Youth Administrator John L. Donovan, Jr., welcomed the audience briefly, recalling that abroad, youth had been in the forefront of Nazi and Fascist developments, while here the National Youth Administration presents "youth on the march, in what we are proud to call 'the American way.'"

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THIS CLIPPING FROM

TUFTS WEEKLY
TUFTS COLLEGE, MASS
2/20/41

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Shure Symphony Soloist

This Clipping From
HARTFORD, CONN.
TIMES
FEB 24 1941

Leonard Shure Soloist with Symphony

Leonard Shure, pianist, who will appear in the Beethoven festival to be given starting next month by the Hartford Symphony Society, was soloist with the Boston Symphony in the Massachusetts capital over the weekend.

The program, under the direction of Serge Koussevitzky, presented two first performances at the orchestra's concerts. First was the Roy Harris Folk-Song Symphony for Orchestra and Chorus with the Cecilia Society Chorus, of which Arthur Fiedler is conductor, assisting. The second was the Villa-Lobos Choros, No. 10, "Rasga o coraçäo," in which the Cecilia chorus also took part.

Mr. Shure was heard in the concluding number, the Brahms Concerto for Pianoforte No. 2 in B flat major, Op. 83.

The program for this Friday evening and Saturday afternoon by the orchestra will consist of the Mahler Symphony No. 9, the Liadov "Enchanted Lake," Op. 62, and "Baba-Yaga," Op. 56, and Rimsky-Korsakoff's Capriccio Espagnol, Op. 34.

Leonard Shure, pianist, who will be the soloist in Brahms' Second Concerto with the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts this week.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

Serge Koussevitzky conducted at the Boston Symphony concert yesterday afternoon, the first Boston performance of two orchestral-choral scores: Folk-Song Symphony by Roy Harris, and the Choros No. 10, "Rasga-Coracab" by the Brazilian Hector Villa Lobos. The remaining number of the program was Brahms' Second Piano Concerto, in which Leonard Shure was the soloist. The Cecilia Society, trained by Arthur Fiedler, assisted in the Harris and Villa-Lobs.

The academic purists are probably going to argue about Mr. Harris' Folk-Song Symphony: whether it is really a symphony, whether the tunes—"When Johnny Comes Marching Home," "O Bury Me Not On the Lone Prairie," "The Dying Cowboy," "I'm Goin' Away For to Stay a Little While," "De Trumpet Sounds It In My Soul" and "The Gal I Left Behind Me"—which are the choral basis of the work, are really folk-song. Let them argue! It makes little difference either way. I take the view that, formally, the work is not a symphony in the organic sense; the tunes are not used thematically with relation between the seven movements. In fact, each movement could be played by itself as a concert piece without violating the whole. As to the folk-song question, Americans have no great literature of familiar home music handed down generation after another, as the Europeans do, except for certain sections of the country. Such tunes as these come as reasonably near to being folk-song as anything, so why not call them that?

The Folk-Song Symphony is laid out symmetrically, with two orchestral interludes of dance tunes as contrast for the choral sections. In a general way, it may be claimed that Mr. Harris has the chorus sing each song, and then the tune is worked into a sort of free fantasy. The style ranges from the hurly-burly of the opening, the Negro Fantasy and the Finale, to the sweet banality of the Western Cowboy episode, where the high strings play juicy chords above the voices, a conventional way of making you think of vast space like the prairies. The Mountaineer Love Song movement is also sweet and banal.

Welcome Party, Negro Fantasy and Finale are by far the best parts because they are vulgar in the sense that they are earthy and uninhibited, because the harmony has a spicy dissonance about it, and the orchestra cuts loose in a species of symphonic jam session. The other movements are an over-decorated treatment of simple music, and as a result they are merely commonplace.

Mr. Harris was present and bowed from the stage.

A choros, broadly speaking, is a serenade. Villa-Lobos wrote this one for chorus and immense orchestra containing two pianos and three Brazilian percussion instruments. The text is a mixture of Portuguese and Brazilian-Indian.

Music like this needs more space and time for careful consideration than are possible in a newspaper review, if it is to be adequately described. All the European standards of comparison are useless, for here you have a completely exotic sort of expression. Certainly it is folkish, also primitive and tribal, at the same time devilishly ingenious in the technic of writing. The choral portion sounds relatively simple, with a strong rhythmic "oom-pah" underlying practically all of it. More than likely there are subtle effects in the orchestra swallowed up in the powerful surge of tone and rhythm.

One hopes Mr. Koussevitzky will repeat the Choros later in the season. Another hearing is deserved. For the present, Villa-Lobos must be credited with creation of an astonishingly vital and exciting score.

Little space is left for Mr. Shure's performance of Brahms' great masterpiece. He made the score vivid, tautly emotional, yet without distortion. This was the performance of a talented young artist, innocent of the Olympian breadth or the color range of a Schnabel or Gabrilovitch at middle age, but in a youthful way valid and moving. Mr. Shure—together with Mr. Koussevitzky and the orchestra—merited the ovation that followed. Mr. Fiedler, too, was warmly applauded when he appeared on the stage after Villa-Lobos' work.

C. W. D.

KOUSSEVITZKY PAYS TRIBUTE

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This Clipping From
COLUMBUS, OHIO
CITIZEN

FEB 26 1941

90

Koussevitzky to Conduct Here After Several Years' Absence

Third Orchestra's Contract Not Yet Signed—Program for Rochester's Concert Announced

TWO OF THE GREAT orchestras of the world and two first-rank conductors are assured for the next season of the Symphony Club of Central Ohio, according to announcement made today by Helen Pugh Alcorn, club manager. The orchestras are the Boston and the Philadelphia.

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, is announced for Friday evening, Dec. 12, 1941, at Memorial Hall. This will be the first time the Boston has played in Columbus in several seasons.

The Philadelphia Orchestra, which was on the current season's course, will open next season, playing on the night of Monday, Oct. 27, 1941. The conductor, who is also the musical director of this brilliant organization, will be Eugene Ormandy.

There will be a third orchestra on the course, but it cannot be announced at this time as the contract negotiations have not yet been completed.

* * *

Sixty Seasons

This year marks the completion of 60 continuous seasons for the Boston orchestra. It was founded in 1881 by Henry L. Higginson and he continued general direction of its destinies for nearly four decades. Its conductors in the latter part of its period have included such men as Nikisch, Muck, Rabaud, Monteux, and since 1924, the renowned and highly esteemed Koussevitzky, who had previously registered triumphs in Russia and in Paris. In the years that he has been with the orchestra he has brought to it "a tonal richness, a brilliance of virtuosity and a warmth of response quite beyond compare."

* * *

Demand Philadelphia

The Philadelphia Orchestra came into its own some years when Leopold Stokowski, who had often been heard in Columbus with the Cincinnati Orchestra, went on to Philadelphia to build it up to a supreme position in the orchestral world. Several seasons ago, Ormandy, who had done wonders with the Minneapolis group, was called to the podium of the Philadelphia and he is now its principal conductor, as well as the man who is generally responsible for personnel, artistic development and selection of repertoire.

It went without saying that the Philadelphia, if available, would be re-demanded for the Columbus season. There had been many calls from patrons for the Boston and its place on the course became absolutely certain, especially when it became known that the New York Philharmonic would take a less extensive tour next year than it did this season. It seems likely that the inclusion of the Boston will add much prestige to the coming season of the Symphony Club in Columbus.

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This Clipping From
BRIDGEPORT, CONN.
POST

FEB 25 1941

Listening Post

By ROCKY CLARK

Boston Symphony 'Blitz' by Petrillo Parallels Radio's ASCAP Ban.

Comparable to the broadcasters' crime in ruling beloved American music off the air because it bears ASCAP copyrights is the ruling of dictator James Petrillo's musicians' union that the Boston Symphony orchestra can no longer make records produced by Victor or any other "union shop" all because the Bay State musicians, under Dr. Serge Koussevitzky's baton, have not seen fit to devote a percentage of their earnings to union fees so that Mr. Petrillo can enjoy his combined salaries of $46,000 a year.

In the Boston Symphony's favor, no stronger argument could be presented than the performance of Brahms' Fourth Symphony in E Minor as contained in a newly-released Victor album, recorded before the union ruling forced Victor to drop Koussevitzky's fine aggregation from its roster. Victor's excellent recording work on this particular piece will make the album a fitting memorial to the gorgeous work of this orchestra for posterity.

That this particular work, the final Passacaglia of which is generally regarded as Brahms' greatest single movement, was chosen for Koussevitzky's last great recording before his Victor retirement is most significant. Music lovers who hear it will regard the union's action with bitter regret that they will be unable to obtain further works by this great orchestra—unless somebody starts a non-union recording company that need not listen to the decrees of Mr. Petrillo whose love for money outweighs his niggardly regard for art.

Another recent Victor release, a [illegible] of Wagner's "Meistersinger" Prelude by Leopold Stokowski and the Philadelphia Or-

This Clipping From
FORT WAYNE, IND.
NEWS-SENTINEL

FEB 27 1941

Conducting Of Koussevitzky Given Praise

Critic Commends Reading Of Johannes Brahms' Fourth Symphony.

BY WALTER A. HANSEN,
News-Sentinel Music Critic.

The concert given by the famous Vienna Philharmonic Orchestra on March 9, 1897, was a memorable event; for on that occasion Johannes Brahms, who attended in spite of the fact that he was sick unto death of an incurable disease, received a touching tribute of esteem and devotion from his fellow-citizens. His fourth and last symphony, which had been performed for the first time in 1885, was included in the program; and the audience seemed to sense that the master would not live much longer. "A storm of applause broke out at the end of the first movement," writes his biographer, Florence May, "not to be quieted until the composer . . . showed himself to the audience. The demonstration was renewed after the second and third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted upon the figure standing in the balcony, so familiar and yet, in its present aspect, so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank. And through the audience there was a stifled sob, for each knew that they were saying farewell." Twenty-five days later Brahms was dead.

A Priceless Treasure.

How has the Fourth Symphony fared since the death of its creator? Has it lost its savor? By no means. It remains a priceless treasure. The ballad-like first movement, the dark-hued Andante, the sportive Scherzo and the wonderfully wrought Finale continue to stir sensitive listeners to the very marrow. Conductors worth their salt know that they must approach this great masterpiece with fear and trembling. Some of them do full justice to the work; others can neither feel nor reveal its piercing eloquence. Serge Koussevitzky is an example to all those who undertake to expound the monumental symphony. Under his leadership the Boston Symphony Orchestra gives a performance far superior to any previously recorded reading (Victor Album 730).

The Finale of Brahms' Fourth abounds in fascinating examples of dumbfounding contrapuntal skill; but the entire movement speaks to us with such melodious clarity that the uncanny mystery with which it is constructed never obtrudes itself upon our notice. Are there any other great compositions in which consummate cunning and cleverness are well-nigh concealed by the beauty and the lucidity of the subject-matter? One of the most remarkable of them is the overture which Richard Wagner wrote for his comic opera, "Die Meistersinger." Here, too, there is wizardry in the use of counterpoint; but listeners become so deeply immersed in the striking tunefulness of the work that they do not, as a rule, focus their attention on Wagner's miraculous craftsmanship. Of course, it is entirely unnecessary for them to do so. One can enjoy great art without a knowledge of how it is brought into being.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN

FEB 26 1941

Boston Programs.

At the regular concerts of the Boston Symphony Orchestra this week Friday afternoon and Saturday evening Dr. Koussevitzky will feature Mahler's Ninth Symphony, one of the outstanding works by that composer. For orchestral color and variety the program will be rounded out with The Enchanted Lake, BabaYaga, Liadov and the Capriccio Espagnol, Rimsky-Korsakoff.

In Jordan hall tomorrow evening Rudolf Serkin, pianist, will play compositions by Beethoven Brahms, Schubert, Smetana and Chopin.

PIANIST HAS ODD STYLE IDEAS

Post Feb 23

Grainger Wears His White Ducks in Winter

BY WARREN STOREY SMITH

HUNTINGTON AVENUE is a very musical thoroughfare. Two of the new subway stops are named after the leading musical forms, and if there had been one between them it would have been called Conservatory (or possibly Jordan, after Jordan Hall). And although we primarily associate Mechanics Building, the first stop, with other and quite different activities, it was once the home of grand opera in this city and on many subsequent occasions has housed musical events.

Of the thousands who, going to or coming from their daily toil, glide by the stops respectively designated as Opera and Symphony, few will give heed even to the applied meaning of those terms, let alone their original ones. To go way back, "Symphony" comes from the Greek and means sounding together, and "opera" is the Latin plural of opus, which meant work. Opera is sometimes work, at that, even for the listener.

At first applied to music, a symphony was any instrumental portion, no matter where located, of a work predominantly vocal. A familiar example is the so-called Pastoral Symphony in Handel's "Messiah"—something quite different from the Pastoral Symphony of Beethoven, with which Mr. Disney goes to town in "Fantasia." What we now call overtures, the instrumental prefaces to operas, were once called symphonies, and the former term was applied, not only to what we now term suites, but even to those compositions which are known to us as symphonies. Even into the 19th century overtures were sometimes programmed as symphonies and vice-versa.

The first opera in our sense of the word came into being around 1600 and was described as "drama per la musica," a term which soon disappeared but was revived by Wagner as "music drama,' in the 1850's. It is difficult to put one's finger upon the exact moment when the word "opera," as we now understand it, first made its appearance. Etymologically, in contradistinction to "symphony," it makes very little sense.

But what's in a name? If the term "symphony" originally meant, "here is where there are no voices," we have since accepted symphonies, with one or more choral or vocal movements, from Beethoven, Spohr, Mahler and Vaughan-Williams. We have had symphonies in which the voices stole the show by Mahler, Stravinsky and Roy Harris. And the crowning inconsistency has been reached in the two symphonies of the Englishman Bantock for voices alone.

Again the form of the symphony was one about as rigid and inflexible as masculine attire. Today any orchestral work, whether in one movement or several, if it sounds sufficiently important, can be called a symphony. So in this respect we have got back about to where we started.

A symphony which Mozart and Beethoven would hardly have recognized as such, aside from the fact that it has four movements, is the Ninth of Mahler. This remarkable and still much-debated work, which Dr. Koussevitzky had the honor of introducing to the United States, will be played for the third time in Boston at the Symphony Concerts of this week. The final Adagio was heard alone last season. While we cannot hear this Symphony too often, at least until we know it much better than we do, it is to be hoped that this performance will not interfere with Mr. Burgin's promise to make known the Mahler Fouth to us next month, with Cleora Wood as the soprano soloist required by the last movement. In most cities this Fourth has proved the most popular of Mahler nine symphonies, only two of which, if we except "The Song of the Earth," have been conducted here by Dr. Koussevitzky. Two short pieces by Liadov and Rimsky-Korsakov's "Spanish Caprice" complete this week's programme.

The recitalist of the week is Rudolph Serkin, pianist, who plays at Jordan Hall on Thursday evening.

Transcript 3/1

FM's Revolution

The Boston Symphony Demonstrates a Coming Change in the Art of Radio Broadcasting Here

By EDWARD DOWNES

BREATHES there the man with soul so dead that he has never wanted to smash his radio for the rasping crackle of static it brought him along with the subtle harmonies of a Bach, or the "endless melody" of a Richard Wagner? If for no other reason than that it is supposed to eliminate static, frequency modulation has been one of the most eagerly discussed, most breathlessly awaited developments in radio, since its coming began to be bruited about, not so very many months ago. Frequency modulation (familiarly, "FM") is not just a gadget you put on your radio set, it is an entirely new method of broadcasting—a method already in operation, in an experimental way, with a fairly regular schedule of programs being sent, and a limited number of enthusiastic amateurs listening in.

Unfortunately you have to have a special kind of set, or at least you must have your own set readjusted, to be able to pick up FM broadcasts. So having had no earlier opportunity to hear it, I accepted the kind invitation this week of Station WBZ to go over to the Hotel Bradford and hear, along with Serge Koussevitzky, Arthur Fiedler, and several colleagues of the press, a broadcast of the Boston Symphony rehearsing in Symphony Hall.

What we heard there was the beginning of a revolution not only in radio industry but, much more important, in the art of radio broadcasting.

Ensconced with us in the studio were Koussevitzky and Fiedler, before them a score, at their side a telephone, with which they could talk directly to Richard Burgin, who was conducting the rehearsal in Symphony Hall. Three microphones in the hall picked up the sound of the orchestra which was piped to the FM broadcasting station, sent out over the air waves, picked up again by a large aerial on the roof of the Hotel Bradford, and finally fed to a loudspeaker in the large studio where we listened.

B. S. O. As the Guinea Pig

Thus, under regular FM broadcasting conditions, we heard the Boston Symphony begin, stop, repeat, and finally complete Rimsky-Korsakoff's Capriccio Espagnol, Liadov's "Baba Yaga" and fragments of Schubert's "Unfinished" Symphony. From beginning to end of the broadcast there was not a hint of static interference! But what was more remarkable still, and of more importance to musicians: the orchestra itself and its solo instruments sounded incomparably more life-like, each individual hue and timbre was fresher, brighter and truer than ever before over the air.

At the beginning, to be sure, there were difficulties. The violins sounded too dry and hard and there were matters of emphasis on lower or higher frequencies to be adjusted. From time to time, Koussevitzky by telephone would have Mr. Burgin stop the orchestra, to enquire whether a detail of intonation or clarity had been slurred in the rehearsal or by the mechanical apparatus. Sometimes it was one, sometimes the other. But as the rehearsal progressed and minor flaws ironed out, the Boston Symphony emerged from the loud speaker intact, as the wonderfully glowing and vibrant organism that it is.

The faintest shimmer of a planissimo at the end of "Baba Yaga" came over with incredible delicacy and clarity—not as an only partially audible sound. When the brasses gave out a forte, the instruments themselves might have been in the room. A clarinet at last had the peculiar color and flavor of a real clarinet, where before, as Dr. Koussevitzky sadly observed, a clarinet over the air had been something terrible to hear.

The Technical Side

This enormous stride in faithful reproduction is due chiefly to the fact that FM brings to the listener a greatly increased range of tonal pitch: from 30 to 15,000 cycles, whereas the system still in general use transmits only from 50 to 7000 or 8000. It is the lack of the lowest or highest frequencies which tends to reduce orchestral instruments to a common denominator and make them all sound alike. And conversely, the inclusion of these frequencies is what gives back each instrument its individual character. The increase in range will also make it unnecessary for the controlling engineer to dampen a brilliant orchestral tone.

In the past it has been imperative for engineers in the control booth to doctor the sound that comes to us more than most people realize. Both a too brilliant tone and a loud fortissimo had to be reduced, or they would strain the apparatus and reach the listener in distorted form. A whispering planissimo, on the other hand, had to be stepped up to avoid the danger of complete silence on a poor or mediocre receiving set.

With FM a certain amount of regulation will still be necessary but infinitely less than with the system now prevalent. Thus the careful calculations of the conductor in building the dynamic architecture of a given symphonic piece will be only faintly affected by mechanical limitations.

When the rehearsal was over, Koussevitzky thanked his players back in Symphony Hall for their beautiful performances. For the inmates of the studio, the engineers and officials of WBZ he had only congratulations, congratulations to his musicians that their work could be so faithfully reproduced, congratulations, in fact, to the whole world, for an invention, which, he said, brought over the air an orchestra as it had never sounded before.

Broadcasters Note!

Asked for further comment, Dr. Koussevitzky made one of the most important suggestions I have heard for the broadcasting of serious music, and one which all radio stations would do well to take to heart. It should be possible, he said, to have in charge of the control rooms not engineers, but the most gifted young conductors who can be found. For even with FM a certain amount of monitoring of the quality and volume of sound will be necessary. With the present system an enormous amount has to be done.

The monitoring engineers are usually musical fellows who sit with a score before them, watching to adjust their apparatus before a sudden clap of the kettledrums or to counteract as much as may be necessary a loud orchestral outburst, or a pianissimo that gets near the vanishing point. They do their best to make the orchestra sound the way they think it ought to sound.

But the difference between the conception of a musical engineer and that of a gifted conductor, who has spent years, perhaps decades training his ear, is obvious. The latter can give an infinitely more sensitive and faithful reproduction of the performance than would be possible for anyone less highly prepared.

Further, observed Dr. Koussevitzky, it would be extremely difficult to give a professional engineer the amount of musical experience which his job demands. The trained conductor, however, should have little difficulty in mastering the mechanical apparatus sufficiently to turn the proper knobs and obtain exactly the right relation of the high frequencies to the low, the requisite scale of dynamics. In other words, the job is ideally for the musician, not for the engineer.

The broadcasters are frank to say that they still have much to learn about FM. The most serious of its limitations is that it can broadcast only as far as the horizon, while the old type broadcasting can theoretically encircle the globe. Power and height of the antennae make a certain difference. But generally speaking a 600-foot FM antenna can cover a distance of only about 60 miles. This will mean that at least for the near future FM will be confined to centers of population.

That it will revolutionize radio, there cannot be the slightest doubt. And the thanks of music-lovers everywhere belong to those men whose patience and genius make FM a living possibility today.

Post 2/27

SYMPHONY HAS ODD REHEARSAL

"Remote Control," Frequency Modulation

BY WARREN STOREY SMITH

Will the conductor of the future be able to direct orchestral rehearsals by telephone, perhaps propped up in bed or otherwise at ease, instead of energetically superintending things on the spot? Of course, there would have to be a deputy conductor doing the actual time beating, looking after false entrances or missed entrances and what not.

These things came to mind yesterday morning during the little party at the studios of WBZ in the Hotel Bradford when Dr. Kousevitzky listened to a rehearsal of the Boston Symphony Orchestra, with Richard Burgin in charge, and gave instructions via the telephone to the assistant conductor. Actually, Arthur Fiedler did the telephoning and, prompted by Dr. Koussevitzky, would say "Richard, have the double basses play a little softer," or "let us have more transparency here," or "the clarinet and oboe are not quite in tune with each other." When the relayed command was carried out, Dr. Koussevitzky would smile his satisfaction or audibly express his pleasure at the result.

Of course, the real purpose of the meeting was not to demonstrate "remote control" possibilities but rather to display the potentialities of high frequency modulation. Aside from the fact that at one time a solo violin sounded almost as loud as all the violins together, because of the way a microphone was placed, and making the necessary allowances for the discrepancies in dynamic strength between an orchestra heard in the flesh and an orchestra heard through the radio, frequency modulation yesterday proved itself remarkably faithful in the transmission of tone colors.

Dr. Koussevitzky vowed that never before had he been able to distinguish so well between the instrumental timbres in an orchestral broadcast. The realistic quality of a harp passage in Rimsky-Korsakov's "Spanish Caprice," and of a piccolo squeak in Liadov's "Baba Yaga," to mention two details out of many, was indeed extraordinary. Dr. Koussevitzky's enthusiasm was understandable.

BRUARY 27, 1941

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This audience listened to portions of the "Spanish Caprice" by Rimsky-Korsakoff, Schubert's "Unfinished" Symphony and the "Baba Yaga" of Liadov. From time to time Mr. Koussevitzky gave directions concerning the playing to Mr. Fiedler, who communicated them to Mr. Burgin over a direct wire to the stage of Symphony Hall.

At the conclusion of the broadcast, Mr. Koussevitzky expressed delight at the tonal quality obtainable through frequency modulation.

"The colors of the instruments, such as the clarinet, for example, are so natural," he said, as he congratulated W. C. Swartley, general manager of the stations, upon the success of the broadcast.

"Now young conductors should be trained in the engineering technic of manipulating the broadcasting controls. That will insure a perfect communication of the sound of the orchestra and of the conductor's interpretation," continued Mr. Koussevitzky.

Following the broadcast, luncheon was served in a studio at WBZ.

Herald 3/9

FM and the BSO

Dr. Serge Koussevitzky, sitting in a room in the Hotel Bradford recently, heard and occasionally directed by telephone, the Boston Symphony Orchestra, which was playing in Symphony Hall. There was nothing strikingly new or remarkable about that. Indeed, Boston has been pioneering in the communication of sound ever since Alexander Graham Bell made his momentous telephonic remark, "Come here, Watson, I want you," in 1876. The important feature of the experiment was that it was the first time the music of a full symphony orchestra had been carried through the air by frequency modulation, the newest method of radio broadcasting. The music was taken by telephone wires from Symphony Hall to Hull, the site of Westinghouse's experimental FM transmitter, W1XK, and from there returned by air to Boston.

The demonstration convinced Dr. Koussevitzky and the other listeners in the WBZ studio that FM constitutes a major development in radio broadcasting. The many tonal colors and the wide variety of dynamics of the orchestra were reproduced with great clarity and individuality. Dr. Koussevitzky himself spoke of the beauty of the clarinet, which, he said, he had never heard so faithfully reproduced before. Others commented on the realistic shimmering of the harp in a passage of Rimsky-Korsakoff's "Spanish Caprice."

To be sure, in one place a solo violin sounded as loud as the whole string choir, but that was the fault of microphone placement, not of FM. Altogether, the performance was an impressive testimony to the superiority of FM over the standard method of broadcasting. It was also another indication of the Boston Symphony's readiness to cooperate with any agency which will help to bring fine music to more people.

Last May the Federal Communications Commission cleared a section of the air channels for FM and authorized the granting of regular or commercial licenses for its use. Its development is expected to benefit New England particularly, because this area, for some reason, is not as receptive to standard broadcasting as are other parts of the country. FM, however, is impervious to static and local interference.

Its only drawback is that its range is limited to the circle of the horizon, or about fifty miles from the average transmitter tower. Its advocates boast that its tone is so clear that it can even broadcast absolute silence. For the time being at least, its adoption by the radio industry and its popular acceptance by the listening public seem much more probable than the use of

SCIENCE MONITOR

FEBRUARY 27, 1941

9/

Hear Special Radiocast

By a Staff Photographer

Dr. Serge Koussevitzky Mrs. Richard Burgin

The Conductor of the Boston Symphony orchestra and the wife of the Concert Master of the Boston orchestra shown as they listened to a special Symphony broadcast over WBZ's FM transmitter at the Hotel Bradford Studios.

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Congratulates All

When the demonstration was over, Dr Koussevitzky stood before the gathering which included newspaper men, critics, and engineers and said: "I can only congratulate everybody who was associated with this. Never before have I heard instruments sound so clear, so beautiful, and so natural."

Elaborating upon the new opportunities for symphonic music through FM transmission, Dr. Koussevitzky asked for a new type of operator in the radiocasting industry—a "conductor-engineer" who not only would be familiar with music but also with the technical side.

"Sometimes," he said, "radio engineers like to manipulate during a performance, and the results are not too happy. The man at the controls should be the one who knows when the music is to be played 'pianissimo' and when it is to be 'forte.'"

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This Clipping From
PASADENA, CALIF.
POST

FEB 26

HAILS CITIZENSHIP

BOSTON. (U.P.) — Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, celebrated his becoming a United States citizen by presenting a special program of American music.

This Clipping From
FRESNO, CALIF.
BEE

FEB 28 1941

THIS CLIPPING FROM
HOBART, OKLA.
DEMOCRAT - CHIEF

FEB 24

THIS CLIPPING FROM
ALAMEDA, CALIF.
TIMES - STAR

FEB 24

This Clipping From
DUBUQUE, IA.
TELEGRAPH HERALD

THIS CLIPPING FROM
BRAWLEY, CAL.
NEWS

FEB 27

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

MAR 4 1941

THIS CLIPPING FROM
WATERLOO, IA.
COURIER

Nearby Films

Jamaica Plain — JAMAICA — Santa Fe Trail and A Night at Earl Carroll's. 1.45. 7.45.

Lexington—LEXINGTON—Santa Fe Trail. 2.30. 8.15. Always a Bride. 4.15. 10.00.

Malden — GRANADA — Saint in Palm Springs. 1.45. 4.58. 8.11. Kitty Foyle. 2.55. 6.08. 9.21.
MYSTIC—Life With Henry. 2.05. 8.30. Victory. 3.30. 7.00. 9.55.

MAPLEWOOD — Bowery Ben. Across the Sierras. Continuous 1.45-11.00.
ORPHEUM — Mark of Zorro. Wagon Train. 1.45. 7.00.
STRAND—Angels Over Broadway. 3.25. 8.30. Girl in the News. 2.05. 7.00. 9.45.

Mattapan — ORIENTAL—High Sierra. 12.15. 4.13. 7.54. Kitty Foyle. 2.05. 6.03. 9.44.

Medford—FELLSWAY — Tin Pan Alley and South of Suez. 1.30. 7.30.

Melrose—MELROSE—Love Thy Neighbor. Murder Over New York. 1.30. 7.30.

Natick—COLONIAL—Chad Hanna. 3.15. 9.00. Go West. 2.00. 7.45.

Needham—PARAMOUNT—Thief of Bagdad. No, No, Nanette. 6.30-11.00.

Newton—PARAMOUNT — Four Motners. Gallant Sons. 2.00. 8.00.

Quincy—QUINCY—East Side Kids. Barnyard Follies.
STRAND—Go West and Haunted Honeymoon.

Somerville—CENTRAL—Here Comes the Navy. Cherokee Strip. 2.00. 8.00.
CAPITOL and BALL SQUARE—Dr. Kildare's Crisis. A Night at Earl Carroll's. 2.00. 6.30. 8.00.
DAVIS SQUARE—Snow White. Heroes in Blue. 2.00. 8.00.
STRAND—Mark of Zorro. Little Bit of Heaven. 2.00. 8.00.

Watertown — COOLIDGE — Love Thy Neighbor and Charter Pilot. 1.45. 7.45.
WATERTOWN SQUARE — Seven Sinners. Out West With the Peppers. 1.45. 7.45.

Waverley — STRAND — Arizona. Blondie Plays Cupid. 2.00. 7.45.

Wellesley—COMMUNITY PLAYHOUSE — Thief of Bagdad. No, No, Nanette. 2.30. 7.45.

West Newton—Comrade X. Night at Earl Carroll's. 1.30. 7.45.

Winchester — WINCHESTER — Mark of Zorro. 3.37. 8.07. Christmas in July. 2.15. 6.40. 9.50.

Wollaston—WOLLASTON—Trail of Vigilantes. A Night at Earl Carroll's. 1.45. 7.45.

'Strawberry Blonde'

"Strawberry blonde," or redhead, is what Rita Hayworth is in, surprisingly, "Strawberry Blonde," now at the Metropolitan. And yet, when Miss Hayworth went to Hollywood a few years ago she was raven-haired.

Not only that. The actress was, on arrival, a dancer, and she reported a heavy Spanish accent.

The accent, to be sure, was a fake, even though her real name is Margarita Carmen Cansino, the daughter of Eduarde Cansino, member of a well-known Spanish dancing family.

Miss Hayworth was born in New York, but the family moved to Baltimore when she was very young. She began dancing in public when she was about six years old. She did not, however, stop the show. She didn't do that until she was 14 and joined the Cansino dancing act and toured Europe with it.

She arrived in Hollywood, heralded as a dancer. She decided to try her hand at acting, though. And in three years she has acted in 29 pictures.

Movies—In Town

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CO-HIT KAY FRANCIS in 'PLAY GIRL'
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—Geo. Sanders, "Saint At Palm Springs"

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Hum. Bogart "High Sierra" Ida Lupino

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"WHERE TO DINE" COLUMN

Post Feb 27

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Herald 3/9

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Mahler's Ninth

Transcript 3/1

Koussevitzky Conducts Gigantic Farewell Symphony of Pessimistic Austrian Master

IF there were more performances of Mahler's Symphonies like the one given yesterday afternoon of his Ninth by Koussevitzky and the Boston Symphony, the opposition to that unfortunate composer would melt with amazing speed. For Mahler is not a composer who stands easily on his own feet. He is not for every orchestra. And much less is he for every conductor. The leader who would essay his works must have some grasp of the vastly complicated mentality of Mahler the artist, and an intuitive sympathy for the violent fluctuations between the extremes of exaltation and gloom of Mahler, the man.

An orchestra, to do justice to his scores, must be either a rare group of virtuosi, or must have the familiarity with and love of his idiom, which may be presupposed in the case of the former Vienna Philharmonic. Fortunately in Boston we have a conductor and an orchestra bountifully equal to these demands.

According to many Mahler authorities, his Ninth Symphony is his greatest. It is his last, and it reflects the pessimism of a morbidly sensitive artist who knew bitterly that he had but little time to live. Though he had looked upon life as a cruel and even torturing enigma, he was more deeply attached to it than he realized until the end was upon him. Then like so many before and after, he was torn at the thought of leaving behind him little things: a patch of blue sky with clouds in it, a tree, a brook, the smells of the countryside.

His Ninth Symphony is a lengthy farewell to the gifts he so suddenly found he loved, as well as the things that had martyred him in his ceaselessly agitated life. As a leave-taking, it is anything but stoical or laconic. That would have been foreign to Mahler's nature. Death in a hundred guises haunts its sometimes redundant pages. So much so that the four movements could easily be likened to the gruesome Totentaenze of early German woodcuts. Clearly, the full-throated song of the final Adagio is Death as Friend and Succor.

In its original form the symphony lasts nearly an hour and twenty minutes. With Dr. Koussevitsky's well-considered cuts, only a few minutes over the hour. And still it is long. It is long for reasons inseparable from Mahler's style. Like those interminable sentences, which can come from the finest German prose writers, there are so many qualifying subordinate clauses, and such insistence on detail that by the time reader or listener finishes, he has lost track of the beginning.

One is reminded of Nietzsche's malicious comment on Wagner, whom he called the most impolite of geniuses, because he insists on his point—he insists until one despairs, he insists until one ends by believing him! Yet in spite of its obvious faults, the Ninth Symphony remains a deeply moving and illuminating work.

Of the sprawling first Andante, the second half is by far the more eloquent. The muted trumpet fanfares and the long elegaic dimenuendo which brings it to a close were spun out with a subtle gradation of sonority of which only Dr. Koussevitzky and his men are capable.

In spite of its bitter, macabre undertone the Laendler movement is probably the least affecting of the four movements. It was a virtuoso performance of rather ungrateful music.

The passionately agitated Rondo Burleske, which in a conventional symphony might have been the finale, was astonishingly dramatic in spite of its great length. But it was the closing Adagio that was the glory of the performance as it is the crown of the work.

The light Russian works which made up the second half of the program: Liadoff's "Enchanted Lake," "Baba Yaga" and Rimsky-Korsakoff's "Capriccio Espagnole" were a decided relief after the sustained ecstacies of Mahler. "Baba Yaga" is an amusing, but only mildly terrifying portrait of the fearsome witch of Russian fairy-tales. "The Enchanted Lake" is pleasant and innocuous. The fading charms of the "Capriccio Espagnole" are still effective enough to make a display piece for any orchestra. The music sparked, crackled with unwonted vigor, and it has at least one good tune you could hum on the way home. Both Koussevitzky and the orchestra were enthusiastically acclaimed at the close of a remarkable concert.

E. D.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 17th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mahler.....Symphony No. 9
Liadov....."The Enchanted Lake," Op. 62;
"Baba Yaga," Op. 56
Rimsky-Korsakov..Spanish Caprice, Op. 34

It seems somehow churlish to persist in disliking Mahler's music. No composer ever tried harder than he to write great music, and you are conscious of this heaving and groaning effort in almost every page of his gigantic scores. Occasionally, of course, he strikes sparks, though none brighter than in his own early and quite felicitous songs.

Thus, in the course of seeking bigness and profundity Mahler threw a very valuable musical quality to the winds. He is almost never effective. This is not the greatest ingredient in creative art, but without it most art is boring. It may have intellectual interest, it may show flashes of imaginative power; but as a whole it is tedious.

Mahler's admirers have written much about the originality of his orchestration. That is making a virtue out of an idiosyncrasy. It is like defending Carlyle's prose. The tortured sentences which that cross-grained Scotsman evolved may have been very typical of him, and his books would not be the same without them. But that does not mean that his style is admirable; and the analogy can serve for Mahler.

When all is said and done the finale remains the real excuse for performing this Symphony. We do not happen to care for the long drawn-out conclusion, with the theme extended by augmentation to the point that you think it is never going to stop. But the movement is a noble one in the main. It is also a curious one in the fluctuation between excessive, romantic lushness and barren austerity. Mr. Koussevitzky conducted it with the most affectionate care, as he always does in these cases where the public is obviously divided beforehand.

Some enchanting Russian music after the intermission redressed the balance of the concert for those of us who had had their fill of Mahler. Liadov's "The Enchanted Lake" is a lovely and poetic piece of music. It is, in fact, one of the most successful of all tone pictures. His "Baba Yaga" makes a witty and effective foil for it.

Rimsky-Korsakov's own comments on his Spanish Caprice are exactly right. It is a "brilliant composition for the orchestra," and, as in "Scheherazade," the virtuosity of the players is all-important. The Boston Symphony is, then, just the ensemble from which to hear Rimsky-Korsakov's scores. The performance yesterday, to which Mr. Koussevitzky had given painstaking preparation, was surpassingly good, even for this orchestra. If it served no other purpose, such playing as this shows us how supremely fortunate we are here in Boston to hear such an orchestra week in, week out.

The concert will be repeated tonight. Next week Mr. Koussevitzky will conduct the following program: Mozart's Overture to "The Magic Flute"; Beethoven's Symphony No. 6, "Pastoral"; Sibelius's Symphony No. 5.

REVIEWS OF CONCERTS IN BOSTON

SYMPHONY HALL

Boston Symphony Orchestra

A great and somewhat misunderstood work, the Ninth Symphony of Gustav Mahler, comes first on the program of the Boston Symphony Orchestra concerts this week. Serge Koussevitzky follows the Symphony—after a discreet space of intermission—with three brightly colored Russian scores: "The Enchanted Lake" and "Baba-Yaga," by Liadoff, and the "Spanish Caprice" of Rimsky-Korsakoff.

Every performance of a Mahler symphony is fresh occasion for argument. Such music by this composer as we are offered here from time to time seems to increase in public favor. But progress is slow and Mahler performances are still comparatively rare. So there are Mahlerians and anti-Mahlerians, most of them strongly articulate.

One reason why the Ninth Symphony is misunderstood is because the Ninth Symphony is not the sort of music to be taken casually, in your stride. Mahler was one of the most intense individualities in all music. His "Song of the Earth" and Ninth Symphony reflect the highest peak of that intensity and they are further complicated by the preoccupation with death which possessed Mahler during the years of their creation, which were the last of his life.

The Ninth Symphony, then, is music of most intimate spirtual and emotional revelation. The first movement is stormy and conflicting, a certain jangling irony leers from the second and third. In the fourth Mahler seems to welcome, as did Beethoven in not dissimilar slow movements of his last two string quartets, Death as the bringer of peace.

Now the spectacle of a sensitive man thus unburdening himself cannot leave other sensitive people unmoved. Hence the Ninth Symphony is music of a particular and heartrending beauty, directly connected with life, and not art for the sake of art. It ought to be heard with that always in mind, and it ought preferably not to be followed by any other music.

Yet Mahler of the last works is not understood as much as he may be, and some musicians as well as listeners do not perceive his value. Such people find in his grandiose orchestration that occasionally makes you think of other composers, in the vast scope he allowed himself for musical forms, in the volcanic counterpoint or the ripe sentiment of melody and harmony, banality, lack of discipline, or both.

Those who see Mahler as a great talent are almost certain to be found harboring affection and probably respect for the best things that came out of the maligned 19th Century. The spirit of that century is long vanished, together with its beliefs, works and everyday life. But Mahler was of the 19th Century, and his music is a reflection of its humanity, its leisure and warmth, even its faults of longwindedness and pompous rhetoric. Yesterday was yesterday and today is a nightmare. Mahler is dead and so is his way of writing music. But one ventures to salute the Ninth Symphony as extraordinary art, which has a way of outliving its own time.

How much easier it would be to describe the magnificence of yesterday's performance if one had not, many times before, piled up superlatives in speaking of the Boston Symphony. Again the tone was gorgeous, the technical details almost incredibly perfect, the interpretation of Mr. Koussevitzky of astonishing eloquence. With one exception. Why does he make the last pages of the adagio so very, very slow, until the bubble of sustained rapture comes near being punctured?

If the charming tone pictures of Liadoff and Rimsky-Korsakoff seemed trivial after the Symphony, that was not their fault. They are actually very good music, but misplaced on this program.—C. W. D.

This Clipping From
COLUMBUS, OHIO
STATE JOURNAL
MAR 1 - 1941

Rochester Philharmonic's Program Veers Sharply to Pianistic Side

Definitely on the pianistic side is the program of the Rochester Philharmonic Orchestra which will be given next Thursday night at Memorial Hall, presented by the Symphony Club of Central Ohio.

After the Glinka overture and the Strauss tone poem, "Don Juan," will come the first wheeling out of the pianoforte, in fact two of them for the number will be Mozart's Concerto in E Flat for two pianos. Jose Iturbi, the famed pianist, is the conductor of the orchestra so he will play one and his charming and clever sister, Amparo Iturbi, will play the other. It is believed that Mozart wrote the work with the idea of having himself and his sister play it. There is record only of his having played it with another lady in Vienna in 1781, a year after he composed it. It is in three movements.

After the intermission the orchestra will play the Cesar Franck tone poem, "Le Chasseur Maudit" (The Hunter Accursed), which bases its program on a ballad by Gottfried Buerger, derived from an old legend of a wild count of the Rhineland. Then will come the second pianistic treat. Jose Iturbi will be heard as soloist in the Liszt E flat concerto for solo piano and orchestra, which was first played by Liszt with Berlioz conducting. It is in four brilliant movements—allegro maestoso, quasi adagio, allegretto vivace and allegro marziale.

With this concert the Symphony Club brings its season to a close.

For next season it has announced already two out of three projected concerts. One, on Oct. 27, 1941, by the Philadelphia under Ormandy, and the other on Dec. 12 by the famous Boston Symphony Orchestra, conducted by Serge Koussevitzky.

This will be the first time in several years that the Boston has been heard in Columbus. This orchestra does not tour widely and it is considered quite a feat for the Symphony Club and its manager, Helen Pugh Alcorn, to obtain the contract.

Tickets for the Thursday evening concert may be had now at Heaton's, 78 N. High St., or may be ordered by mail from that address.

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This Clipping From
LOWELL, MASS.
LEADER

MAR 1 - 1941

Boston Symphony to Play Programs

Three young men wrote the program for the Boston Symphony Orchestra's extra monthly program of music Monday evening and Tuesday afternoon at 3 o'clock, and they wrote the music in three different centuries.

That is the ingenious plot devised by Conductor Serge Koussevitzky, who is famous for programs with ideas.

First will come "A Little Night Music," written by Mozart at the age of 23, in the year 1788. The "Fantastic Symphony," written by Berlioz at the age of 28, will show the radical orchestral changes this youth effected in the following century, in 1831.

From that time, Berlioz developed the orchestral effect so fully that little if anything has been added since to what he worked out or hinted at.

The present generation will be represented by the "Third Symphony" of Nikolai Berezowski, which he composed in 1936 at the age of 36.

Berezowski, as a composer, is a product of America. Born in Russia in 1900, he began his musical career as a violinist, arriving in this country at the age of 22, he joined the New York Philharmonic Orchestra and became leader of the second violins.

Berezowski first made a serious study of composition under New York teachers, including Rubin Coldmark. In 1925 he wrote his first symphony. With his second, four years later, he resigned from the orchestra for the career of composer.

In typical American spirit, he knows what he has to say and says it in energetic and concise music.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS

MAR 1 - 1941

GLEE CLUB TO SING WITH KOUSSEVITZKY

The Rutgers Glee Club will join with the Princeton choir April 2 in singing the ad libitum choral ending of Franz Liszt's "Faust" symphony, accompanying the Boston Symphony Orchestra, conducted by Sergei Koussevitzky, as it gives its annual concert at the Rutgers gymnasium. This is the fifth and last of the 1940-1941 Rutgers concert series.

"Faust," based on Goethe's play, is considered by many to be Liszt's finest orchestral works and one of the greatest masterpieces of the whole romantic age. All three movements of the composition will be played. The concert will be repeated at Carnegie Hall on April 5.

MARCH 1,

PLAY MAHLER AT SYMPHONY

Music Exalts Delighted Audience

BY WARREN STOREY SMITH

In the early days of Symphony Concerts in America it was the custom to provide vocal selections from Donizetti or Rossini between the movements of a Beethoven Symphony. Something of the sort happens at the Symphony Concerts of this week when Dr. Koussevitzky follows Mahler's Ninth Symphony (of the sublime final Adagio) with Liadov's "The Enchanted Lake" and "Baba-Yaga" and Rimsky-Korsakov's "Spanish Caprice."

From an ideal standpoint it would be far better to play the Mahler Symphony alone. Without cuts it would make quite enough music for an afternoon or an evening. There might also be an intermission between the second and third movements, a procedure suggested by the composer in the case of his First Symphony and carried out the other evening in New York by Mr. Mitopoulos and the Philharmonic-Symphony.

But conductors are practical men. They have to suit the tastes of thousands of subscribers. Some people still do not greatly care for Mahler. Or if they do, they do not like him well enough to want to hear him by himself. And some who might relish the more obvious Mahler of the earlier symphonies might well be ill at ease in the rarified atmosphere of the Ninth—speaking particularly of the initial Andante and of the aforesaid Adagio. Anyway, the Liadov and Rimsky-Korsakov numbers were beautifully or brilliantly played, as the case might be, and the audience went for the "Spanish Caprice" in a big way.

Such feats of orchestral virtuosity, however, were on a very different plane from those accomplished by conductor and orchestra in this most profound of symphonies (the superlative is used here advisedly). But after all this searching beauty and heart-shaking eloquence, after all this plumbing of depths and rising to the heights, why should Dr. Koussevitzky come so near to defeating his own and the composer's purpose by attenuating the final measures until the music almost falls apart? We know from Bruno Walter's performance, now recorded, that his exaggerated rallentando is not necessary.

Until this coda, so strongly reminiscent of the end of Mahler's "Song of the Earth," was reached, the performance of the Symphony yesterday went beyond anything that Dr. Koussevitzky has yet achieved with it, and it made more convincing than ever before the towering greatness, the exalted beauty, not to mention the almost unbearable sorrowfulness, of the work itself. In this Symphony and in this Symphony alone, one encounters a piece of instrumental music that actually goes on from where the later Beethoven left off. It is no more everybody's music than are Beethoven's last quartets. None the less, there was no small enthusiasm for it yesterday. There was even applause between the movements and two recalls for the conductor at the end.

The question now is, when do we hear some more Mahler Symphonies? Dr. Koussevitzky would have us believe that he wrote but two—this Ninth and the so-very-different Fifth.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAR 1 - 1941

The Boston Symphony In 'FM' Demonstration

Transcd. 3/1/41

By JANE AYRES

Frequency modulation broadcasting (commonly known as FM) is still not much more than a name to those of us who are familiar only with the ordinary, or amplitude modulation (AM) broadcasting by which we hear our favorite programs.

So it was with considerable interest that a group of musicians, professors and newspapermen gathered at the WBZ studios in the Hotel Bradford this week to hear an experimental demonstration of Westinghouse FM station W1XK with the Boston Symphony Orchestra broadcasting from Symphony Hall.

Obvious center of attention was Dr. Serge Koussevitzky, seated by Arthur Fiedler and Mrs. Richard Burgin, wife of the assistant conductor who was directing at Symphony Hall. So clear and free from static was the music, that the orchestra seemed to be in the room.

Koussevitzky and Fiedler put their heads together, discussing the quality of the music. Then Fiedler reached for the phone, interrupting the music to say to Burgin that it was not quite clear, and "the oboes aren't in tune." It came somewhat as a surprise to hear Burgin respond via the radio, "All right, we'll try again." More phone calls followed, requesting more emphasis on the strings, and "the brasses a little warmer."

After several attempts to gain perfection in the details of the production of music, Koussevitsky seemed satisfied with its performance. Smiling delightedly, he whispered to Fiedler, who again lifted the phone, repeating Koussevitsky's words (you'll have to imagine the intriguing accent). As Fiedler telephoned: "Dr. Koussevitzky says it is astonishingly beautiful, and the oboes and clarinets are wonderful," we could hear the laughter of the orchestra members coming back over the loudspeaker.

. . . And the Whole World

After three-quarters of an hour of this most interesting performance, the demonstration came to an end. Dr. Koussevitsky seemed genuinely thrilled with the quality of FM reproduction of his music. Never before, he said, had he been able to pick out each instrument individually. Now, even the clarinets —which to him were the poorest over the air—came in perfectly. "The timbre of the instruments is so natural," said Dr. Koussevitzky. "I want first to congratulate my musicians and the broadcasting company" —then with a sweeping motion of his arms he added, "and the whole wide world!"

Dr. Koussevitsky suggested that there was a definite need for "young engineer-conductors" — musicians who would, with the necessary engineering training and their own musical background, know what to expect of musical reproduction, and give it the right treatment in the control rooms of the broadcasting studios.

F. M. Sloan, chief engineer of WBZ, explained that less dynamic control was necessary in FM broadcasting. There is less interference from other stations, and the absence of noise and static permits reproduction of overtones that cannot be heard on the AM method.

The microphone technique for this newer type of broadcasting will be greatly different, and it is now in the process of being studied and properly developed.

For the LOVE of MiKE

By BEN KAPLAN

(TITLE REG. U.S. PATENT OFFICE)

From Koussevitzky, double-bass
Emeritus, who now must face
The flutes, the brass, the strings and harps
To well produce his flats and sharps.
We do obtain a word that's cheering
On radio and engineering.
"Unite," says he, "the wave constructor—
For best effect—with the conductor!"

* * *

Dr. Serge Koussevitzky, conductor, listened to a demonstration of Frequency Modulation given by his Boston Symphony Orchestra at the WBZ studios in Boston the other day and was visibly astonished. So were an audience of musicians, professors and newspapermen, the latter category including your reporter, who has heard FM demonstrations before, but not under such grand conditions and with such fine results.

That Koussevitzky was delighted we haven't any doubt. He didn't hesitate to express his pleasure as he directed Arthur Fielder's telephone conversations with Assistant Conductor Richard Burgin at Symphony Hall. "My congratulations," Dr. Koussevitzky declared after the demonstration, "first to the engineers who made the broadcast possible, and secondly to my musicians. Through FM they will now be sure that the public hears what they give them by their instruments." He pointed out that FM opens up a new field for engineers, a field in which they should become specialists—"engineer conductors" who themselves understand music.

* * *

The demonstration was broadcast from the famous Boston Symphony Hall, with Koussevitzky's aide directing. It was fed from Symphony Hall direct to WBZ's master control board, then to the transmitter, and then picked up from the antenna by the studio. The musical portion of the broadcast included three selections—"Capriccio Espagnol" by Rimsky Korsakov, Schubert's "Unfinished Symphony" and an excerpt from "The Enchanted Lake" by Liadov.

The remarkable part about the broadcast was the ability to pick out each instrument individually. Dr. Koussevitzky remarked about this. "Every instrument sounds so clear, so beautiful, so natural," he said. "Each instrument keeps just the right color and timbre, particularly the clarinet." In orthodox broadcasting, he said, the sound of the clarinet is bad. So impressed was the conductor that at one point he had Fiedler interrupt the orchestra to tell the men how astonishingly beautiful the clarinet and oboe sounded.

* * *

Your reporter, we repeat, was duly impressed too, by the entire demonstration. But we were struck by a bit of artful dodging on a question we asked and which, apparently, interested some of the other newsmen attending. F. M. Sloan, chief engineer of WBZ, was asked how much actual monitoring was required in connection with the demonstration. That is one of the strong talking points of FM people—they claim that very little, if any, engineer control is needed.

But our question failed to produce a forthright answer. Mr. Sloan seemed to be hedging. He would not say there had been little control—as we had expected he might. He repeatedly declared—in answer to insistent reporters—that not as much monitoring as usual was required.

* * *

And while on the topic of monitoring, it would be rather interesting to know whether Petrillo, chief of the musicians' union, or any of his assistants found it necessary to do a bit of monitoring during the FM demonstration. If we're not mistaken, it was just last summer when the music union's leader announced that the Boston Symphony had been removed from the air and would not broadcast again.

The union's ban had to do, specifically, with the Pop Orchestra, conducted by Arthur Fiedler. However, the Pops Orchestra is merely the Symphony orchestra without the first desks. So it looks as though the Boston Symphony not only was heard via FM broadcasting for the first time in its history, but also was heard on the air for the first time since its banishment. The demonstration, you see, was picked up by FM set owners throughout Metropolitan Boston as well as by studio WBZ.

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This Clipping From
MILWAUKEE, WIS.
JOURNAL
MAR 2 - 1941

Paul Hindemith Gets Award From Yale

One of Yale university's highest honors was bestowed on the composer Paul Hindemith recently at a gala evening. It was the opening of the Woolsey series of concerts in the university's magnificent hall; the Boston symphony played with a brilliance which is not uncommon, but which remains exciting nevertheless, and the program included Hindemith's violin sonata. Ruth Posselt was the interpreter.

The Howland Prize, established in 1915 in memory of Henry Elias Howland, may be given to a citizen of any country in recognition of distinguished achievement in the field of literature, the arts, and the science of government. Among the nine recipients thus far are Rupert Brooke, Gustav Holst, Robert Edmond Jones, and Salvador de Madariaga; Paul Hindemith is visiting professor of theory of music at Yale for the current year, and Dr. Koussevitzky revived the sonata as a gracious gesture to the composer and the universty on this occasion. President Seymour made the presentation as the capacity audience rose in honor to Mr. Hindemith.

NEW YORK, N.Y.
HERALD TRIBUNE
MAR 2 - 1941

93

THE ORCHESTRAS

* * *

FOUR works will be introduced to the Philharmonic-Symphony Society's repertoire in this week's concerts at Carnegie Hall. On Thursday night and Friday evening, Italo Montemezzi will conduct the first American performances of his lyric poem, "Paul and Virginia," based upon Bernardin de St. Pierre's late eighteenth century story. This was first performed at the Augusteo in Rome in 1929, and has since been performed in the other principal Italian cities. John Barbirolli will conduct the other two numbers: Vaughan Williams's Tallis Fantasia and Beethoven's seventh symphony.

Three American works will have their first public performances here in Mr. Barbirolli's program for next Saturday night and Sunday afternoon. Morton Gould, who was born in Richmond Hill, Queens, twenty-seven years ago, will be represented by his "Foster Gallery," in thirteen sections, based upon Stephen C. Foster's songs and dances. The other novelties are Roy Harris's Three Pieces for Orchestra and Bernard Wagenaar's third symphony.

Mr. Gould writes that much of his material was gathered from the Lilly collection of Fosteriana titled "Foster Hall." There are thirteen short movements "which might be classified as 'variations' in the very general sense of the term." The suite opens with the "Camptown Races," and this tune recurs throughout the composition, linking it together in the manner of the "Promenade" in Moussorgsky's "Pictures at an Exhibition." It was first played by the Pittsburgh Symphony under Fritz Reiner on Jan. 12, 1940.

Two of Mr. Harris's three pieces are interludes from his Folk Song Symphony for chorus and orchestra; the third is a new middle movement written "to complement the other two movements and make a balanced suite." Most of the Folk Song symphony was first heard in Rochester last April in the Eastman School's American Music Festival. It was first performed in full by the Cleveland Orchestra and Cleveland Philharmonic Chorus Dec. 26.

Mr. Wagenaar's third symphony was first played in 1937 in a concert at the Juilliard School of Music under the composer's direction. It has also been played by the Chicago Civic Orchestra under Hans Lange and at Chautauqua in a broadcast concert under Albert Stoessel. Beveridge Webster, American pianist, will be the soloist in the Schumann concerto.

Two works which had their first hearings here last night, Van Vactor's "Overture to a Comedy" and Miaskovsky's violin concerto, with Mishel Piastro as soloist, will be repeated in Mr. Barbirolli's program for this afternoon at Carnegie Hall.

Arturo Toscanini will conduct the National Broadcasting Company Symphony Orchestra in the fourth and last of its benefit concerts at Carnegie Hall on Saturday night, April 19, when the conductor's son-in-law, Vladimir Horowitz, pianist, will be the soloist in a Tchaikovsky program. The proceeds will go to the Welfare Fund of the New York Junior League.

Philadelphia Orchestra

Eugene Ormandy will make his last New York appearance of the season with the Philadelphia Orchestra in the ninth concert of its Carnegie Hall series on Tuesday night, March 11. Helen Traubel, Metropolitan Opera soprano, will sing "Divinités du Styx," from Gluck's "Alceste"; songs by Bach and Beethoven, and the Immolation Scene from Wagner's "Götterdämmerung." Edna Phillips, first harpist of the orchestra, will be heard in the first New York performance of Harl McDonald's suite, "From Childhood," which was composed for her. Mr. McDonald planned the suite, which is based on several traditional nursery tunes, last summer and finished it last November. It was first played in Philadelphia Jan. 17 and has been played by this orchestra in Washington, Baltimore and other cities. Mr. Ormandy also will conduct Brahms's first symphony.

In the final concert of this series on Tuesday night, April 1, Leopold Stokowski will conduct Bach's St. Matthew Passion, with the Westminster Choir as the assisting chorus.

Out of Town

Leo Sowerby's symphony in F sharp minor, written for the Chicago Symphony Orchestra in connection with its fiftieth season, will have its first performances under Frederick Stock's direction next Thursday and Friday in Chicago's Orchestra Hall. The composer, who is now organist and choirmaster of St. James's Church in Chicago, says that he is weary of reading the long dissertations and explanations provided by some composers, "which often turn out to be mere apologies," and thus has supplied no explanation of the music. It was sketched out in 1939 and completed last July. Vladimir Horowitz will be the soloist in this program in Brahms's second piano concerto.

The New York City W. P. A. Music Project's New York City Symphony Orchestra is continuing its popular-priced Sunday night series at Carnegie Hall under Frieder Weissmann's direction. Richard Bonelli, Metropolitan Opera barytone, will be tonight's soloist, and Joseph Schuster, first cellist of the Philharmonic-Symphony, will be heard next Sunday.

Two symphonies, Beethoven's Pastoral and Sibelius's fifth, will be played by the Boston Symphony Orchestra under Serge Koussevitzky's direction in its home concerts next Friday afternoon and Saturday evening. The orchestra will play its fourth New York visit of the season in the following week, appearing, as usual, in Carnegie Hall on Thursday night and Saturday afternoon (March 13 and 15) and in Brooklyn on Friday evening, March 14.

Sergei Rachmaninoff will be this afternoon's soloist with the Cleveland Orchestra in its second popular Sunday concert of the season in the large Public Auditorium. In the next pair of regular concerts in Severance Hall, Artur Rodzinski will conduct Liszt's "Faust" Symphony. William Horne, tenor, and the Cleveland Orpheus Male Chorus, trained by Charles Dawe, will sing in the finale. Egon Petri will be the soloist in Liszt's piano concerto in E flat.

Two American works will be played by the Pittsburgh Symphony Orchestra under Fritz Reiner's direction next Friday evening and Sunday afternoon, March 7 and 9. Alvin Etler's Symphonietta will be played for the first time, and the Bach Choir, of Pittsburgh, will take part in the performances of Randall Thompson's "Americana." The other numbers are Hermann Hans Wetzler's overture "As You Like It" and the Mendelssohn violin concerto with Hugo Kolberg, concert master of the orchestra, as the soloist.

The National Symphony Orchestra, of Washington, D. C., will give an unusual program for the members of the orchestra association Wednesday night in the capital's Woodrow Wilson High School. Hans Kindler will conduct seven hitherto unperformed American works chosen from those submitted in a competition last fall. These will be identified only by a number. At the close the audience will express its preference by ballot, and the works receiving the most votes will have a public performance next season and be added to the orchestra's regular repertoire. The first half of Dr. Kindler's program for this afternoon in Constitution Hall will be devoted to Bach, with Hendrik Willem Van Loon as commentator and Grace Castagnetta as soloist in the D-minor concerto.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAR 1 - 1941

For the LOVE of MIKE

By BEN KAPLAN

(TITLE REG. U.S. PATENT OFFICE)

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Dr. Serge Koussevitzky, conductor, listened to a demonstration of Frequency Modulation given by his Boston Symphony Orchestra at the WBZ studios in Boston the other day and was visibly astonished. So were an audience of musicians, professors and newspapermen, the latter category including your reporter, who has heard FM demonstrations before, but not under such grand conditions and with such fine results.

That Koussevitzky was delighted we haven't any doubt. He didn't hesitate to express his pleasure as he directed Arthur Fielder's telephone conversations with Assistant Conductor Richard Burgin at Symphony Hall. "My congratulations," Dr. Koussevitzky declared after the demonstration, "first to the engineers who made the broadcast possible, and secondly to my musicians. Through FM they will now be sure that the public hears what they give them by their instruments." He pointed out that FM opens up a new field for engineers, a field in which they should become specialists—"engineer conductors" who themselves understand music.

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The demonstration was broadcast from the famous Boston Symphony Hall, with Koussevitzky's aide directing. It was fed from Symphony Hall direct to WBZ's master control board, then to the transmitter, and then picked up from the antenna by the studio. The musical portion of the broadcast included three selections—"Capriccio Espagnol" by Rimsky Korsakov, Schubert's "Unfinished Symphony" and an excerpt from "The Enchanted Lake" by Liadov.

The remarkable part about the broadcast was the ability to pick out each instrument individually. Dr. Koussevitzky remarked about this. "Every instrument sounds so clear, so beautiful, so natural," he said. "Each instrument keeps just the right color and timbre, particularly the clarinet." In orthodox broadcasting, he said, the sound of the clarinet is bad. So impressed was the conductor that at one point he had Fiedler interrupt the orchestra to tell the men how astonishingly beautiful the clarinet and oboe sounded.

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Your reporter, we repeat, was duly impressed too, by the entire demonstration. But we were struck by a bit of artful dodging on a question we asked and which, apparently, interested some of the other newsmen attending. F. M. Sloan, chief engineer of WBZ, was asked how much actual monitoring was required in connection with the demonstration. That is one of the strong talking points of FM people—they claim that very little, if any, engineer control is needed.

But our question failed to produce a forthright answer. Mr. Sloan seemed to be hedging. He would not say there had been little control—as we had expected he might. He repeatedly declared—in answer to insistent reporters—that not as much monitoring as usual was required.

* * *

And while on the topic of monitoring, it would be rather interesting to know whether Petrillo, chief of the musicians' union, or any of his assistants found it necessary to do a bit of monitoring during the FM demonstration. If we're not mistaken, it was just last summer when the music union's leader announced that the Boston Symphony had been removed from the air and would not broadcast again.

The union's ban had to do, specifically, with the Pop Orchestra, conducted by Arthur Fiedler. However, the Pops Orchestra is merely the Symphony orchestra without the first desks. So it looks as though the Boston Symphony not only was heard via FM broadcasting for the first time in its history, but also was heard on the air for the first time since its banishment. The demonstration, you see, was picked up by FM set owners throughout Metropolitan Boston as well as by studio WBZ.

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The Boston Symphony In 'FM' Demonstration

Transcd. 3/1/41

By JANE AYRES

Frequency modulation broadcasting (commonly known as FM) is still not much more than a name to those of us who are familiar only with the ordinary, or amplitude modulation (AM) broadcasting by which we hear our favorite programs.

So it was with considerable interest that a group of musicians, professors and newspapermen gathered at the WBZ studios in the Hotel Bradford this week to hear an experimental demonstration of Westinghouse FM station W1XK with the Boston Symphony Orchestra broadcasting from Symphony Hall.

Obvious center of attention was Dr. Serge Koussevitzky, seated by Arthur Fiedler and Mrs. Richard Burgin, wife of the assistant conductor who was directing at Symphony Hall. So clear and free from static was the music, that the orchestra seemed to be in the room.

Koussevitzky and Fiedler put their heads together, discussing the quality of the music. Then Fiedler reached for the phone, interrupting the music to say to Burgin that it was not quite clear, and "the oboes aren't in tune." It came somewhat as a surprise to hear Burgin respond via the radio, "All right, we'll try again." More phone calls followed, requesting more emphasis on the strings, and "the brasses a little warmer."

After several attempts to gain perfection in the details of the production of music, Koussevitsky seemed satisfied with its performance. Smiling delightedly, he whispered to Fiedler, who again lifted the phone, repeating Koussevitsky's words (you'll have to imagine the intriguing accent). As Fiedler telephoned: "Dr. Koussevitzky says it is astonishingly beautiful, and the oboes and clarinets are wonderful," we could hear the laughter of the orchestra members coming back over the loudspeaker.

. . . And the Whole World

After three-quarters of an hour of this most interesting performance, the demonstration came to an end. Dr. Koussevitsky seemed genuinely thrilled with the quality of FM reproduction of his music. Never before, he said, had he been able to pick out each instrument individually. Now, even the clarinets—which to him were the poorest over the air—came in perfectly. "The timbre of the instruments is so natural," said Dr. Koussevitzky. "I want first to congratulate my musicians and the broadcasting company"—then with a sweeping motion of his arms he added, "and the whole wide world!"

Dr. Koussevitsky suggested that there was a definite need for "young engineer-conductors"—musicians who would, with the necessary engineering training and their own musical background, know what to expect of musical reproduction, and give it the right treatment in the control rooms of the broadcasting studios.

F. M. Sloan, chief engineer of WBZ, explained that less dynamic control was necessary in FM broadcasting. There is less interference from other stations, and the absence of noise and static permits reproduction of overtones that cannot be heard on the AM method.

The microphone technique for this newer type of broadcasting will be greatly different, and it is now in the process of being studied and properly developed.

This Clipping From
MILWAUKEE, WIS.
JOURNAL
MAR 2 - 1941

Paul Hindemith Gets Award From Yale

One of Yale university's highest honors was bestowed on the composer Paul Hindemith recently at a gala evening. It was the opening of the Woolsey series of concerts in the university's magnificent hall; the Boston symphony played with a brilliance which is not uncommon, but which remains exciting nevertheless, and the program included Hindemith's violin sonata. Ruth Posselt was the interpreter.

The Howland Prize, established in 1915 in memory of Henry Elias Howland, may be given to a citizen of any country in recognition of distinguished achievement in the field of literature, the arts, and the science of government. Among the nine recipients thus far are Rupert Brooke, Gustav Holst, Robert Edmond Jones, and Salvador de Madariaga; Paul Hindemith is visiting professor of theory of music at Yale for the current year, and Dr. Koussevitzky revived the sonata as a gracious gesture to the composer and the university on this occasion. President Seymour made the presentation as the capacity audience rose in honor to Mr. Hindemith.

NEW YORK, N.Y.
HERALD TRIBUNE
MAR 2 - 1941

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THE ORCHESTRAS

* * *

FOUR works will be introduced to the Philharmonic-Symphony Society's repertoire in this week's concerts at Carnegie Hall. On Thursday night and Friday evening, Italo Montemezzi will conduct the first American performances of his lyric poem, "Paul and Virginia," based upon Bernardin de St. Pierre's late eighteenth century story. This was first performed at the Augusteo in Rome in 1929, and has since been performed in the other principal Italian cities. John Barbirolli will conduct the other two numbers: Vaughan Williams's Tallis Fantasia and Beethoven's seventh symphony.

Three American works will have their first public performances here in Mr. Barbirolli's program for next Saturday night and Sunday afternoon. Morton Gould, who was born in Richmond Hill, Queens, twenty-seven years ago, will be represented by his "Foster Gallery," in thirteen sections, based upon Stephen C. Foster's songs and dances. The other novelties are Roy Harris's Three Pieces for Orchestra and Bernard Wagenaar's third symphony.

Mr. Gould writes that much of his material was gathered from the Lilly collection of Fosteriana titled "Foster Hall." There are thirteen short movements "which might be classified as 'variations' in the very general sense of the term." The suite opens with the "Camptown Races," and this tune recurs throughout the composition, linking it together in the manner of the "Promenade" in Moussorgsky's "Pictures at an Exhibition." It was first played by the Pittsburgh Symphony under Fritz Reiner on Jan. 12, 1940.

Two of Mr. Harris's three pieces are interludes from his Folk Song Symphony for chorus and orchestra; the third is a new middle movement written "to complement the other two movements and make a balanced suite." Most of the Folk Song symphony was first heard in Rochester last April in the Eastman School's American Music Festival. It was first performed in full by the Cleveland Orchestra and Cleveland Philharmonic Chorus Dec. 26.

Mr. Wagenaar's third symphony was first played in 1937 in a concert at the Juilliard School of Music under the composer's direction. It has also been played by the Chicago Civic Orchestra under Hans Lange and at Chautauqua in a broadcast concert under Albert Stoessel. Beveridge Webster, American pianist, will be the soloist in the Schumann concerto.

Two works which had their first hearings here last night, Van Vactor's "Overture to a Comedy" and Miaskovsky's violin concerto, with Mishel Piastro as soloist, will be repeated in Mr. Barbirolli's program for this afternoon at Carnegie Hall.

Arturo Toscanini will conduct the National Broadcasting Company Symphony Orchestra in the fourth and last of its benefit concerts at Carnegie Hall on Saturday night, April 19, when the conductor's son-in-law, Vladimir Horowitz, pianist, will be the soloist in a Tchaikovsky program. The proceeds will go to the Welfare Fund of the New York Junior League.

Philadelphia Orchestra

Eugene Ormandy will make his last New York appearance of the season with the Philadelphia Orchestra in the ninth concert of its Carnegie Hall series on Tuesday night, March 11. Helen Traubel, Metropolitan Opera soprano, will sing "Divinités du Styx," from Gluck's "Alceste"; songs by Bach and Beethoven, and the Immolation Scene from Wagner's "Götterdämmerung." Edna Phillips, first harpist of the orchestra, will be heard in the first New York performance of Harl McDonald's suite, "From Childhood," which was composed for her. Mr. McDonald planned the suite, which is based on several traditional nursery tunes, last summer and finished it last November. It was first played in Philadelphia Jan. 17 and has been played by this orchestra in Washington, Baltimore and other cities. Mr. Ormandy also will conduct Brahms's first symphony.

In the final concert of this series on Tuesday night, April 1, Leopold Stokowski will conduct Bach's St. Matthew Passion, with the Westminster Choir as the assisting chorus.

Out of Town

Leo Sowerby's symphony in F sharp minor, written for the Chicago Symphony Orchestra in connection with its fiftieth season, will have its first performances under Frederick Stock's direction next Thursday and Friday in Chicago's Orchestra Hall. The composer, who is now organist and choirmaster of St. James's Church in Chicago, says that he is weary of reading the long dissertations and explanations provided by some composers, "which often turn out to be mere apologies," and thus has supplied no explanation of the music. It was sketched out in 1939 and completed last July. Vladimir Horowitz will be the soloist in this program in Brahms's second piano concerto.

The New York City W. P. A. Music Project's New York City Symphony Orchestra is continuing its popular-priced Sunday night series at Carnegie Hall under Frieder Weissmann's direction. Richard Bonelli, Metropolitan Opera baritone, will be tonight's soloist, and Joseph Schuster, first cello of the Philharmonic-Symphony, will be heard next Sunday.

Two symphonies, Beethoven's Pastoral and Sibelius's fifth, will be played by the Boston Symphony Orchestra under Serge Koussevitzky's direction in its home concerts next Friday afternoon and Saturday evening. The orchestra will play its fourth New York visit of the season in the following week, appearing, as usual, in Carnegie Hall on Thursday night and Saturday afternoon (March 13 and 15) and in Brooklyn on Friday evening, March 14.

Sergei Rachmaninoff will be this afternoon's soloist with the Cleveland Orchestra in its second popular Sunday concert of the season in the large Public Auditorium. In the next pair of regular concerts in Severance Hall, Artur Rodzinski will conduct Liszt's "Faust" Symphony. William Horne, tenor, and the Cleveland Orpheus Male Chorus, trained by Charles Dawe, will sing in the finale. Egon Petri will be the soloist in Liszt's piano concerto in E flat.

Two American works will be played by the Pittsburgh Symphony Orchestra under Fritz Reiner's direction next Friday evening and Sunday afternoon, March 7 and 9. Alvin Etler's Symphonietta will be played for the first time, and the Bach Choir, of Pittsburgh, will take part in the performances of Randall Thompson's "Americana." The other numbers are Hermann Hans Wetzler's overture "As You Like It" and the Mendelssohn violin concerto with Hugo Kolberg, concert master of the orchestra, as the soloist.

The National Symphony Orchestra, of Washington, D. C., will give an unusual program for the members of the orchestra association Wednesday night in the capital's Woodrow Wilson High School. Hans Kindler will conduct seven hitherto unperformed American works chosen from those submitted in a competition last fall. These will be identified only by a number. At the close the audience will express its preference by ballot, and the works receiving the most votes will have a public performance next season and be added to the orchestra's regular repertoire. The first half of Dr. Kindler's program for this afternoon in Constitution Hall will be devoted to Bach, with Hendrik Willem Van Loon as commentator and Grace Castagnetta as soloist in the D-minor concerto.

This Clipping From
NEW YORK, N.Y.
SUN
MAR 1 - 1941

94

Music and Musicians

About 3 American Composers—Bernard Wagenaar, Roy Harris and Morton Gould.

By WILLIAM G. KING.

Next week-end's Philharmonic-Symphony concerts in Carnegie Hall will introduce three major compositions of as many outstanding American composers to New York audiences. The gentlemen involved, all residents of New York city, and one of them a native son, are Roy Harris, Morton Gould and Bernard Wagenaar.

I've talked with all of them this week, and, while each is so interesting a personality that a full column might easily be devoted to him, the factors of space and timeliness make it necessary for them to share a story as they're sharing a concert program.

Let's take them alphabetically—which also happens to be in reverse order of seniority. Young Morton Gould—he was 28 years old last December—was born out in Richmond Hill and went to grammar and high school there. Before he had finished the latter he was already making a living through his music. He had begun the study of piano when he was four years old, had had a year at the Institute of Musical Art at the age of eight, and by the time he was seventeen had embarked on a vaudeville career as half of the two-piano team of Gould and Shafter. The act played all over the country, and later toured as accompanists to the dancing DeMarcos. Gould, who has been improvising and arranging and composing for almost as long as he can remember, got a job on the Radio City Music Hall staff when that theater opened. Some time later—he'd acquired the technic of conducting in the meanwhile—the Mutual Broadcasting Company engaged him to direct the weekly half-hour concert which is still, after five years, one of the better sustaining programs. Gould writes or arranges most of the music for it.

He was only twenty-one when Leopold Stokowski introduced his Choral and Fugue in Jazz with the Philadelphia Orchestra. Since then many other first-rank orchestras have played his works, among them the Philharmonic-Symphony, the Cleveland, the Boston and the Pittsburgh.

"I seem to be something of a problem to a lot of people," he said, "because I've been tagged as a radio musician. I believe there's a tendency to overemphasize the commercial aspects of composing for radio. Radio and all it implies psychologically and financially, gives one a very practical working tool not only for dealing with the mechanics of living, but for functioning as an artist. It's helped to make me aware of the value of the popular material around us. To me, jazz and swing and jive, combined with our marvelous folksongs, are vitally important for our musical development. Some of our 'serious' composers seem to be holding themselves apart from this. But what's the use of trying to function as an isolated water-lily, writing stuff that only you and your mother like, and she only because she's prejudiced in your favor?"

Many of his works are inspired by American folk-music, but he insists that they aren't "derivative." About his "Foster Gallery," which the Philharmonic will play, he says that he has "attempted to retain and intensify the sincerity and simplicity of Stephen Foster and his time and to mold this into an art form." Just now he's working on a "Cowboy Rhapsody" for orchestra, based on Western tunes.

Mr. Harris.

How Roy Harris escaped a political career, in view of his background, is something of a mystery. He was born in a log-cabin in Lincoln county, Okla., on Lincoln's Birthday, 1898. His father was a farmer, and Roy once earned his living driving a truck. But the political potentials were not as strong as the musical urges which he'd felt since his mother gave him his first piano lessons when he was six or seven.

While he was attending the University of California he composed what he calls "a tremendous work, for orchestra, double chorus, and so on," and orchestrated it out of a book, since he'd had no training in that craft. A friend of his showed it to Alfred Hertz, then conductor of the San Francisco Symphony. Hertz sent for him, and although in Harris's words, he "roared with laughter at some of my mistakes," he told him he had a gift and should devote himself to composition. Harris did. That was when he earned his living by driving a truck in the day time in order to study music with Modest Altschuler and Arthur Farwell at night.

In 1926 Willem Van Hoogstraten saw a work called simply "Andante," and listed it for performance by the Philharmonic-Symphony at a Lewisohn Stadium concert. Harris came East to the MacDowell Colony that summer, and of course was present when his piece was played.

"After that it was like a fairy-story," he said. A patron arranged for him to go to Paris to continue his studies with Nadia Boulanger, and then he won a Guggenheim fellowship. Today he is among the best known and most widely performed of American composers. The Philharmonic-Symphony will play his "Three Pieces for Orchestra" next week end. This consists of two interludes from his "Folksong" Symphony (No. 4), with a new movement composed to "complement the other movements and make it a balanced suite." The "Folksong" Symphony was played here by the Boston Symphony on its last visit. He has just finished a work called "Ode to Truth" commissioned for the fiftieth anniversary celebration of Stanford University, and he's working on a 'cello concerto for Gregor Piatigorsky. He thinks that some of his earlier works missed understanding because "I packed my stuff so tightly, used such fast tempi, that listeners weren't able to assimiliate them." The newer things have achieved greater popularity, he believes, because he has developed the ability to express his ideas in less concentrated form.

"I've been trying to develop a new kind of consonance by balancing chords so that the overtone series of the lower ones support the upper harmonics in such a way that they are more brilliant," he said. "And one other thing—lately I've been much more concerned with what I call preserving tonality in a polytonal way. The early things contained quite a bit of atonality. Also I think my works are better understood now because the aural capacity of those who listen to music in this country has quickened so greatly in the last few years, thanks chiefly to the radio." Mr. Harris, as you probably know, is married to Johana Harris, the pianist.

And Mr. Wagenaar.

For a considerable time Bernard Wagenaar has harbored the conviction that contemporary music was following a wrong emotional track in its pursuit of "modernism." And this, he believes, led to the creation and performance of many works which were merely "laboratory experiments."

"Concert goers were paying their money to hear composers practice in public," he said. His Symphony No. 3, which the Philharmonic-Symphony will play, is one of his four latest major works, all of which, in his opinion, have greater simplicity and repose than his earlier efforts. The others of the four are the String Quartet No. 3, the Triple Concerto (performed by the Philharmonic under Toscanini a few years ago), and the Violin Concerto.

"In my Symphony No. 2," he said, "I was interested in exploiting the possibilities of a huge modern orchestra. (This work also was performed by the Philharmonic under Toscanini.) I was trying for a large scale tonal pattern, and although I didn't deliberately try for it, its dissonance was noted. I think, almost in spite of myself, I was influenced by the musical conceptions current at that time.

"Since then I've come to realize that the largest resources of the orchestra are not necessary to realize desired climaxes. The Third Symphony is compact, simple and lyrical, and follows the time-honored traditions of the symphonic form. It represents a reaction from what I attempted in the Second Symphony."

Wagenaar, although he was born in Arnhem, Holland (the date was July 18, 1894), has often been told that there is something "unquestionably American" about his work, and this pleases him greatly. He feels that powerful influences of environment make themselves felt in a composer and that it is therefore pointless to make any deliberate effort to be an American composer. He says he knew that "America was what I was after" as soon as he got here in 1920, and he became a citizen as soon as possible.

He comes of a family that for generations has had at least one member who was a professional musician. He is a nephew and pupil of Dr. Johan Wagenaar, dean of Dutch composers, and director of the Royal Conservatory of Music at The Hague.

Bernard Wagenaar was a member of the violin section of the New York Philharmonic from 1921 through 1925. Since 1927 he has been on the faculty of the Juilliard School of Music, teaching fugue, orchestration and composition. Most of his own composing is done during the four months' vacation period.

This Clipping From
WORCESTER, MASS.
TELEGRAM
MAR 2 - 1941

Boston String Quartet To Play Here Today

The Boston String Quartet, to present a concert in the Worcester Art Museum this afternoon, consists of Harrison Keller, first violin; Alfred Krips, second violin; Georges Fourel, viola; and Alfred Zighera, cello.

Mr. Keller, who is director, won a chamber music prize in the Stern Conservatory, Berlin. He was a pupil of Leopold Auer in Leningrad. He has been a member of the Boston Conservatory faculty since 1921.

Mr. Krips, a newcomer to the museum concerts and a former member of the Berlin State Opera Orchestra, is a member of the Boston Symphony Orchestra and of the conservatory faculty.

Mr. Fourel was a first prize student in the Paris Conservatory. He has been a member of the Paris Conservatory and of the Boston Symphony Orchestra since 1921.

Mr. Zighera won a first prize in the Paris Conservatory. He was solo cellist of the Paris Conservatory and of Dr. Koussevitsky's orchestra in Paris. He is a master of the viola da gamba. He has been a member of the Boston Symphony since 1925.

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
MAR 3 - 1941

Boston Symphony Has Novel Program

Three young men wrote the program for the Boston Symphony Orchestra's extra monthly program of tonight and Tuesday afternoon at 3 o'clock, but they wrote the music in three different centuries. That is the ingenious plot devised by Conductor Serge Koussevitzky, who is famous for programs with ideas.

First will come "A Little Night Music," written by Mozart at the age of 23, in the year 1788. The "Fantastic Symphony," written by Berlioz at the age of 28, will show the radical orchestral changes this youth effected in the following century, in 1831. From that time, Berlioz developed the orchestral effect so fully, that little if anything has been added since to what he worked out or hinted at.

The present generation will be represented by the third symphony of Nikolai Berezowski, which he composed in 1936 at the age of 36. Berezowski, as a composer, is a product of America. Born in Russia in 1900, he began his musical career as a violinist. Arriving in this country at the age of 22, he joined the New York Philharmonic Orchestra and became leader of the second violins.

Berezowski first made a serious study of composition under New York teachers, including Rubin Goldmark. In 1925 he wrote his first symphony. With his second, four years later, he resigned from the orchestra, for the career of composer.

In typical American spirit, he knows what he has to say and says it in energetic and concise music.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Three items out of this season's regular repertory are offered by Mr. Koussevitzky conducting the Boston Symphony in the fifth program of the Monday evening-Tuesday afternoon series of concerts. They are Mozart's deft, appealing little string serenade "Eine Kleine Nachtmusik"; Nicolai Berezowsky's rugged Third Symphony and Hector Berlioz' set of variations on his love for an Irish actress whom he eventually married—the "Fantastic" Symphony.

Mr. Koussevitzky and a small orchestra played the Mozart serenade with charming neatness and that certain fondness which one has for an old friend.

The high strung, hotly romantic "Fantastic" Symphony was put right in the vein. It is extravagant in gesture, inflection and meaning. The composer indulged himself in his own emotions, but they were elemental; hence universal and close to all humans. There are bare, even cheap pages; but above all there is the poetic imagination.

The dream love story of the first movement is really beautiful. And the second movement is brilliant without being hard. But the demons in the third are enough to scare one, while the last two movements are as lurid as anything musical. It seemed last night, that Mr. Koussevitzky realized all the depths of the "Fantastic."

Having heard his version, one is inclined to feel that there can be little more inherent in the work, than has been shown.

The magic of the Boston Symphony and Mr. Koussevitzky was worked again for the Berezowsky Symphony. It is facile and formally designed with considerable breadth. The harmonies are virile, though not at all unpleasant. But, and despite Mr. Koussevitsky's warming interpretation, it has a cold intellectual quality that is clever without being substantial. Its rhythms are quite outstanding. In the second of the three movements, especially, where fragmentary themes are literally thrown from choir to choir, the cross rhythms are highly complex. Balky and syncopated, they require Mr. Koussevitzky's impelling force to keep them from getting out of hand. They must be fiendishly difficult to play accurately. The orchestra behaved magnificently.

The program will be repeated this afternoon at 3.

MUSIC

By ALEXANDER WILLIAMS

Monday Symphony

The fifth concert in the subsidiary series by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given last night in Symphony Hall. The program was as follows:

Mozart..."Eine kleine Nachtmusic" K. 525
Berezowsky.....Symphony No. 3 Op. 21
Berlioz.....Fantastic Symphony Op. 14A

Very often these concerts of the shorter series take the habitual listener by surprise. Accustomed as he is to assume, with a touch of intellectual snobbism, that the supreme efforts of men and conductor are reserved for the regular series, he is unprepared for the brilliance with which the orchestra does in fact sound regardless of the day. It is easy, for instance, for those of us who think our palates are a little jaded with draughts of music to feel a slight sinking of the spirit face to face with yet another performance of Berlioz's Fantastic Symphony.

Such was the miracle of playing wrought last night, however, that this historic score sounded with renewed vitality. It is largely a matter of getting into the right frame of mind, the proper romantic mood, to enjoy the Fantastic Symphony to the hilt. Frequently this is impossible of achievement. But last night, thanks to Dr. Koussevitzky's interpretation and the orchestra's response to his demands, it must have been a dull listener who was not moved.

Previously we heard a fine performance of Mr. Nicolai Berezowsky's invigorating and interesting 3rd Symphony. We have now listened to this work a sufficient number of times to feel perfectly at home with it. The freakishness of the scherzo, for instance, no longer makes us wonder how it would bear up under repetition. We know that it wears well.

At its first performance four years ago we recorded some doubts about the effectiveness of the finale, while admiring the first movement and the scherzo. It now emerges that the finale is, if anything, the strongest movement of the three. It is certainly the most powerful emotionally, the most subjective, if you like. In the course of the variations you feel the impact of an urgent and rather morbid imagination. The other movements though well made and interesting music, have less of this compelling force. The symphony as a whole has proved to be well worth reviving.

A most delicate and gracious performance of Mozart's captivating Serenade by the string band opened this skillfully chosen program. The concert will be repeated this afternoon.

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE
MAR 3 - 1941

YOUNG MUSICIANS' MUSIC ON SYMPHONY PROGRAM

BOSTON, March 3—Three young men wrote the program for the Boston Symphony orchestra's extra monthly program of tonight and tomorrow afternoon at 3 o'clock, and they wrote the music in three different centuries. That is the ingenious plot devised by Conductor Serge Koussevitzky, who is famous for programs with ideas. First will come "A Little Night Music," written by Mozart at the age of 23, in the year 1788. The "Fantastic Symphony," written by Berlioz at the age of 28, will show the radical orchestral changes this youth effected in the following century, in 1831. The present generation will be represented by the Third Symphony of Nikolai Berezowski, which he composed in 1936 at the age of 36.

Berezowski, as a composer, is a product of America. Born in Russia in 1900. In typical American spirit, he knows what he has to say and says it in energetic and concise music.

This Clipping From
NEW YORK, N.Y.
NEWS
MAR 3 - 1941

Broadway

By DANTON WALKER.

Gotham Gazette

Wendell Willkie has been proffered the job of heading the New York Stock Exchange when President William McChesney Martin is drafted in June . . . Lieut.-Col. Darryl Zanuck has been ordered to Washington to discuss production of Government training films and outline a plan for that industry . . . Jimmy Cromwell would like to do one of those sightseeing-for-publicity tours of Britain, too, but the Democrat bigwigs are agin it . . . General Maximo Camacho, brother to Mexico's new President, is coming to New York for an eye operation, stopping off in the Bahamas en route to visit the Duke of Windsor . . . Col. Pat Hurley, former U. S. Secretary of War, is now in Venezuela representing the Sinclair oil interests . . . Hal Roach, Dave Selznick, Frank Capra and Mary Pickford will head a new movie company . . . Jan Valtin, author of the much discussed "Out of the Night," did a stretch in San Quentin back in 1929 under his real name, Richard Julius Herman Krebs . . . and a French refugee informs me that all that to-do over transferring the Duke of Reichstadt's ashes to Napoleon's Tomb in Paris was a Nazi gesture to woo General Weygand, who is a grandson of the Duke and therefore a great-grandson of Napoleon Bonaparte. He is also a close blood relation to the ill-fated Emperor Maximilian of Mexico.

* * *

The Theatre Guild's reluctance to produce Eugene O'Neill's latest play, "The Ice Man Cometh," is not for the reasons advanced but for fear of the censors. The script makes "Tobacco Road" read like a Sunday School tract . . . The proud Boston Symphony will bow to the American Federation of Musicians within the month, over the protests of its wealthy Boston backer . . . Loyalist Spain's former Minister to Mexico is reported in New York trying to hock $135,000,000 worth of gold and treasure salvaged before the Loyalist collapse, for the purpose of financing a Monarchist-Catholic-Liberal-Socialist revolution against Franco . . . The American Red Cross is soliciting blood donations for the United States Army and Navy "to supply the demands of our National Defense or for other emergencies at home or abroad" . . . RCA may wind up

SYMPHONY CONCERT
BY WARREN STOREY SMITH

The Symphony season is beginning to end. Last evening brought the last concert but one of the Monday series. The programme, which will be repeated this afternoon, had at its extremes Mozart's Serenade for strings, "Eine Kleine Nachtmusik," and Berlioz' "Fantastic" Symphony. Between them came the Second Symphony of the Russian-American Nicolai Berezowsky.

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TIMES
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For it has always been acknowledged that Berlioz, simple and transparent though he is from the standpoints of melody, harmony, and structure, wrote ahead of his period. There existed great orchestras then, but they scarcely presumed to solve the problems that he offers to be solved. Composers for orchestra since his time have all been his pupils, and only through their study of his ways and their completion of his aims, have instrumentalists been put in a position to master him. By rather general admission, tone poems, whether realistic or impressionistic, written at the end of the last century, and orchestral efforts made so far in the present one under the name of symphony or whatever else, have been explorations in paths pioneered by Berlioz. Everything has been an exercise whereby players have fitted themselves to do justice by the "Fantastic" Symphony.

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MAIN LINE TIMES
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NEW YORK, N.Y.
NEWS
MAR 3 - 1941

Broadway

By DANTON WALKER.

Gotham Gazette

Wendell Willkie has been proffered the job of heading the New York Stock Exchange when President William McChesney Martin is drafted in June . . . Lieut.-Col. Darryl Zanuck has been ordered to Washington to discuss production of Government training films and outline a plan for that industry . . . Jimmy Cromwell would like to do one of those sightseeing-for-publicity tours of Britain, too, but the Democrat bigwigs are agin it . . . General Maximo Camacho, brother to Mexico's new President, is coming to New York for an eye operation, stopping off in the Bahamas en route to visit the Duke of Windsor . . . Col. Pat Hurley, former U. S. Secretary of War, is now in Venezuela representing the Sinclair oil interests . . . Hal Roach, Dave Selznick, Frank Capra and Mary Pickford will head a new movie company . . . Jan Valtin, author of the much discussed "Out of the Night," did a stretch in San Quentin back in 1929 under his real name, Richard Julius Herman Krebs . . . and a French refugee informs me that all that to-do over transferring the Duke of Reichstadt's ashes to Napoleon's Tomb in Paris was a Nazi gesture to woo General Weygand, who is a grandson of the Duke and therefore a great-grandson of Napoleon Bonaparte. He is also a close blood relation to the ill-fated Emperor Maximilian of Mexico.

* * *

The Theatre Guild's reluctance to produce Eugene O'Neill's latest play, "The Ice Man Cometh," is not for the reasons advanced but for fear of the censors. The script makes "Tobacco Road" read like a Sunday School tract . . . The proud Boston Symphony will bow to the American Federation of Musicians within the month, over the protests of its wealthy Boston backer . . . Loyalist Spain's former Minister to Mexico is reported in New York trying to hock $135,000,000 worth of gold and treasure salvaged before the Loyalist collapse, for the purpose of financing a Monarchist-Catholic-Liberal-Socialist revolution against Franco . . . The American Red Cross is soliciting blood donations for the United States Army and Navy "to supply the demands of our National Defense or for other emergencies at home or abroad" . . . RCA may wind up

SYMPHONY CONCERT
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Mozart, Beethoven, Sibelius on Symphony Concert Program

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 18th concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mozart.....Overture to "The Magic Flute"
Beethoven
Symphony No. 6 in F major Op. 68, "Pastoral"
Sibelius
Symphony No. 5 in E flat major Op. 82

This was a program which might be considered in the light of a sop to conservative tastes. Sibelius, of course, is still alive and hence a "modern" composer. But here in Boston we have been thoroughly drilled in Sibelius, and his 5th Symphony in particular cannot possibly hold any doubts or terrors for anyone. Whether Mr. Koussevitzky designed this program expressly to please that section of the audience which is often articulate on the subject of modernism or whether he just felt like playing these works does not matter. The point is that he at no time relaxed the standards of orchestral performance. He let us hear superb interpretations of all three.

Mozart's overture to "The Magic Flute" is not only remarkable for having been written in so short a time but also for the form that it adopts. Writing against time in more senses than one he instinctively achieved exactly the kind of overture that he wanted, a perfect thing in itself and yet unlike previous overtures.

We imagine that many in yesterday's audience listened to the Pastoral Symphony with Mr. Disney's Pegasus, Bacchus, cupids, centaurs and the like floating distractingly through their minds. Such, at any rate, was our condition, and yet the Symphony was not spoiled thereby. So much finer was the interpretation yesterday that the bad taste of some of Mr. Disney's more whimsical notions and Stokowski's obstreperous sound effects was washed away.

One thing we did note, and that was that the film used a great deal more of the score than we had supposed. The distortion occurred in the blowing up of the sound mechanically, so that the third movement, especially, became a gross caricature. The actual cuts were infinitely less annoying.

As for the pictures, it does not seem to us that they matter much in the long run. Max Beerbohm wrote fiercely about men who illustrate books; he felt that they clipped the wings of illusion. Even when he considered that their illustrations were better than his own might have been he felt cheated. But this delightful writer has always been an artist in his own right, and his argument on this head may be allowed to be ingenious sophistry.

It has been proved by symphonic ballets and by programs in general that they do not ruin good music. It was proved yesterday by the orchestra's infinitely gracious reading of the Pastoral that the films are also powerless to change our musical feelings. Very likely we have heard equally good performances of this music in the past, but just now that appears doubtful. Memory in this connection is not to be relied on, though no one would go far wrong in averring that this was the best performance he had ever heard.

We have left little space for discussing Sibelius's 5th Symphony with a deliberate reason, and that is because it did not seem to us to wear well. There is no doubt that the interpretation was a fine one. But there is a certain rhythmic and thematic monotony about this work that now and again takes away from its undeniably good and effective moments. Perhaps it is that we have heard too much Sibelius and that consequently for the time being his stylistic tricks leave us cold. There was good evidence that others were not thus dismally affected.

The concert will be repeated tonight. Next week the orchestra will be away. The 19th concerts will be conducted by Richard Burgin. Nathan Milstein will be the soloist in Stravinsky's Violin Concerto. The rest of the program offers Mr. Koussevitzky's arrangement for wind orchestra of Bach's Prelude and Fugue in C major; Chausson's Symphony in B flat major; Stravinsky's "Petrouchka" Suite.

MARCH

SYMPHONY L IS FAMIL

Sibelius' Fifth, Beetl Mozart Played

BY WARREN STOREY SMITH

After three more or less adventurous programmes, Dr. Koussevitzky is offering at this week's Symphony concerts a list of familiar pieces, and a comparatively short one, in the bargain. Even Sibelius' Fifth Symphony may be accounted familiar since it has now been performed at nine pairs of concerts in the space of 20 seasons. And the other numbers are Mozart's Overture to "The Magic Flute" and Beethoven's "Pastoral" Symphony.

Yesterday afternoon was probably the first time in Boston's history that the "Pastoral" could be heard in two different auditoria, namely, Symphony Hall and the Majestic Theatre. After hearing the symphony, or at least the greater part of it, as an accompaniment to Mr. Disney's Olympian fantasies, it was a bit of a relief to hear the music of, for and by itself.

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Sketches and Concert Offer Double Treat

By NATALIE GORDON

THERE IS A TWOFOLD DELIGHT in store for music lovers attetnding the concert this afternoon and tomorrow evening at Symphony Hall, and for those who thrilled to the magic of the Berkshire Symphonic Festival at "Tanglewood" in Lenox last summer. The program for today and tomorrow includes Mozart's overture to "The Magic Flute"; Beethoven's "Pastoral" symphony; and Sibelius' Symphony No. 5 in E-flat major.

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The Overture was delectably played. The "Pastoral" was welcome, if only as a corrective to the recent desecration of the score by a distinguished colleague of Dr. Koussevitzky. Yesterday we heard the symphony as it was intended to be heard, in its simple directness, its unabashed lyricism, its frank recording of simple human emotions. No loud-speakers to distort the tone, no pictures to help us understand what somebody supposes the composer meant; just the voice of the composer, who knew quite well what he wanted to say, and who was able to say it in a way that can be understood by anybody who listens.

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The program will begin with an organ Prelude and Fugue in C major by Bach, which has been transcribed for wind orchestra by Serge Koussevitzky. This will be the first performance of the new transcription.

The Symphony of Ernest Chausson in B-flat major will be played in the first portion of the program, which will end with two works of Stravinsky: his violin concerto in D flat and the Suite from the Ballet, "Petrouchka."

Mozart, Beethoven, Sibelius on Symphony Concert Program

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 18th concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Mozart....Overture to "The Magic Flute"
Beethoven
Symphony No. 6 in F major Op. 68, "Pastoral"
Sibelius
Symphony No. 5 in E flat major Op. 82

This was a program which might be considered in the light of a sop to conservative tastes. Sibelius, of course, is still alive and hence a "modern" composer. But here in Boston we have been thoroughly drilled in Sibelius, and his 5th Symphony in particular cannot possibly hold any doubts or terrors for anyone. Whether Mr. Koussevitzky designed this program expressly to please that section of the audience which is often articulate on the subject of modernism or whether he just felt like playing these works does not matter. The point is that he at no time relaxed the standards of orchestral performance. He let us hear superb interpretations of all three.

Mozart's overture to "The Magic Flute" is not only remarkable for having been written in so short a time but also for the form that it adopts. Writing against time in more senses than one he instinctively achieved exactly the kind of overture that he wanted, a perfect thing in itself and yet unlike previous overtures.

We imagine that many in yesterday's audience listened to the Pastoral Symphony with Mr. Disney's Pegasus, Bacchus, cupids, centaurs and the like floating distractingly through their minds. Such, at any rate, was our condition, and yet the Symphony was not spoiled thereby. So much finer was the interpretation yesterday that the bad taste of some of Mr. Disney's more whimsical notions and Stokowski's obstreperous sound effects was washed away.

One thing we did note, and that was that the film used a great deal more of the score than we had supposed. The distortion occurred in the blowing up of the sound mechanically, so that the third movement, especially, became a gross caricature. The actual cuts were infinitely less annoying.

As for the pictures, it does not seem to us that they matter much in the long run. Max Beerbohm wrote fiercely about men who illustrate books; he felt that they clipped the wings of illusion. Even when he considered that their illustrations were better than his own might have been he felt cheated. But this delightful writer has always been an artist in his own right, and his argument on this head may be allowed to be ingenious sophistry.

It has been proved by symphonic ballets and by programs in general that they do not ruin good music. It was proved yesterday by the orchestra's infinitely gracious reading of the Pastoral that the films are also powerless to change our musical feelings. Very likely we have heard equally good performances of this music in the past, but just now that appears doubtful. Memory in this connection is not to be relied on, though no one would go far wrong in averring that this was the best performance he had ever heard.

We have left little space for discussing Sibelius's 5th Symphony with a deliberate reason, and that is because it did not seem to us to wear well. There is no doubt that the interpretation was a fine one. But there is a certain rhythmic and thematic monotony about this work that now and again takes away from its undeniably good and effective moments. Perhaps it is that we have heard too much Sibelius and that consequently for the time being his stylistic tricks leave us cold. There was good evidence that others were not thus dismally affected.

The concert will be repeated tonight. Next week the orchestra will be away. The 19th concerts will be conducted by Richard Burgin. Nathan Milstein will be the soloist in Stravinsky's Violin Concerto. The rest of the program offers Mr. Koussevitzky's arrangement for wind orchestra of Bach's Prelude and Fugue in C major; Chausson's Symphony in B flat major; Stravinsky's "Petrouchka" Suite.

MARCH 8,

SYMPHONY LIST IS FAMILIAR

Sibelius' Fifth, Beethoven, Mozart Played

BY WARREN STOREY SMITH

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Straight Pastoral

Koussevitzky and Boston Symphony Present Beethoven Without Benefit of Centaurettes

THOUGH a visually and acoustically pepped-up "Pastoral" Symphony is playing nightly at a theater further down town, Serge Koussevitzky had the temerity to give a completely unadorned performance of the same work yesterday afternoon at Symphony Hall. Sans centaurettes, sans cupid's posterior, sans flying horses, sans everything, in fact, except the music. This may sound rather drab to devotees of "Fantasia." Actually there was a thousand times more drama, color and excitement in the luminous performance of the Boston Symphony than could possibly be extracted from Disney's flickering Olympian menagerie, even when they are seconded by the roaring amplifiers of Mr. Stokowski.

To the surprise of nobody at all, it turned out that Beethoven stands excellently well on his own feet. If you had the misfortune, as I did, to see and hear "Fantasia" twice, you may have had to chase a few intruding unicorns or drunken donkeys out of your mind before you could really enjoy the music. But generally speaking, the strength and simplicity of Koussevitzky's interpretation were compelling enough in themselves to ward off such unhappy memories.

Yesterday's performance had that priceless quality of naivete which seems so hard for modern performers to achieve, and without which the "Pastoral" Symphony can be quite a bore. The orchestra distinguished itself throughout almost the entire score with the purity of its tone and its fine shading of dynamics.

Comfortable Program

The program as a whole must have delighted even the most conservative of Old Subscribers. It began with the Overture to Mozart's opera, "The Magic lute," and ended with the now so popular ifth Symphony of Sibelius. But it is well to remember that if Serge Koussevitzky were not such a dauntless champion of new music, Sibelius' Fifth Symphony would not seem so comfortably familiar as it does today.

Paradoxically, the Mozart overture was to most of the audience the least familiar work on the program. It was almost the last work Mozart composed, since it was written after the completion of the opera, and with the exception of the "The Marriage of Figaro," it is probably his finest overture. As in many of his latest works, Mozart writes here in a contrapuntal vein. But like Beethoven after him he casts his polyphony in the sonata form and in the essentially homophonic style of the sonata.

Another link to Beethoven is the invocation of ethical forces in music — an idea which was rare with the earlier Mozart, but which took increasing hold of his imagination in the last months of his life. And it was typical of the day that Mozart should have chosen not a churchly text for the expression of these forces, but an unmistakable reference to Free Masonry, which in Mozart's time was very different from what it is today. The three solemn chords which open the overture and punctuate its middle section are a clear allusion to Free Mason ceremonial.

In spite of its buffoonery, the whole "Magic Flute" is a glorification of the enlightened humanity and the surprisingly democratic ideals of the late eighteenth century. The fugato sections of the overture, though the theme itself does not occur in the opera, are an obvious reminiscence of the scene in which Tamino and Pamina approach the trial of their faith and courage by fire and water.

The performance was a triumph of delicacy and precision.

A Modern Classicist

Sibelius alone among living composers gives us the feeling that he has produced an art which is destined to be classic, and nowhere does he do this more than in his Fifth Symphony. This impression is not due to his conservatism or his affinity with traditional symphonic form. We have had a neoclassical school of composition which, for all its conscious and nearly literal its observance of classical procedure, has proved pretty ephemeral.

The classicism of Sibelius is more subjective. It resides in deeply organic development of his themes, the feeling of an inevitable form, which his greatest symphonic movements produce upon us, the unforced, boldly logical development of his musical thought.

Yesterday's performance was not only magnificent architecture, it had tremendous sweep and emotional drive. The elemental ostinato chant of the Finale can seldom have had such power, such dark rhapsodic eloquence. The orchestra was at its unsurpassable best and Koussevitzky fired the imaginations of players and audience alike.

The afternoon was a series of ovations for conductor and musicians.

E. D.

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BOSTON SYMPHONY PROGRAMS

Editor:

Please allow me to disagree violently with John Tebbel about Dr. Koussevitzky's Providence concert programs. He asserts that we should get more of the music that "people want to hear." Perhaps a little clarification as to who these "people" are, and what they really do want, might be desirable.

I should divide them into two classes: a small "elite" of regular concert-goers, who also hear a great deal of music outside the Metropolitan Theatre, either in the course of their business as critics and musicians, or as a hobby. My sympathies are with this group, who naturally want to hear something new and different after a continuous overdosage of old standbys. But why should this craving be satisfied at the Boston Symphony concerts at the expense of everyone else? If they want to hear modernistic attempts, let them go to the Boston concerts or, lacking the means for this, to those of a first rate orchestra right here in our midst, the Providence WPA Symphony, under Edward Caffier. Its audiences are all too small and it plays new works regularly, with soloists aplenty. I fail to see why the supreme artistry and virtuosity of the Boston orchestra should be squandered consistently on new and untried compositions, which have not yet proved their worth; indeed, whose worth in many cases is more imaginary than real. Its efforts should rather be spent on recreating the masterworks, which have lost much of their meaning at the hands of some modern "interpreters."

The majority at the Metropolitan two weeks ago, especially the ones in the balcony, belong in the other class, those who for various reasons get little chance to hear really first-class music, but who try, nevertheless, to widen their acquaintance and understand better at every opportunity. Because good concerts hereabouts are relatively uncommon, it would be unfair to ask, or rather to force these people to listen to works which in all probability they would never hear again, sacrificing the best compositions which are so much more worth their attention on an all-too-short symphony program.

For these reasons, I am against the diluting of Dr. Koussevitzky's Providence programs with mediocre works.

J. D. BACON.

Providence.

Pitts Sanborn, 61, Music Critic, Dies

Novelist, Poet, Essayist Found Dead by Friend

Pitts Sanborn, 61, music critic of the World-Telegram and recognized as one of the greatest contemporary authorities on the opera, was found dead last night in his apartment at 10 Sheridan Sq., apparently of a heart attack.

At the time of his death Mr. Sanborn was serving as program annotator for the Philharmonic-Symphony Society for the first season and was completing a biography of Kirsten Flagstad, Metropolitan soprano. He also was noted as a novelist, poet and essayist.

Mr. Sanborn, who was not married, was found on the floor of the bathroom in his apartment at 11 p. m. by a friend, Angelo Rodo of 258 Stagg St., Brooklyn, who had called.

Mr. Sanborn, who was at work in his office at the World-Telegram yesterday, was last seen alive about 8:30 p. m., when he arrived at his apartment. An autopsy will be performed today.

Mr. Sanborn went to the Metropolitan to see the season's first production of Mozart's Don Giovanni. After the performance he attended a reception to Bruno Walter, the conductor, then went home to write his review. Friends found only the first paragraph. He had rewritten it twice.

Born in Michigan.

John Pitts Sanborn was born in Port Huron, Mich., the son of John Pitts Sanborn and Mary Ann Wastell Sanborn. He studied at Harvard, receiving a B. A. degree in 1900 and an M. A. in 1902.

He became the music editor of the New York Globe in 1905 and continued in that position until 1923, serving as foreign correspondent for the New York Evening Mail, then became music editor of that paper.

Mr. Sanborn took the position of music critic and editor of the New York Telegram when the Evening Mail was merged with it and continued his work in the World-Telegram.

Won Two Decorations.

He was made a Chevaliar of the French Legion of Honor for his championing of French musical art and was decorated by the Italian government for his aid to Italian music.

Mr. Sanborn wrote two novels, Prima Donna, a two-volume work, and Greek Night; Vie de Bordeaux, a Book of poems; the Metropolitan Book of the Opera, containing plots of the best known operas, and numerous articles in music periodicals and other magazines besides his daily stint as a newspaper critic. He was a contributor to the Christian Science Monitor for several years.

He succeeded Lawrence Gilman, late music critic of the New York Herald Tribune, as program annotator for the Philharmonic-Symphony Socieay at the beginning of the current season. He had also served as a radio commentator for the Philharmonic Orchestra and occasionally acted as radio commentator for the Philharmonic.

Spoke Many Languages.

Mr. Sanborn spoke French, Italian and German fluently, and had a considerable understanding of Spanish and other languages. Extremely painstaking in his writings and criticism, he would pore for hours through libraries for the smallest details he felt were necessary to complete a story.

Ht studied music in his youth and prepared himself for a career of music criticism, which he chose early in life. His study of opera was exhaustive, particularly conicentrated on the works of Mozart, Rossini, Verdi and the early Italians. He became generally accepted as one of the foremost experts of voice and the art of singing and possessed an encyclopedic knowledge of music and musical history.

A man of cultured and discriminating tastes, Mr. Sanborn possessed a tremendous knowledge of the world's great literature and could recall from memory a host of poems, dates and facts in musical history. He could recall whole casts of operatic performances of the 20s, remembering how each person sang in any given cast.

Mr. Sanborn was a member of the Harvard Club.

Pitts Sanborn.

NEW YORK WORLD-TELEGRAM, SATURDAY, MARCH 8, 194

This Clipping From
NEW YORK, N.Y.
POST
MAR 8- 1941

Bostonians Play Ninth of Mahler

Mahler's Ninth Symphony will be played by the Boston Symphony Orchestra, [illegible] Koussevitzky conducting, at their Carnegie Hall concert next Thursday night, sharing a program with three Russian works: Moussorgsky's Prelude to "Kohovantschina," Liadov's "Baba-Yaga" and Rimsky-Korsakoff's "Spanish Caprice."

The orchestra returns to Carnegie Hall Saturday afternoon, March 15, featuring the Symphony No. 3 of Berezowsky. Other works on the program are Mozart's "Eine Kleine Nachtmusik" and Berlioz' "Fantastic" symphony.

BOSTON SYMPHONY PRESENTS GREAT MUSIC BORN OF SORROW

By LEO GAFFNEY

As if to show how great music can grow in the midst of affliction, the Boston Symphony Orchestra, in concerts over the week-end, played works of three immortals, each composed in pain and sorrow.

Two are gay. The other is sublime. None is sombre.

Only a few weeks after Mozart finished his "Magic Flute" opera he was seized with typhus. And while Vienna laughed in delight at the new theatrical marvel, which was to continue to be popular, the maker of masterpieces achieved a pauper's grave.

MOZART WAS ILL

When he penned the overture to "The Magic Flute" Mozart was a sick man. Yet none of his misery appears in the music. It flows like a happy brook, unmindful of destination, content only to ripple and sing.

Seventeen years after Mozart sanded his last page, another troubled Viennese, Ludwig van Beethoven, reflected upon the beauties of nature and wrote them down on music-paper.

It was his Sixth Symphony, called the Pastoral because it told of happy rustics and the joys of the simple life in village and meadow, all on a summer's day.

Jean Bibelius' Fifth Symphony was written when the world was darkened with World War I. But ing. it couldn't shut him out from the glory of creation. Notable is what the venerable Finn wrote in his dairy at the time:

"In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend . . . God opens his door for a moment and his orchestra plays the Fifth Symphony."

SIBELIUS LAUDED

If, as Playwright Maxwell Anderson has said, the theater is "the cathedral of the spirit," how must the sympathetic auditor regard the concert hall?

Especially in the Finale of Sibelius' Fifth Symphony, which Lawrence Gilman has called "the crown of the work . . . the most nobly imagined, nobly eloquent page that Sibelius has given us," there were many at Symphony Hall last night who must have felt that they were in church, if not quite in heaven.

Sibelius, Koussevitzky, the Boston Symphony Orchestra. The combination is always overpower-

This Clipping From
BRIDGEPORT, CONN.
SUNDAY HERALD
MAR 9- 1941

Koussevitzky To Conduct at Woolsey Hall

Two big-time symphony orchestras are coming to Woolsey Hall in New Haven.

Serge Koussevitzky conducts the Boston there next Wednesday night, playing Mozart Symphony in A, Brahms' Second, two nocturnes by Debussy and Choreographic Waltz by Ravel.

The New York Philharmonic with John Barbirolli comes Tuesday night, April 15. The Vladimir Horowitz date is April 2.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
MAR 8- 1941

Beethoven "Pastoral" Offered By Boston Symphony on Friday

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give the fourth concert of its current Brooklyn season next Friday evening, at 8:30 o'clock in the Brooklyn Academy of Music. The program will open with the Overture to "The Magic Flute," by Mozart. The rest of the evening will be given over to two great symphonies: Beethoven's Sixth in F major ("Pastoral") and Sibelius' Fifth in E flat major.

The concert is presented under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and a Brooklyn committee. Standing room only is available for Friday night's performance.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
MAR 8- 1941

Boston Symphony Concert Tuesday

NORTHAMPTON, March 8 — The Boston Symphony Orchestra under Serge Koussevitsky will present the last concert in the Smith College Concert Course Tuesday at 8 p. m. in John M. Greene Hall.

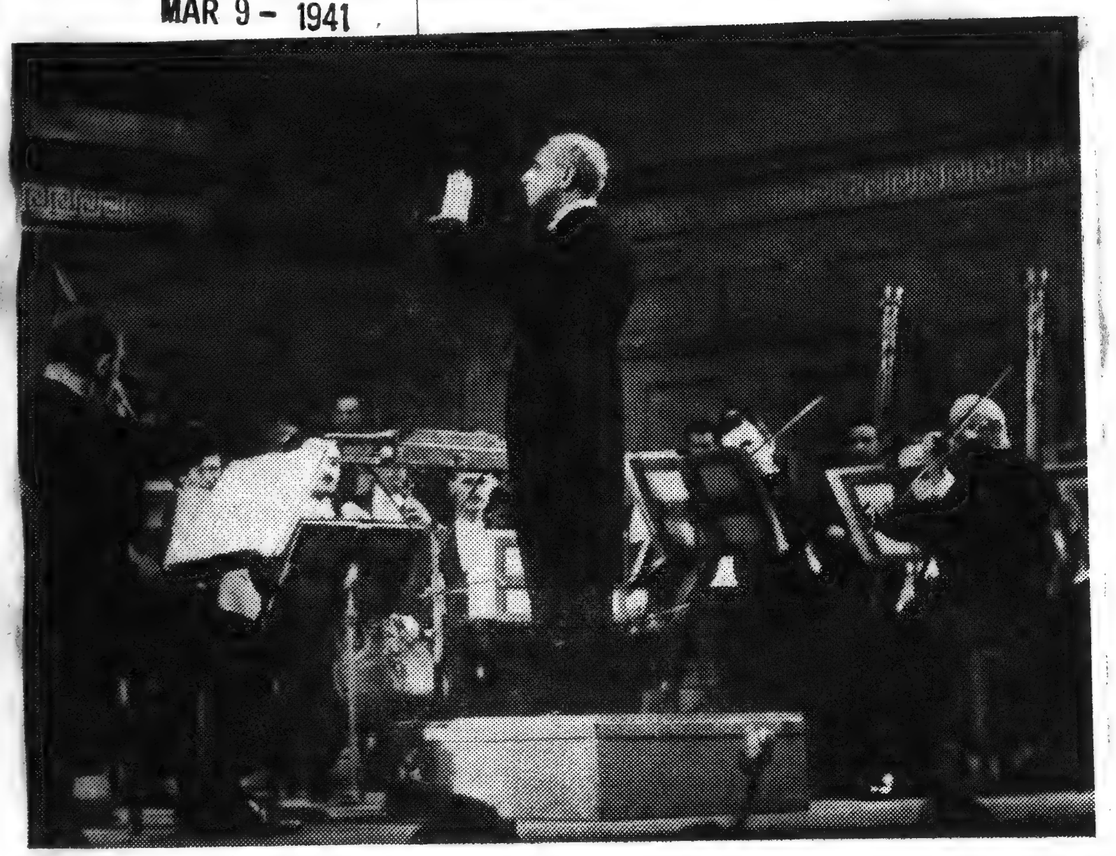
The program will include Haydn's Symphony No. 88 in G major, Bethoven's Lenore Overture No. 3, and Shostakovitch's Symphony No. 5, Op. 48. The selection by Shostakovitch is being played at the special request of members of the Smith College Music department.

The evening of the performance tickets will be placed on sale at the box office in John M. Greene Hall and will be available to the public.

Two Western Massachusetts girls have been selected to membership in the Italian Club, and one to the International Relations Club, according to recent announcement. They are: Doris Alberts, sophomore, of Northampton, and Rena Pasqualini, freshman, of Springfield, as new members of the "Il Tricolore" or Italian Club; and Elizabeth Hern, sophomore, of Pittsfield, who is now a member of the I. R. C.

This Clipping From
NEW HAVEN, CONN.
REGISTER
MAR 9 - 1941

98



Dr. Serge Koussevitzky conducting a performa nce of the Boston Symphony Orchestra in Symphony Hall, Boston. The orchestra gives its second local concert of the season in Woolsey Hall Wednesday evening as the fifth concert of the current Woolsey Hall Concert Series.

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SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
MAR 9 - 1941

Boston Symphony At Smith Tuesday

The concert by the Boston Symphony orchestra at John M. Greene hall, Smith college, Tuesday evening provides an impressive climax to a season that has already brought five outstanding orchestras and conductors to Springfield and Northampton.

The Smith college series, it will be remembered, opened with the Philadelphia orchestra under Eugene Ormandy. The Community Concert association of Springfield brought the New York Philharmonic-Symphony and John Barbirolli to the Auditorium; the Wagner series provided Jose Iturbi and the Rochester Philharmonic and the Central Y. M. C. A. of Springfield did its share by offering Hans Kindler and the National Symphony and Dr Artur Rodzinski and the Cleveland orchestra.

Serge Koussevitsky, eminent conductor of the Boston Symphony, has arranged the following program for Tuesday evening's concert:—

Symphony in G major, No 88 ..... Haydn
Overture to Leonore, No 3, op. 72 Beethoven
Symphony No 5, op. 47 ..... Shostakovitch

Quartet Recital

Next Sunday evening at Sage hall the Smith College String Quartet will offer the Quartet in A minor, op. 29 by Schubert and Quartet in A minor, op. 51, No 2 by Brahms. This recital is also open to the public without charge. Members of the quartet are Gilbert Ross, Milton Aronson, Louise Rood and Marion DeRonde.

Brahms Second Symphony Features Boston Program

Making it second appearance of the season here on Wednesday evening, the Boston Symphony Orchestra will perform one of the finest symphonic programs ever presented in this city. Opening with the Mozart Symphony in A major (Koechel No. 201) the program continues with two nocturnes by Debussy, Nuages and Fetes. and Ravel's Choreographic Poem "La Valse," and concludes with Brahms Symphony No. 2 in D Major, Opus 73. The event marks the fifth concert of the current Woolsey Hall Concert Series, which will present Vladimir Horowitz, pianist. on April 2, and the New York Philharmonic Symphony on April 15.

Although each appearance of the Boston Symphony Orchestra in New Haven is of great interest to music-lovers throughout this vicinity, attention centers equally in the distinguished conductor of the famous one hundred and ten piece orchestra, Dr. Serge Koussevitzky.

Dr. Koussevitzky, who, by the way is the only Russian conductor that the orchestra has had in its sixty years of existence, was born in 1874 in the small Russian province of Tver. There was no musical life about him, except for small visiting theatrical companies. When his father opposed a career so remote from the experience of their own community, he ran away, and presented himself at the Philharmonic School in Moscow. The school was full — the year begun, but the authorities at once sensed the unusual qualities of the penniless young applicant, and made a place for him. There was only one possible scholarship open to him — for a student of the double-bass, and he accordingly took on this strange instrument. In a short time he astonished everyone by coaxing a lovely 'cello-like tone, and delicate melody from his huge, cumbrous bass, with its fist-wise bow. This was the Koussevitzky who later could elicit such transcendent tone and sheer melodic songfulness from a body of strings. And then, as now, he was tireless in his quest until he had reached new and unprecedented heights of beauty. Koussevitzky was soon known all over Europe as a virtuoso of the double-bass.

Then, coming to the end of its possibilities, Koussevitzky aspired to that richest of instruments, the hundred-fold orchestra. He made his first trials in Berlin, and then, having independent means, he assembled his own orchestra in Moscow, and gave memorable series of concerts there and in St. Petersburg. When his public heard the erstwhile double-bassist on this infinitely more expressive instrument, the effect was electric. Koussevitzky was then, as ever, a pioneer for his art. He chartered a steamer to take his orchestra the length of the Volga through his vast country, taking to the musically starved people of innumerable provincial towns their "first symphony concert."

After the revolution, Koussevitzky conducted for a while under government subsidy, but, fleeing restriction, established his famous "Concerts Koussevitzky," with his own orchestra in Paris. Here, and by guest performances in London and other cities, Western Europe came under the spell of this magnetic and forceful leader.

Such was the leader who came to America and the Boston Symphony Orchestra in 1924. His span of years covers more than a quarter of the orchestra's history and far exceeds that of any previous conductor. He has touched new heights of his art, and brought the orchestra even in this present era of much fine music to new and surpassing importance. It requires a succession of season to test the scope of a conductor's interest in new music and old, the extent of his vision and his ability to refine his orchestra into an ever more perfect instrument, to keep his approach to the more familiar "classics" vital and absorbing. Koussevitzky's lengthening term shows him to have these abilities to a transcendent degree. The Boston Symphony concerts have never held such an abundant musical life, utter freedom from routine, such a brilliant and engrossing eloquence.

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BROOKLYN, N.Y.
EAGLE
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Bostonians and Renaissance Music Institute Features

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The concert is presented under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee. Standing room only is available for Friday night's performance.

Renaissance Music

A program of exceptional interest to lovers of early music is announced for Tuesday evening, March 11, at 8:30 o'clock in the Academy of Music. It will be devoted to music of the Renaissance and will feature as soloists Suzanne Bloch, lutenist; Edith Weiss-Mann, harpsichordist, and Alfred Mann, soloist on the recorder and viola d'amore. The Recorder Quartet of the Curtis Institute, Philadelphia, will also perform. Members of the quartet are Alfred Mann, Eleanor Mitchel, ohn Krell and Anton G. Winkler. The program is held under the auspices of the Brooklyn Institute of Arts and Sciences.

Miss Bloch is celebrated for her work in the music of the fifteenth and sixteenth centuries. She is the daughter of the composer, Ernest Bloch, and studied under his as well as with Roger Sessions and Nadia Boulanger. In this concert she will perform not only on the lute, but on virginals and recorders. Edith Weiss-Mann is distinguished in Europe and America as a harpsichordist and musicologist. She is the founder of the Hamburg Society for Ancient Music. Alfred Mann, her son, is another specialist in Renaissance music and is making his American concert debut this season.

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This series is presented under the auspices of the Brooklyn Institute of Arts and Sciences of which James G. McDonald is president, the Brooklyn Committee of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport is executive chairman, and the Brooklyn Philharmonic Society of which Dr. R. Huntington Woodman is president.

Boxholders for the fourth concert will include Mrs. Frank E. Simmons and Mrs. Maxwell Lester, Mrs. Dean C. Osborne, Mrs. Benjamin Prince, the Brooklyn Woman's Club, of which Mrs. Oscar W. Swift is president; the Alumnae of Adelphi Academy of which Mrs. Charles Gitlin is chairman, Mrs. Thomas Lauderdale; the Army-Navy box will be occupied by representatives from the Brooklyn Navy Yard, and the other boxes will be occupied by the students of Poly Prep Country Day School, Brooklyn Friends School, and the Packer Collegiate Institute.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will present the following program: Overture to "The Magic 6 in F major, the Pastoral, by Flute," by Mozart; Symphony No. Beethoven, and the Symphony No. 5 in E flat major, Op. 83, by Sibelius.

This Clipping From
NEW YORK, N.Y.
TIMES
(B'klyn, Queens Sect.)
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BROOKLYN TO HEAR BOSTON SYMPHONY

Koussevitzky to Direct Fourth Concert of Season Next Friday Evening

The Boston Symphony Orchestra directed by Dr. Serge Koussevitzky, will play next Friday night at the Brooklyn Academy of Music Mozart's overture to "The Magic Flute," Beethoven's Sixth ("Pastoral") symphony in F major and Sibelius's Fifth symphony in E flat major. The concert will be the fourth of the orchestra's current Brooklyn season under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society and a Brooklyn committee.

Music of the Renaissance will be presented Tuesday night at the Brooklyn Academy of Music, under the sponsorship of the Brooklyn Institute. Soloists will be Suzanne Bloch, lute; Edith Weiss-Mann, harpsichord, and Alfred Mann, recorder and viola d'amore. The Recorder Quartet of the Curtis Institute of Philadelphia will also play. Members of the quartet are Alfred Mann, Eleanor Mitchel, John Krell and Anton G. Winkler.

Frances Shapiro, violinist, will give the final recital in the Institute's "Young Artists" series today at 3 P. M. in the Brooklyn Academy.

David Le Vita will lecture on "Piano Music of the Nineteenth Century" today at 4 P. M. in the Brooklyn Museum.

A musicale and tea, arranged by the advisory committee on Negro health of the Queensboro Tuberculosis and Health Association, will be given today at 4 P. M. in Lost Battalion Memorial Hall, 93-29 Queens Boulevard, Elmhurst. Proceeds will be used to establish a scholarship in public health for Negro nurses. Dr. John E. Lowry is chairman.

Among the artists are W. C. Handy, composer of "St. Louis Blues"; Luckey Roberts and Claude Hopkins, orchestra leaders, and Daisy Mulford, Joseph Holmes, Anna Comer, Eufa King and Lena Roberts. The Crescendo Club, composers' unit, will perform compositions by its members. J. C. Johnson will be master of ceremonies. Mrs. Fred Norman has arranged the program.

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David Le Vita will lecture on "Piano Music of the Nineteenth Century" today at 4 P. M. in the Brooklyn Museum.

A musicale and tea, arranged by the advisory committee on Negro health of the Queensboro Tuberculosis and Health Association, will be given today at 4 P. M. in Lost Battalion Memorial Hall, 93-29 Queens Boulevard, Elmhurst. Proceeds will be used to establish a scholarship in public health for Negro nurses. Dr. John E. Lowry is chairman.

Among the artists are W. C. Handy, composer of "St. Louis Blues"; Luckey Roberts and Claude Hopkins, orchestra leaders, and Daisy Mulford, Joseph Holmes, Anna Comer, Eufa King and Lena Roberts. The Crescendo Club, composers' unit, will perform compositions by its members. J. C. Johnson will be master of ceremonies. Mrs. Fred Norman has arranged the program.

PHILA. FORUM MAG.
PHILADELPHIA, PA.
MARCH, 1941

THE
PHILADELPHIA FORUM
MAGAZINE

VOLUME TWENTY · MARCH, 1941 · NUMBER SEVEN

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Yes, The Philadelphia Forum *does* perform many public services, and Philadelphians should know about them.

DIRECTION
DARIEN, CONN
MARCH, 1941

Music, Youth and America

Wheeler Beckett
As told to Clarissa Lorenz

Must good music be administered to children like sugar-coated pills? Twenty years ago that was probably true. Children had to be forced or else encouraged to listen to real music, had to be beguiled with slides and jokes, with small doses of important music slipped into a children's concert. One movement of a symphony, or pieces like The Flight of the Bumblebee or The Nutcracker Suite were considered enough.

When I founded the Boston Symphony Orchestra Youth Concerts, I inherited the whole apparatus — slides, choruses, 55-minute programs (the traditional school period) and all. Well, I experimented, and the more I experimented the more I was convinced that children will not be played down to. They want good music with no dilutions. Little by little we moved towards the idea of giving them "straight" concerts, and, with less talking from the podium, we played about twelve more pieces than was customary during a given season. To my mind, this is education in the best sense. By writing out full program notes, I see to it that each of the 2630 members of my audience gets information about the forthcoming concert ten days in advance. These notes contain a paragraph about the numbers to be played, with notes on the composer's life and music examples on the back.

The music masters in the schools tell me that the concerts and the notes are helping enormously to quicken interest in all kinds of music—classical, romantic and modern. And the children react astonishingly to the moderns. They select pieces like Stravinsky's Firebird, Prokoffief's Peter and the Wolf, or Sibelius's Valse Triste. They adore Sibelius. Last year we had a contest in which they voted on a choice of five symphonies out of twenty. Schubert's Unfinished came first, Dvorak's New World second, Mozart's G-Minor third, Tchaikowsky's Fifth was their fourth choice, and Beethoven's Seventh Symphony their fifth. Sibelius's First was a runner-up. They voted strongly for Tchaikowsky's Fifth (which furnishes a theme-song for a Children's Hour on the air), for the William Tell Overture, which is the theme-song for the Hi-Ho Silver program, and for Tales of Vienna Woods. In short, like most of us, they like what they hear frequently.

The entire project of the Youth Concerts was based on the democratic idea, that of making music accessible to young America *en masse.* Children come from forty towns in Massachusetts. We have a wonderful audience in Boston. They listen as attentively as an adult audience. Especially anxious to reach the underprivileged classes, I offer the 25 settlements of Greater Boston tickets at 20c per seat, or $1.20 the series of six concerts. About 250 from this class attend. The majority of club members, i.e., 2000 junior high and high-school students from 12 to 18 years of age, pay 33c a seat, or $2 for the series.

Children like what they hear frequently, but I do not agree that it is better to let them listen to bad music than none at all. Music is too vital a stimulus and in the young, impressionable listener there is no rationalization process. Being absorbed unconsciously, as all music is, bad music in large doses develops sentimentality—another name for false emotion. Many children have voluntarily approached me and said that after hearing my concerts they were all through with swing music. I've tried to take a broad attitude on this question, tried to discourage them from such drastic decisions.

"Swing's all right," I tell them. "After all, you're growing up and you'll be going to dances and hearing a great deal of it. Personally, I don't care for it because it strikes me as monotonous. In good music, you have an infinite and rich variety of rhythm, orchestral color, design, and ideas. In swing, you have this one basic rhythm pulsating over and over. Its melodic weakness is demonstrated by the way certain hit-writers steal from the classics."

I have been interested in children's music for twelve or fifteen years and consider it an important part of my conducting and composing. I like to think that my young audience will form a nucleus of composers, virtuosi and listeners who will one day give American music a place in the sun. Only by playing and hearing it can we build up a tradition of our own. Although we have conquered the fields of the violin, piano and voice, there is not one American conductor on any of our prominent podiums, and this will continue until the public undergoes a change of heart and ceases to worship everything European just because it is European.

I believe that ultimately the American conductor and composer will hold his own with any European. Thanks partly to the present European blackout and partly to our enlightened attitude towards children, American music and American musicians will soon be making their debut!

Clipping From
BROADCASTING
WASHINGTON, D. C.
MAR 10 1941

IMPRESARIOS PREVAIL in these musical shots ranging from Boston to Palm Beach. At left F. M. Sloan, chief engineer of Westinghouse station W1XK, Boston, and W. C. Swartley, general manager of WBZ-WBZA, greet Dr. Serge Koussevitsky, Boston Symphony conductor. The orchestra presented its first FM broadcast Feb. 26 [BROADCASTING, March 3] with Dr. Koussevitsky conducting. He pronounced results "astonishing". Ignace Jan Paderewski, in right photo, receives recordings of CBS broadcast honoring the golden anniversary of his first American concert. The recordings were presented to Paderewski by Steve Willis, general manager of WJNO, West Palm Beach, during a visit there last month by the Polish pianist.

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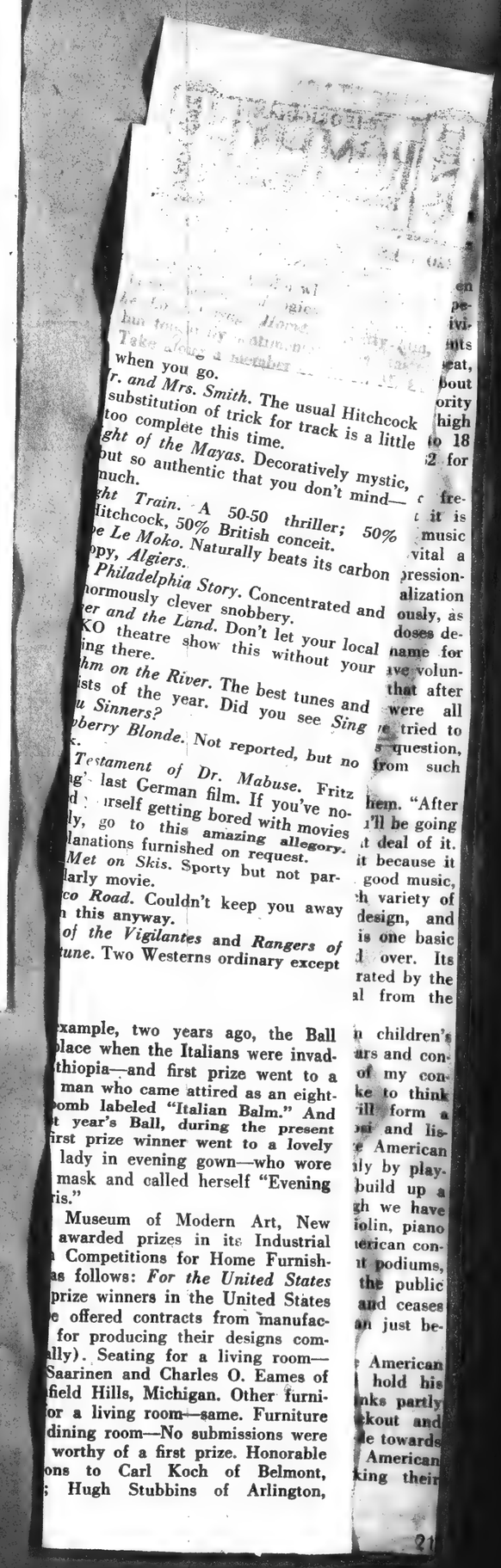

when you go.
r. and Mrs. Smith. The usual Hitchcock substitution of trick for track is a little too complete this time.
ght of the Mayas. Decoratively mystic, but so authentic that you don't mind— much.
ght Train. A 50-50 thriller; 50% Hitchcock, 50% British conceit.
e Le Moko. Naturally beats its carbon opy, *Algiers.*
Philadelphia Story. Concentrated and normously clever snobbery.
er and the Land. Don't let your local KO theatre show this without your ing there.
hm on the River. The best tunes and sts of the year. Did you see *Sing u Sinners?*
berry Blonde. Not reported, but no s.
Testament of Dr. Mabuse. Fritz g's last German film. If you've no- rself getting bored with movies ly, go to this amazing allegory. lanations furnished on request.
Met on Skis. Sporty but not par- larly movie.
co Road. Couldn't keep you away this anyway.
of the Vigilantes and *Rangers of tune.* Two Westerns ordinary except

xample, two years ago, the Ball lace when the Italians were invad- thiopia—and first prize went to a man who came attired as an eight- omb labeled "Italian Balm." And t year's Ball, during the present irst prize winner went to a lovely lady in evening gown—who wore mask and called herself "Evening ris."

Museum of Modern Art, New awarded prizes in its Industrial Competitions for Home Furnish- as follows: *For the United States* prize winners in the United States e offered contracts from manufac- for producing their designs com- lly). Seating for a living room— Saarinen and Charles O. Eames of field Hills, Michigan. Other furni- or a living room—same. Furniture dining room—No submissions were worthy of a first prize. Honorable ons to Carl Koch of Belmont, ; Hugh Stubbins of Arlington,

This Clipping From
PITTSFIELD, MASS.
EAGLE

MAR 10 1941

Boston Symphony At Northampton Tomorrow Night

The sixth concert in the Smith College concert course tomorrow night will bring Serge Koussevitzky's Boston Symphony Orchestra to John M. Greene Hall, Northampton. Tickets will be sold at the door. The concert starts at 8. The program follows: Haydn's Symphony in G major, No. 88; Beethoven's Overture to Leonore, No. 3, Opus 72; Shostakovitch's Symphony, No. 5. Opus 47.

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

MAR 12 1941

Thrilling Concert By Boston Symphony Here Last Evening

John M. Greene Hall Filled Nearly to Capacity, Despite Heavy Snowstorm. Closes Smith College Series

The faithfulness and affection which a large section of the population harbors for Dr. Serge Koussevitsky and the Boston Symphony Orchestra was demonstrated last night when an audience filled John M. Greene Hall to near capacity despite the heavy snowstorm. The reward came in a thrilling concert by the great organization and its world-renowned conductor, thus bringing the Smith College concert series to an auspicious close.

A wealth of classical beauty was unfolded in the playing of Haydn's Symphony in G and Beethoven's Leonore Overture No. 3, but the most arresting part of the evening came in the performance of the colorful and dynamic 5th symphony of Dimitri Shostakovitch, a modern Russian composer.

Although written on the 20th anniversary of the founding of the Soviet Union and first performed in 1937, the symphony bears a much closer relation to the classical symphony which opened the program than to most compositions written today. It is constructed in four movements, each of which has classical form, and between all of which there is unity. The contemporary flavor comes not from its construction but from its content, and in this matter there is an inevitable conclusion: the work is uneven. Its unevenness is the result of ranging from honest emotion to 'effectiveness," the honest emotion deriving from the excellent use of harmonic and melodic material of a century ago, and the effectiveness being modern in that it is almost unalloyed noise. Thus the courageous opening of the 2nd movement, the Bach-like introduction to the third, and the inspiring vigor of the 4th were mixed with unabashed clangor whenever the classical idea became too prominent.

Dr. Koussevitsky worked like a zealot over the symphony and built a work that was alive as an elephant thrashing in a river. His energy and his flaming enthusiasm were at times overwhelming. If all modern composers could have the benefit of such a hearing they would have considerably less reason for complaining of abuse.

The concert began with the lilting, joyous symphony of Haydn. Dr. Koussevitsky's choice of tempi was admirable, and, although the playing of such a "little" work by such a big orchestra is like examining lace under a powerful glass, the work danced and sang and played away without ever losing its classical proportion. From the first measures the audience was thrilled by Dr. Koussevitsky's powerful but unassuming authority.

The Beethoven overture which followed was alive with excitement. It is a powerful score and as such the audience heard it. As usual, Dr. Koussevitsky electrified his men with his tremendous vitality, and through his musical insight wrought the popular overture into a fresh and wonderful work.

As a tribute to a great concert series, the audience shouted and applauded long after the final notes were played.

—R. M. K.

This Clipping From
PITTSFIELD, MASS.
EAGLE

MAR 12 1941

Attend Concert In Northampton

Despite the storm last night, several Berkshire music lovers hazarded the trip over the Berkshire Trail to attend the Smith College concert of the Boston Symphony Orchestra. From Northampton the orchestra went by train to New Haven for its concert at Yale University tonight and then it will continue on to New York for concerts there and in Brooklyn this week.

This Clipping From
NEW HAVEN, CONN.
REGISTER

MAR 13 1941

Music

BOSTON SYMPHONY OFFERS FAMILIAR WORKS AT WOOLSEY

The Boston Symphony Orchestra called up familiar spirits to aid last evening as it appeared before the capacity audience customary for the Woolsey Series. The Mozart Symphony was new, if not novel, the Debussy works are often played, and the Ravel "La Valse" has all the elements of popularity, even though it has not attained the celebrity of the inferior Bolero. Brahms' Second Symphony is a very busy one everywhere, not excepting the repertory of this orchestra which has played it many times within the year. In all probability a rest would be in the best interests of a work which is too movingly beautiful to become an ordinary commodity.

Mozart and Haydn's early symphonies have an unaffected charm for us today; pretending little they frequently convey the sincerest delight with simple and naive means. The example selected from Mozart's 40-odd productions in this form is attractive particularly for the Andante which shows forth the string section of an orchestra at its best, and for the historical fact of the trumpet in the Minuet deriving from the French overture in the time of Lully. The octave figure of the opening movement suggests the later 'Haffner' opus, and thus may be summarized the principal virtues of a work which says nothing, and says it charmingly . Only two of the Debussy 'Nocturnes' were played, the first a rather tenuous 'Nuages,' the second a thrice-popular 'Fetes,' as rhythmically clear and programmatic work as the great Impressionist composer ever penned. Both show the hand of time, as well, and make a chronological relation to Ravel's similarly programmatic "La Valse" whose Viennese grace, spoken with an incomparably more brilliant orchestra, seem infinitely more contemporary and electric.

A Popular Choice

The day when any listener can sympathize with the critic who recommended signs over the doors indicating "This way out in case of Brahms" has quite gone. We find the Second Sympathy immediatel appealing, a response which too the audience of earlier days som time to arrive at; in fact, man find this particular work rather to appealing. The necessary freshnes which the listener brings to a worl must be complemented by the vivi sense of re-creation by the players and there were signs that neithe was present in great quanity las evening. The Boston Symphon can never play badly, but it seemec to play rather absent-mindedly, a suggested explanation of the ir-regular tempos, changing as New England weather, in the first movement, and the unwarranted speed of recurring passages which gave the whole a stop and go aspect. Only the final movement did the requisite glow and vitality appear.

As the seasons pass and the days of Dr. Koussevitsky's leadership grow, we become increasingly grateful for the many uplifting moments brought us through his high standard of selection and interpretation. We shall often have cause to remark in the distant future that we heard him conduct Debussy and Ravel, Prokofieff, Stravinsky, and Hindemith, as well as other works from the entire symphonic literature which are done by others though rarely better. The historical fact will bear out his close association in person and in mind with the great musicians of this century. These become, then, not ordinary concerts, and they are not to be taken for granted because of their regularity; or of their social contribution to the season. As the Boston Symphony departs for the present season, we may look with anticipation to its return in November.

H. EARLE JOHNSON

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NEW HAVEN, CONN.
REGISTER

MAR 12 1941

Boston Symphony At Woolsey Hall Tonight

Making its annual spring appearance here the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky will be heard in Woolsey Hall this evening, the concert commencing at 8:30. The great leader of the world famous orchestra has arranged a brilliant program for the occasion. Opening with Mozart's Symphony in A major (Koechel No. 201) the list of selections include Debussy's two nocturners, Nuages and Fetes. Ravel's Choreographic Poem, "La Valse," and Brahms' Symphony No. 2 in D major, Opus 73. This fine group of symphonic compositions comprises one of the most notable programs ever given in New Haven by the Bostonians and will make the fifth concert of the current Woolsey Hall Series an event long to be remembered.

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JOURNAL-COURIER

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Two more concerts remain on the Woolsey Series schedule for the 1940-41 season. On Wednesday evening, April 2 Vladimir Horowitz, distinguished Russian pianist, will be heard, and on Tuesday, April 15, the New York-Philharmonic Symphony Orchestra under the direction of John Barbirolli will bring the season to a brilliant climax.

This Clipping From
WORCESTER, MASS.
TELEGRAM

MAR 12 1941

Boston Symphony Heard in Concert at Smith College

Impressive Climax to Season's Program in Western Massachusetts

By R. JOSEPH RACINE

NORTHAMPTON, March 11.—The Boston Symphony Orchestra, under the direction of Serge Koussevitzky gave its only Western Massachusetts concert tonight in the John M. Greene Hall of Smith College here before a big audience, and provided an impressive climax to the season's concerts which brought the country's six outstanding orchestras to Springfield and Northampton since last November.

The Philadelphia orchestra opened the Smith series early last Fall. Springfield heard the New York Philharmonic, the Rochester Philharmonic, the National Symphony and the Cleveland Symphony this season.

Resplendent Performance

Mr. Koussevitzky led his sterling musicians in a resplendent performance tonight, which included the much discussed Shostakovich Symphony No. 5. This symphony was first heard in the U. S. in 1938 when the NBC orchestra directed by Artur Rodzinski played it in New York. Stokowski and the Philadelphia Orchestra gave it a second hearing in March, 1939, in Carnegie Hall, and then the all American youth orchestra played it last September. Mr. Koussevitzky included it in his Boston programs this season, twice in New York and more recently in Hartford. To him must be given the credit for educating the American audiences into full appreciation of the real values of the new symphony. Like so many great scores, first prejudices must be destroyed, before their innate worth becomes an established fact.

Shostakovich's work received its world premiere only three years ago in Leningrad and this fifth symphony marked a clean break from his more classical and formal type of musical structure—to the Slavic earthly realities, which is clearly the intent of the present score. The music is provocative and awakened intense perceptions, as it sways on in turbulent and violent mood. Yet, it has lines of tender expression and is occasionally of a melancholy mood, as played in the first part. It is significantly expressive of the longings and aspirations of a people, and it has heart-stirring appeal.

Of Serene Beauty

The second movement, an allegretto with a waltz-like score, is of serene beauty and in itself an outstanding part of the symphony. In the largo-type movement, there appeared a Leit-Motif, carried on a fatalistic and catchy rhythm, above which were played brilliant solo-combinations for flute, piccolo, violin and celesta—masterpieces of instrumental virtuosity.

Shostakovich's symphony was a huge success, made so in great part by the brilliant orchestra which performed it and which was in rare form. Mr. Koussevitzky's faith in his young countryman-composer probably was never so fully justfied as in tonight's audience reaction, at the conclusion of this resourceful and richly endowed 19th century composition. The conductor and his men won a hearty ovation by an audience which had grasped the significance of the symphony.

Haydn, Beethoven

The other two compositions on the program were Haydn's "Symphony in G Major" and Beethoven's "Overture to Leonore," both were blessed with a spirited and admirable reading. The Haydn symphony, one of close texture, was given a rich tonal dress and was a triumph of musicianship and feeling.

The more familiar Leonore Overture was enhance by an unusual orchestration marked for its subtlety and emotional depth, strikingly communicated, even though it was played to a frequently too rapid tempi. The interpretation was completely unified and of a brilliant finish. It easily was the highlight of the evening in point of masterful execution.

The Boston Symphony Orchestra under its distinguished leader, has won an enviable reputation as the top ranking orchestra in the country, and has permanently earned its niche in the musical hall of fame.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER

MAR 13 1941

Last Night's Concert

By PATRICIA A. CARR

Boston Symphony In Inspiring Performance

Presenting as rewarding a program and performance as ever was held in New Haven, Dr. Serge Koussevitsky and the Boston Symphony Orchestra gave the second of their bi-annual concerts last night in Woolsey hall. Playing compositions of Mozart, Debussy, Ravel and Brahms, the Orchestra's performance may be said to have been inspired. Dr. Koussevitsky's baton worked miracles and magic—the former on his personnel and the latter on his audience.

The Mozart Symphony in A Major (Koechel No. 201) was an auspicious beginning starting point. This is music imbued with the engaging qualities of happiness and youth. The bright insistance of the strings in the Allegro movement produces an effect as frilly and spritely as a Spring flower, while the melodic content is increasingly emphasized during the progression of the work. Simple but satisfying, the Symphony gaily continues on its attractive way, combining elements in an irrestible manner. The orchestra's fine delineation of the pure melodic line could scarcely have been bettered.

Altogether a composition that is stamped with the unmistakable markings of the French Impressionistic school, Debussy's beautiful Nocturnes, "Nuages" and "Fetes" immediately caused the mood to be switched. Opening with notes of nostalgia, lament and longing fused into poignant sound, the strings and woodwinds stealthily increase in range and degree to reach a muted peak. A tender, twilight mood is evoked, full of the beating and fluttering of linnets wings. In sudden contrast the orchestra played "Fetes", a fanfare of brilliance—colors and sound merged in a circus of riotously gay music. The episode of the procession was given in a determined, inevitable manner, rising to an exciting climax.

Unusual in theme and in treatment, composed of snatches of the 19th century and the present time, Ravel's "La Valse" completed the portion of the program prior to the intermission. Supposedly illustrating according to Ravel's comments on the work, a ball at the Imperial Court about 1855, the music is built upon waltz tempo. Although the proper tempo is maintained, the composition differs from the common acceptance of such music. A sense of impending doom is inescapable upon hearing "La Valse"; warning of unknown horros seemed to be flashed to the dancers again and again, in uneasy succession and fevered brilliance. Wild entreaties burst upon their unlistening ears, and despair envelopes the atmosphere.

The music posseses qualties which link it to the clutching realm of the macabre, and never, despite its scoring, does it bear the lilting sentimentality of waltz music.

The richly satisfying Symphony No. 2 in D Major of Brahms brought the evening's conclusion. The boldly played bright and vigorous music rounded a program of stellar performance and quality. Nothing less could honestly be said of so exceptional a concert, nor could any adjective paler than "dynamic" be used in Dr. Koussevitsky's behalf.

This Clipping From
BROCKTON, MASS.
ENTERPRISE
MAR 12 1941

Swinging Through the Hub

By D. O. T.

In Sanders Theatre "Woody"

CLAUDIA ON CONCERTS.

CLAUDIA, a young matron with whom New York theatre audiences are rapidly becoming very well acquainted, is of the delightful, engaging and unpredictable type that most effectually holds the mirror up to the average. When reading of her experiences we laugh, we chuckle, we weep at ourselves and at all the lovable humanity of family joys and life's small tragedies which so often reach epic dimensions at their climatic point. Finding ourselves in accord with her on so many things it was only too easy to understand her attitude toward concerts, an attitude which so many feel it wiser not to admit to. To Claudia concerts were apt to be long boring affairs. Oh yes, she knew some music, "there had been eight long years of piano lessons, but after a certain point everything sounded alike!"

Within the last few days, however, we have become more than ever convinced that Claudia's aversion is due to the fact that she never had a chance to go to a Harvard Glee Club-Radcliffe Choral Society concert. Her concert experience was very strangely limited—hemmed in, as a matter of fact, by the grandiloquent New York affairs for which her wealthy sister so often sent her the tickets. Probably if sister had a ticket for the aforementioned University concert she would go herself!

HAVING FUN.

IT MAY ALL have been because Mr. G. Wallace Woodworth and his choruses were having fun and that fun was contagious. At any rate, whatever the reason it wasn't only University members that were stamping their feet with intense enthusiasm and demanding an encore at the end, but also dignified grey-haired ladies in evening gown. The variegated programme was like a well-balanced meal, the execution of it like the acting in an extremely well cast play in which the principles and the minor play equally well for the ultimate perfection of the entire performance. From the sublime orchestration felt in the combined voices during the opening number, a thrilling Alleluia written for the opening of the Berkshire Music Centre by Randall Thompson, to the gaiety, lilt and grace of the Strauss, La Reine Indigo, the audience ran the gamut of emotions and the music reflected the past and the bewildering present.

The emphasis lay almost entirely on the English and it seemed quite fitting to all present that it should be so. Perhaps the most outstanding numbers in the first half of the programme was Two Elegies which so poignantly brought to our minds all that the English mean to us, and A Dirge for Two Veterans so thrillingly, movingly rendered by the Glee Club, assisted by brasses and drums from the Boston Symphony orchestra.

But the opening of the second half was enough to waken any dozers or half dead that the audience might have harbored. This was the Rio Grande by the youthful Constant Lambert, a composition for chorus, solo piano and orchestra in which as the author suggests, the chorus is only part of the whole, on an equal footing with the piano but not superior to it. In this tremendously effective and realistic number you catch all the important elements of American jazz fused impressively with the Brazilian dance forms. The final product is an amazing, bewildering affair, in which the orchestration serves as punctuation, the piano as its wit and the chorus as its theme. A modern screech, a thrill, a chaotic fusion of all that is good and bad to-day, it is to-day's world in terms of sound, and at times we felt we could close our eyes and see what Disney would have reproduced on the screen for this composition.

The exquisitely delightful, completely unpretentious rendition of the Strauss, with its grace and rhythm and beautiful melody charmed the lovers of the old and the new alike, nor would any of them leave their seats until a part of that number had been repeated.

RETROCESSION.

IT IS A RARE privilege, that of walking back into the past, and is only occasionally accorded to a few of us—the street of life is so definitely one way and these times it seems as though the danger signals were very clearly printed but gaily, nonchalantly ignored by the majority. Strangely enough this sort of going back does not seem to me to occur at reunions for there you see your own contemporaries and brightly remark, "No one has changed a bit, have they?" But going back to your school with representatives from many other classes from 1889 up to the present, sitting in the lecture hall and listening to a former teacher who really hasn't changed one iota—that is a very different thing.

It was the day after the Sanders Theatre concert that G. Wallace Woodworth, otherwise known as "Woody," held forth on the place of music at Radcliffe. "What business have we to talk of music to-day?" he queries. Then answers his own question thus, "The place of art to-day is not to shut itself up in an ivory tower but to relate and represent in its medium what is going on in the world . . . The arts are only buttresses for what is going on."

The place of music in any college, he reminds us, is an interesting, absorbing and challenging problem because it is an art, a science and a field of learning. Harvard and Radcliffe have taken the conservative side in this problem and choose to draw a distinct line between the college and the conservatory. The theory of music may be studied and applied in these schools but to practice it one should join the conservatory. It is also worth while noting that within the University as well as outside of it during these last few years interest in music has increased greatly. In five years the number of pupils concentrating in this field has just doubled. This country certainly is beginning to take seriously its almost certain job of keeping alive the arts while the other countries drop the torch to preserve themselves.

It was emphatically stated that Radcliffe had a position in the sun where music was concerned, for in this college for many years choral practice has been set at 2 o'clock every Tuesday and Thursday and the academic programme has been built around this set time. This is very rare in colleges in America! Music there is free by tradition. There is no credit for choral practice, as indeed it should, music and the love of it stands on its own feet.

This Clipping From
WASHINGTON, D. C.
NEWS
MAR 10 1941

101

Soloist's Union Card May Ban Boston Job

By joining the AFL Musicians Union in order to solo with the Philadelphia Orchestra at Constitution Hall a week from tomorrow, Frances Nash Watson, concert pianist and unofficial musical adviser to the White House, may have barred herself from keeping a later engagement with the Boston Symphony.

Mrs. Watson, who is the wife of Brig. Gen. Edwin M. Watson, aide to the President, is joining the union to comply with a ruling that instrumental soloists must be union members if they are to play with union orchestras. The Philadelphia Orchestra is unionized.

Mrs. Watson

But the Boston Symphony is the remaining major American symphony which is non-union, and it must remain so under the bequest which provides its main financial support.

To keep her Boston engagement, Mrs. Watson, as a union member, would have to obtain a special dispensation, and that would be entirely up to the union.

Mrs. Watson is speeding her application for union membership in order to rehearse with the Philadelphia Orchestra next Monday. Even rehearsals would be banned if she is not a member by that time.

This Clipping From
NEW ORLEANS, LA.
ITEM
MAR 14 1941

HAILS CITIZENSHIP

(By The United Press)

BOSTON, March 14.—Serge Koussevitzky, Russian-born conductor of the Boston Symphony orchestra, celebrated his becoming a United States citizen by presenting a special program of American music.

THIS CLIPPING FROM
HENDERSON, TEX.
TEXAS NEWS
MAR 16 1941

THIS CLIPPING FROM
MINERAL WELLS, TEXAS
TEXAS INDEX
MAR 16 1941

THIS CLIPPING FROM
CHEYENNE, WYO.
WYOMING EAGLE
MAR 19 1941

THIS CLIPPING FROM
NORWICH, N. Y.
SUN
MAR 15 1941

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN
MAR 20 1941

This Clipping From
DALLAS, TEX.
JOURNAL
MAR 22 1941

This Clipping From
WASHINGTON, D. C.
TIMES HERALD
MAR 23 1941

THIS CLIPPING FROM
COHOES, N. Y.
AMERICAN
MAR 19 1941

THIS CLIPPING FROM
BEND, ORE.
BULLETIN
MAR 14 1941

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
MAR 24 1941

THIS CLIPPING FROM
DRUMRIGHT, OKLA.
DERRICK
MAR 19 1941

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 11 1941

Jo Ranson's

RADIO DIAL LOG

Television Tip

NBC's television schedule for this week includes a pickup of the final session of the Tournament of Champions at Madison Square Garden tomorrow night and the wrestling matches from the Jamaica Arena on Friday . . . FM (frequency modulation to the uninitiated) received a plug from Dr. Serge Koussevitzky after he heard his own Boston Symphony Orchestra broadcast over the system. He said that FM means a new era in symphonic broadcasting. "Every instrument was never so clear," he said. "Before, a clarinet always was an awaful instrument over the radio. Now it is beautiful. The timbre of the different choirs comes over with exceptional fidelity." Dr. Koussevitzky heard the program over WKX, Hull, Mass., FM station. "Never before in a broadcast," he said, "have I been able to pick out each instrument individually." This is the fourth FM transmitter proposed by CBS. Two of them—at New York and Chicago—have been given FCC approval. A third pends for Boston.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
MAR 12 1941

KOUSSEVITZKY GIVEN OVATION IN SMITH HALL

...city Crowd at Last of ...oncert Series in Spite of Storm

NORTHAMPTON, March 12 — In spite of the storm which made traveling an exciting adventure, every seat in John M. Greene Hall was occupied last night and Dr. Koussevitzky and the Boston Symphony Orchestra were given a veritable ovation before and after the concert, the final in the Smith College series.

In Fine Spirits

Seldom have we seen the eminent Russian conductor in such fine spirits. A broad smile wreathed his countenance as he bowed repeatedly in acknowledgement of applause and he continued in this vein throughout the evening. At his best, few conductors equal him and tonight he was at his best, playing works for which he has a particular fondness and flair. He also appeared in the guise of sponsor for the fifth symphony of Dmitri Shostakovitch, a work he declares he will make popular and one in which he sincerely believes. This was evident tonight as he conducted the work. It was an inspired performance, born of absolute conviction.

This is not a symphony which may be grasped at one hearing. It did seem to this listener that few works should have more popular appeal for there is not a dull moment in the four movements and for the greater part of the time the ear is treated to brilliant colors, provocative rhythms, and not a little pure melody. The work is the exact antithesis of the first symphony which is grim and sardonic. This work has a wildly exciting opening movement and as blood stirring a march theme as one may expect to hear. There is a deal of percussion used, while frequent contrasts provide continued interest. The second movement is embellished with a pert little violin solo, admirably played by concertmaster Bergin, and the theme is then tossed about the other choirs. Loveliest of all the movements is the largo. One gets the fleeting impression of a string quartet, violas and cellos are prominently used and the prevailing color is dark. This movement also has its impassioned moments, but ends in the pastorale strain which pervades most of it. The finale finds Shostakovitch and Koussevitzky, both showmen, in perfect understanding. Every resource of the orchestra is called upon, and it is in such moments that the Boston symphony is at its most astounding. Climax is piled upon climax, and the net result becomes a bit overwhelming.

The youthful audience was vastly impressed and applause continued for minutes with Koussevitzky and his men sharing it equally. This is a work for youth and youth responded tonight.

The concert opened with a superb reading of one of the greatest of the Haydn symphonies, the "Symphony in G major, No. 88." Particularly fine was the largo, one of the loveliest melodies ever written, played with all the richness of tone of which this ensemble is capable. There was a delightful verve to the minuet and trio and to the final rondo was given just the needed dramatic effect.

The remaining work on the program was the overture No. 3 to "Leonora" by Beethoven. This was an unforgettable performance which skilfully kept the feeling of suspense and mounting joy until the triumphant climax of the coda. The off stage horns were particularly effective and the ear was ravished with tonal splendor from beginning to the end. The revival of "Fidelio" at the Metropolitan and its performance on the air this season has given added popularity to these three overtures, all of which were played by Bruno Walter, when he conducted [illegible] three times this season.

The Smith College series next season will open Oct. 30 with a concert by Rachmaninoff. The Rochester Philharmonic and Iturbi will be heard ...v. 10 and Antonio Brosa, violinist, ...play Jan. 14. Artur Rodzinski ... the Cleveland Orchestra will ap...ar Feb. 7 and on Feb. 18, Helen ...raubel, American dramatic soprano, ...ill be heard here for the first time. ...he Boston Symphony will close the ...series on March 10.

This Clipping From
NEW YORK, N.Y.
PM
MAR 14 1941

Eight Conductors Named for Philharmonic Centennial; Toscanini Not Among Them

Next year the Philharmonic-Symphony Society will be 100 years old. Last night Marshall Field, President of the Board of Directors, announced plans to celebrate the orchestra's centennial with about as brilliant a list of conductors as has ever appeared with one orchestra in one season. Here they are, with the length of each one's tenancy:

Leopold Stokowski, first two weeks;
Serge Koussevitzky, two weeks;
John Barbirolli, eight weeks;
Bruno Walter, four weeks;
Dimitri Mitropoulos, one month;
Artur Rodzinski, one month;
Eugene Goossens, two weeks;
Fritz Busch, two weeks.

Arturo Toscanini is about the only active, old-line conductor not appearing on the list. As for the others:

Mr. Stokowski resigned last week end from the Philadelphia Orchestra, where he had been conductor for 29 years. Koussevitzky, by grace of the Boston Symphony trustees, will be conducting another major American orchestra for the first time since he came to this country 17 years ago.

Mr. Barbirolli, Mr. Walter and Mr. Mitropoulos conducted the Philharmonic-Symphony this year. The first, being "permanent conductor," will have the longest assignment.

Mr. Rodzinski, conductor of the Cleveland Orchestra for the past eight years, conducted the Philharmonic-Symphony as guest in 1936-37 and last summer won great critical acclaim for his two weeks at the Stadium Concerts.

Mr. Goossens has been conductor of the Cincinnati Symphony for 10 years. Before that he conducted the Rochester Philharmonic for eight. He is an Englishman by birth.

Mr. Busch, brother of the violinist Adolf Busch, was head of the Dresden State Opera for 11 years before the advent of Hitler. Then he left Germany voluntarily and has been dividing his time between England, Buenos Aires and the Scandinavian countries. In England he conducted the Mozart Festivals at Glyndebourne. Recordings made by the Glyndebourne Company and others with a chamber orchestra are particularly treasured by American collectors.

The Society's 100th season opens Oct. 9, 1941. Its aim, says Mr. Field, is still that announced a century ago—"the study and rendering of symphonies, overtures and other classical music in such a manner as to cultivate a more general knowledge and a more correct public taste." There is this difference: during its first season, the Philharmonic gave three concerts; next season there will be about 100.

Other differences: members of the orchestra today need no longer be "professors of music"; they get paid regularly instead of sharing profits (of which there aren't any); and a quaint by-law has been withdrawn. It prohibited "all indecorum of the members . . . at all the Society's meetings, viz.: smoking, the wearing of caps or hats, violent language, etc."

THIS CLIPPING FROM
BRADFORD, PA.
STAR RECORD
MAR 20 1941

NEW YORK — (U.P.) — The New York Philharmonic-Symphony, the country's oldest orchestra, will observe the 100th anniversary of its founding next year.

During the anniversary season, which opens at Carnegie Hall next October 9, eight conductors will be heard, including the regular conductor, John Barbirolli, now in his fifth season.

Leopold Stokowski, who has parted company with the Philadelphia Orchestra after many years, will conduct the first two weeks of the season. He has appeared with the Philharmonic-Symphony only once before, in 1930.

Serge Koussevitzky will conduct for two weeks in January. It will be the first time the leader of the Boston Symphony has conducted another American orchestra since coming to this country 17 years ago.

Barbirolli will conduct for eight weeks and Bruno Walter for four. Dimitri Mitropoulos, of the Minneapolis Symphony, and Artur Rodzinski, of the Cleveland Orchestra, have been engaged for one month each. Eugene Goossens, musical director of the Cincinnati Symphony, and Fritz Busch, who was head of the Dresden State Opera until the advent of Hitler, complete the list.

There will be many distinguished soloists, a list of whom is yet to be announced.

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH
MAR 16 1941

Leading Maestros Top Philharmonic Festival

Eight of the most distinguished conductors in the field of music, recognized for their achievements not only in America, but abroad as well, will head the New York Philharmonic Symphony's series of concerts next season, according to an announcement made public yesterday by Arthur Judson, manager of the society. The conductors have been engaged by the organization in celebration of the Philharmonic's 100th anniversary celebration.

Among the names to be listed as conducting concerts during the season will be Serge Koussevitsky, conductor of the Boston Symphony Orchestra; Leopold Stokowski, recently resigned conductor of the Philadelphia Symphony; Bruno Walter, just signed by the Metropolitan Opera for the coming season as well; Dmitri Mitropoulos, Artur Rodzinski, Eugene Goossens, Fritz Busch and John Barbirolli, the regular conductor of the Philharmonic. There is also a possibility that Arturo Toscanini will also appear at least once during the season, although he has not yet expressed himself on the matter.

The disclosure that Koussevitzky would conduct the Philharmonic-Symphony Orchestra raised questions beyond this engagement. Koussevitzky is the regular conductor of the Boston Symphony, which is the only non-union major orchestra in the country. A union official reported that his organization had ruled recently that no non-union musician might appear with a union orchestra. The Philharmonic-Symphony has a contract with the Musicians' Union.

Petrillo Only Can Act

Mr. Judson said he anticipated no difficulty with the union about Mr. Koussevitzky's appearance, as he had conferred with union officials and had been assured that there would be no trouble. A union official explained that only James C. Petrillo, president of the American Federation of Musicians, could waive the union rule, and that Mr. Petrillo undoubtedly had conferred with Mr. Judson. Mr. Petrillo could not be reached for comment.

Save for an appearance some years ago with a radio orchestra, Mr. Koussevitzky has not appeared in this country with any other ensemble than the Boston Symphony. His guest leadership with the Philharmonic-Symphony will be his first with this orchestra. He will conduct two weeks in January. His appearance was made possible through the co-operation of the trustees of the Boston Symphony.

Koussevitzky to Be Guest Of N. Y. Philharmonic

Serge Koussevitzky, conductor of Boston's Symphony Orchestra, will direct New York's Philharmonic-Symphony for two weeks next January as part of the orchestra's one hundredth anniversary celebration. For the same two weeks Bruno Walter will lead the Boston Symphony. This will be the first time since he came to America, 17 years ago, that Koussevitzky has led another American orchestra. His musicians are the only non-union symphonic group in the country and why or whether the A. F. of L. tycoons have lifted their restrictions in this case is not clear. A sentimental consideration for an orchestra's hundredth birthday would hardly be expected to influence President Petrillo, who avowedly considers a tavern fiddler in the same plane with Heifetz.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAR 14 1941

Stokowski and Koussevitzky Head 7 Philharmonic 'Guests'

Leopold Stokowski.

Serge Koussevitzky.

A brilliant array of conductors will be paraded before the Philharmonic-Symphony Society's patrons next season, the 100th of the society's existence, it was announced today by Marshall Field, president of the board of directors of the society. The Centennial season will open on Oct. 9, 1942, in Carnegie Hall.

Eight distinguished conductors already have been engaged for the Philharmonic Centennial Season, including John Barbirolli, regular director. A galaxy of soloists will be announced later.

Leopold Stokowski will conduct the first fortnight of the season. Mr. Stokowski, for many years the conductor of the Philadelphia Orchestra, a post which he has recently relinquished, has led the Philharmonic - Symphony only once before during a two weeks' interchange with Arthuro Toscanini in the autumn of 1930 when Mr. Toscanini was the leader of Philharmonic.

Serge Koussevitzky, scheduled for two weeks in January, has never before conducted an orchestra other than the Boston Symphony since his arrival in this country 17 years ago.

Mr. Barbirolli, in his fifth season with the Society, will lead the orchestra for eight weeks, two in October and six during February and March.

Bruno Walter will return for four weeks, two in October and two in the latter part of April. Mr. Walter, who had conducted the Philhamonic-Symphony in past seasons, will again double between the orchestra concerts and opera performances at the Metropolitan as he did this year.

Dimitri Mitropolous, director of the Minneapolis Symphony, who made his first appearance with the orchestra this season, also will return for a month of concerts.

Artur Rodzinski, whose regular berth is the conductorship of the Cleveland Orchestra, directed the Philharmonic-Symphony during the wniter season of 1936-1937.

Eugene Goossens, for ten years musical director of the Cincinnati Symphony, is also a noted composer. This will be his first experience as conductor of the Philharmonic-Symphony.

Fritz Busch, once a guest conductor of the old New York Symphony, will be another to make his debut with the Philharmonic-Symphony. Mr. Busch is widely known hereabouts through his European orchestral and operatic affiliations.

This Clipping From
PITTSFIELD, MASS.
EAGLE
MAR 15 1941

Koussevitzky To Conduct Philharmonic Next Season

NEW YORK.—In observance of its centennial next season, the Philharmonic - Symphony Society of New York has arranged for eight distinguished conductors to appear at the head of its orchestra. Marshall Field, president of the society's board, announced yesterday that the leaders would be Leopold Stokowski, Serge Koussevitzky, Bruno Walter, Dimitri Mitropoulos, Artur Bodzinski, Eugene Goossens, Fritz Busch and John Barbirolli, the regular conductor.

One other guest conductor, Arturo Toscanini, was invited to appear on next season's program. However, Arthur Judson, manager of the society, said that Mr. Toscanini had not replied. Mr. Judson added that he did not know when Mr. Toscanini would reply, but if he should accept, arrangements would be made to fix dates for him.

The disclosure that Mr. Koussevitzky would conduct the Philharmonic - Symphony Orchestra raised questions beyond this engagement. Mr. Koussevitzky is the regular conductor of the Boston Symphony, which is the only non-union major orchestra in the country. A union official reported that his organization had ruled recently that no non-union musician might appear with a union orchestra. The Philharmonic-Symphony has a contract with the Musicians' Union.

Petrillo Only Can Act

Mr. Judson said he anticipated no difficulty with the union about Mr. Koussevitzky's appearance, as he had conferred with union officials and had been assured that there would be no trouble. A union official explained that only James C. Petrillo, president of the American Federation of Musicians, could waive the union rule, and that Mr. Petrillo undoubtedly had conferred with Mr. Judson. Mr. Petrillo could not be reached for comment.

Save for an appearance some years ago with a radio orchestra, Mr. Koussevitzky has not appeared in this country with any other ensemble than the Boston Symphony. His guest leadership with the Philharmonic-Symphony will be his first with this orchestra. He will conduct two weeks in January. His appearance was made possible through the co-operation of the trustees of the Boston Symphony.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAR 15 1941

Philharmonic's Plans Revealed For Centennial

Field Says 8 Conductors, Including Barbirolli, Will Aid Celebration Seasons

Marshall Field, president and chairman of the board of directors of the Philharmonic-Symphony Society of New York, announced yesterday plans for the commemorating of the society's centennial during the seasons of 1941-'42 and 1942-'43. As part of the celebration of the one-hundredth anniversary of the oldest symphony orchestra in the United States and the third oldest in the world, eight eminent conductors, including John Barbirolli, the society's present regular conductor, will preside over the Philharmonic-Symphony Orchestra.

Besides Mr. Barbirolli, the conductors will be Leopold Stokowski, Serge Koussevitzky, Bruno Walter, Dimitri Mitropoulos, Artur Rodzinski, Eugene Goossens and Fritz Busch.

Arturo Toscanini, who conducted the Philharmonic during its tour of Europe in 1930, and retired as its conductor in 1936, was invited to participate in the centennial program. Mr. Toscanini declined the invitation, explaining that he was making no commitments for next season.

All but three of the centennial conductors have conducted the Philharmonic in the past. The commemoration of the orchestra's centenary will mark the first time Mr. Koussevitzky has conducted an American orchestra other than the Boston Symphony since he made his American debut in Boston in 1924. He will conduct for two weeks in January.

Koussevitzky Not in Union

Mr. Koussevitzky and the members of the Boston Symphony are not members of the American Federation of Musicians, the affiliate of the American Federation of Labor through which James Caesar Petrillo, president of the union, has imposed virtually absolute rule over all musicians who perform in the United States.

Mr. Field explained last night that the Philharmonic-Symphony Society had obtained a dispensation from Mr. Petrillo on Mr. Koussevitzky's behalf. "We arranged it with the union," Mr. Field said. "They seemed perfectly happy about it." Mr. Petrillo was not available for comment.

Although Mr. Goosens and Mr. Busch have never before conducted the Philharmonic, both were guest conductors of the old New York Symphony Orchestra, which was merged with the New York Philharmonic in 1928. The centenary program will cover the hundredth anniversary of the founding of the Philharmonic Society on April 5, 1842, and of its first concert on Dec. 7, 1842. The centennial season will open on Thursday evening, Oct. 9, 1941, in Carnegie Hall.

Mr. Barbirolli, who is in his fifth season with the Philharmonic, will conduct the orchestra for eight weeks during the centennial season, two in October and six during February and March, 1942. He has been conductor of the Philharmonic since November, 1936. His contract has another year to run.

Mr. Stokowski will conduct the Philharmonic during the first fortnight of the centennial season.

Walter Will Return

Mr. Walter, who conducted the Philharmonic for four weeks during the last season, will return for the same period during the centennial season. He will conduct for two weeks in October and two in April, 1942.

Mr. Mitropoulos, who made his first appearance before members of the New York Philharmonic this season, has been engaged for a month during the centennial season.

Mr. Rodzinski likewise has been engaged for a month. The conductor has been associated with the Cleveland Orchestra for the last eight years.

Mr. Goosens and Mr. Busch have each been engaged for a fortnight. Mr. Goosens, a native of London, has been musical director of the Cincinnati Symphony for ten years.

Mr. Busch, like Mr. Walter, was ousted from his eminent musical position in his native Germany when the Nazis came to power. Since his departure from Germany he has been conductor of the Teatro Colon in Buenos Aires and the Mozart Festivals in Glyndebourne, England.

This Clipping From
NEW YORK, N.Y.
POST
MAR 14 1941

8 GUEST CONDUCTORS FOR PHILHARMONIC CENTENNIAL

Eight guest conductors, including John Barbirolli, the regular conductor, will direct the concerts of the Philharmonic-Symphony next season as a feature of the one hundredth year of America's oldest symphony orchestra, it was announced today by Marshall Field, president of the board of directors.

The Philharmonic-Symphony centennial, commemorating the founding of the Philharmonic Society on April 5, 1842, and the first concert on December 7, 1842, will be celebrated during 1941-42 and the first half of the following season.

The season will be opened by Leopold Stokowski, who will conduct the first two weeks of concerts. Stokowski has appeared with the Philharmonic only once before, in 1930.

Serge Koussevitzky will lead the Philharmonic two weeks in January. It will be his first appearance with an orchestra other than the Boston Symphony since his arrival in America.

John Barbirolli, now in his fifth season as regular conductor, will conduct two weeks in October and two in April.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony, and Artur Rodzinski, Cleveland Orchestra head, each will conduct one month.

Eugene Goosens and Fritz Busch, each of whom will conduct for two weeks, complete the list of guest conductors.

The 100th season will open Thursday evening, October 9, 1941, in Carnegie Hall. Soloists will be announced later.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN
MAR 19 1941

As Guest Conductor.

There is word that Dr. Koussevitzky is to be guest conductor of the New York Philharmonic Orchestra for two weeks next January. By reason of the visits of the Boston Symphony to the metropolis its distinguished conductor is well known there and there will be interest to see the results he gets from another ensemble. Just so long as the New Yorkers do not try to woo him away from Boston we endorse the visit and the tribute to him which

This Clipping From
NEW YORK, N.Y.
SUN
MAR 14 1941

Eight to Lead Philharmonic

Stokowski and Koussevitzky to Join in Celebrating Symphony's Centennial.

By WILLIAM G. KING.

Eight of the most distinguished conductors now before the public have been engaged to lead the New York Philharmonic-Symphony Orchestra during the 1941-42 season, when America's oldest symphonic organization will celebrate its centennial.

They are Leopold Stokowski, formerly conductor of the Philadelphia Orchestra; Serge Koussevitzky of the Boston Symphony, Bruno Walter, Dimitri Mitropoulos of the Minneapolis Symphony, Fritz Busch, Arthur Rodzinski of the Cleveland Orchestra, Eugene Goossens of the Cincinnati Symphony and John Barbirolli, the regular conductor of the New York Philharmonic-Symphony.

The New York Philharmonic was founded on April 5, 1842, and gave its first concert on December 7 of that year. It merged with the New York Symphony, founded in 1878 by Leopold Damrosch, in the spring of 1928.

The centennial season will open with a concert on Thursday night, October 9, 1941.

Stokowski to Open.

Mr. Stokowski, famous for his long association with the Philadelphia Orchestra and for his more recent experimental work in the motion pictures, will conduct the first fortnight of the season. He has appeared only once before with the Philharmonic-Symphony, in the autumn of 1930, when he and Arturo Toscanini interchanged posts for two weeks.

Serge Koussevitzky will conduct two weeks in January. This will mark the first occasion on which the distinguished leader of the Boston Symphony has conducted another American orchestra since coming to this country seventeen years ago. He has been made available for the Philharmonic-Symphony Centennial through the co-operation of the trustees of the Boston Symphony Orchestra.

John Barbirolli, who is now in his fifth season with the Philharmonic-Symphony Society, will conduct the orchestra for eight weeks next year: two weeks in October and six during February and March.

Walter for Four Weeks.

Bruno Walter will return for four weeks, the same length of time he conducted this past season. The first half of his period will be in October, the second half in April. Mr. Walter while in New York will again divide his time between his symphonic duties with the Philharmonic-Symphony and his operatic work at the Metropolitan.

Dimitri Mitropoulos and Artur Rodzinski have each been engaged for one month. The Greek conductor of the Minneapolis Symphony was introduced to Philharmonic-Symphony subscribers this winter and immediately won their interest and respect. Dr. Rodzinski, conductor of the Cleveland Orchestra for the last eight years, last directed the Philharmonic-Symphony during the winter season 1936-37—the same season he gave the spectacular performance of the Shostakovich opera "Lady Macbeth of Mzensk" at the Metropolitan.

Eugene Goossens and Fritz Busch will conduct a fortnight each. Mr. Goossens, who has been musical director of the Cincinnati Symphony for ten years, is also well known as a composer. He has never before conducted the Philharmonic, but was guest conductor of the New York Symphony for six concerts in January, 1926, and a pair in February, 1928.

Busch Here for Fortnight.

Mr. Busch also was a guest conductor of the old New York Symphony in both 1927 and 1928. When Arturo Toscanini left the Philharmonic-Symphony, he suggested Mr. Busch as one of the conductors to follow him, but contracts in Europe at that time prevented him from considering an offer. From 1922 until the advent of Hitler, Fritz Busch was head of the Dresden State Opera. Leaving Germany voluntarily in 1933, he has been dividing his time since between opera and concert engagements in Buenos Aires, Glyndebourne, England, where he conducted the Mozart Festivals, and the Scandinavian countries. He is now in New York, but returns to the Teatro Colon, Buenos Aires, very shortly.

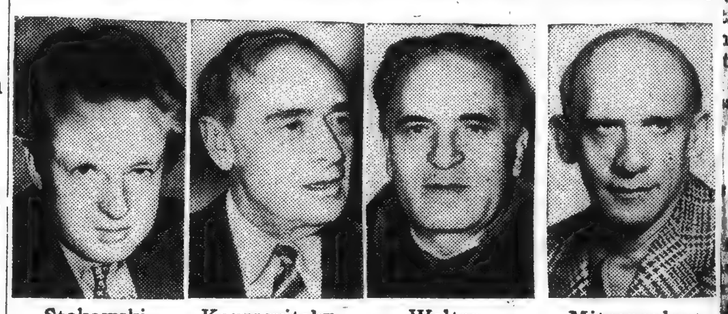
The usual subscription concerts are announced by the Philharmonic-Symphony Society for 1941-42, all at Carnegie Hall: two series of fourteen Thursday evening concerts, two series of fourteen Friday afternoon concerts; two series of seven popular Saturday evening concerts and two series of fourteen Sunday afternoon concerts.

There will again be two series of Young People's Concerts under Rudolph Ganz: six Saturday morning concerts at Carnegie Hall and three Monday afternoon concerts at the Town Hall.

Present subscribers have until May 10 to renew their subscriptions for next year.

Meanwhile new applications are being received and will be filled in the order of application. A detailed prospectus will be issued shortly.

CHOSEN TO LEAD PHILHARMONIC



Stokowski. Koussevitzky. Walter. Mitropoulos.

Barbirolli. Busch. Goossens. Rodzinski.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAR 23 1941

THE PHILHARMONIC CENTENARY

By VIRGIL THOMSON

LETTERS have been arriving numerously of late protesting against the meager plans announced by the Philharmonic-Symphony Orchestra for the celebration of its 100th anniversary next year. Why these protests should be sent to me rather than to the directors of the Philharmonic I do not know, unless perhaps it is thought that the directors of that body are impervious to suggestion and complaint, and my correspondents hope to seduce me into waging through the press a campaign doomed apparently to failure otherwise.

The centennial festivities, as announced in the press of Saturday, March 15, consist of relieving the monotony of Mr. Barbirolli's tenure, which runs for one more year, in very much the same way as has been done this year, by a parade of guest-conductors. These would be Stokowski, Walter, Mitropoulos, Rodzinski, Goossens, Fritz Busch and possibly Toscanini and Koussevitzky. The Old Man had not yet replied to the invitation; and Mr. Petrillo, president of the National Federation of Musicians, had not yet given formal consent for the Philharmonic musicians to play under the good Doctor, who is not a member of the union, though unofficial advices from union headquarters seemed to indicate that such consent would be granted without difficulty.

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Why the Festivities Announced Seem Inadequate

THE chief complaints against the inadequacy of this program are two: it honors no conductor of American birth or training, and it commissions no new compositions, American or other.

I must say that if I had been making out the list I should have put in Alexander Smallens and Howard Barlow, both American-trained and both interesting conductors, and I should have preferred Pierre Monteux and Thomas Beecham among the available European-trained to either Goossens or Busch. Under no circumstances, however, should I have made out any such list at all. A string of guest-conductors, though obviously the first thing the Philharmonic management would think of, is the last thing the Philharmonic musicians need. These have been so thoroughly guest-conducted for twenty years now that they have become temperamental, erratic and difficult as only first-class musicians can become when subjected to every known variety of browbeating and wheedling. The best birthday present the Philharmonic could offer itself and us would be a good permanent full-time conductor, somebody worthy of the job and capable of assuming all its [illegible] saying such three more [illegible]s. [illegible]d Chicago themselves really ex- appointed, because I

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Orchestra, minute on [illegible]f thirty years on the sidelines of creative music, really writ. The personnel is not entirely on the do play other music other places; and they all it summers at the Stadium, where the repertory [illegible]ur Judson has other managerial irons in the fire [illegible]uite a few. But still the fact is that the current [illegible]e tradition in force ever since its merging with [illegible]n 1921, is one of fine instrumentalism and fancy conducting, not of intimate collaboration with the creators of music. And that is why I permit myself a certain cynicism in reply when people write or ask me why new works are not being commissioned to fête the hundredth year. The old Philharmonic is a tricky bird. Give her a good master and she'll lay you golden eggs. But don't expect those golden eggs to hatch live goslings. Above all, don't expect an organization that has for thirty years either ignored the existence of the most vigorous movements in contemporary music or snubbed them ostentatiously to suddenly start giving money away for their encouragement.

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I View With Alarm the Philharmonic's Apparent Lack of a Musical Policy

NOT that a sudden change is inconceivable, provided some more fundamental change were to take place in the organization's musical policy. But this year, at least, the Philharmonic has shown, indeed, very little sign of having a musical policy. Each concert has seemed more or less fortuitous. Mr. Barbirolli, who is supposed to be the conductor, has been replaced by guests for nearly one-third of the concerts. A great deal of contemporary music has been played, for a change, but selected it would seem, from a grabbag. Two world-famous violinists have both played the same concerto in the same season. I have found little logic in the program-making, whether the works played were ancient or modern. This applies equally to those of the conductor and to those of his guests.

It is classical to celebrate a feast by giving way for one day to one's besetting weakness. But ladies and gentlemen who direct the destinies of the Philharmonic, do you really think another whole year of it is without serious risk? Your conductor has already accepted for this season what amounts to the status of a guest. He has accepted for next year to be one among eight. That means that for two years the Philharmonic will have had no conductor, no unified command, hence no real discipline. For twenty years they haven't had much, I admit; but once a year Mengelberg or the Old Man turned up and told them what was what. Barbirolli was all right, too, I suppose, as long as he conducted or was allowed to conduct his own orchestra. But do you really think the temperamental Philharmonic, if left for a whole year without any conductor of its own at all, won't blow sky high one day when some equally temperamental guest says "boo" to it?

Musical composition has gone on for some years now with small blessings from the Philharmonic; and, though I could wish things were otherwise, it would be against nature to expect much more right now. But I do think, birthdays aside, that that venerable institution is tempting Providence to go on playing around with guest-conductors when what she really needs is a lord and master who will take some of the jumpiness out of her and put her to work on a five-year plan of some kind, building something in America's musical life that would be worthy of her history and of the city that loves her and supports her and complains about her.

* * *

I Could Imagine One

WHAT would such a plan be? Nothing less than the building of an audience for American music and the building of an American repertory for that audience. Nothing is easier. Half the countries in Europe have accomplished a similar thing deliberately. The technique of it is known. Nothing would be a worthier job for our Philharmonic; and, of course, it could be fantastically a success. Everybody is ready. Local audience, radio executives, national public, composers even. And the naming of an American conductor, which would be necessary, because Europeans have only the vaguest conception of what American music is all about, would not present the difficulty it does when we envisage, as we do now, that problem as one of naming an American to conduct a repertory 95 per cent European.

I'm afraid I'm dreaming about the present. I should like to give the Philharmonic, one first-class, full-time American conductor complete with five-year plan and full authority to execute it. But I may as well return to my cynicism. I cannot offer such a present. And there is about as much chance of the Philharmonic offering it to itself as there is of Toscanini conducting Schoenberg's *Fünf Orchesterstücke* at an NBC broadcast.

This Clipping From
NEW YORK, N.Y.
PM
MAR 14 1941

Eight Conductors Named for Philharmonic Centennial; Toscanini Not Among Them

Next year the Philharmonic-Symphony Society will be 100 years old. Last night Marshall Field, President of the Board of Directors, announced plans to celebrate the orchestra's centennial with about as brilliant a list of conductors as has ever appeared with one orchestra in one season. Here they are, with the length of each one's tenancy:

Leopold Stokowski, first two weeks;
Serge Koussevitzky, two weeks;
John Barbirolli, eight weeks;
Bruno Walter, four weeks;
Dimitri Mitropoulos, one month;
Artur Rodzinski, one month;
Eugene Goossens, two weeks;
Fritz Busch, two weeks.

Arturo Toscanini is about the only active, old-line conductor not appearing on the list. As for the others:

Mr. Stokowski resigned last week end from the Philadelphia Orchestra, where he had been conductor for 29 years. Mr. Koussevitzky, by grace of the Boston Symphony trustees, will be conducting another major American orchestra for the first time since he came to this country 17 years ago.

Mr. Barbirolli, Mr. Walter and Mr. Mitropoulos conducted the Philharmonic-Symphony this year. The first, being "permanent conductor," will have the longest assignment.

Mr. Rodzinski, conductor of the Cleveland Orchestra for the past eight years, conducted the Philharmonic-Symphony as guest in 1936-37 and last summer won great critical acclaim for his two weeks at the Stadium Concerts.

Mr. Goossens has been conductor of the Cincinnati Symphony for 10 years. Before that he conducted the Rochester Philharmonic for eight. He is an Englishman by birth.

Mr. Busch, brother of the violinist Adolf Busch, was head of the Dresden State Opera for 11 years before the advent of Hitler. Then he left Germany voluntarily and has been dividing his time between England, Buenos Aires and the Scandinavian countries. In England he conducted the Mozart Festivals at Glyndebourne. Recordings made by the Glyndebourne Company and others with a chamber orchestra are particularly treasured by American collectors.

The Society's 100th season opens Oct. 9, 1941. Its aim, says Mr. Field, is still that announced a century ago—"the study and rendering of symphonies, overtures and other classical music in such a manner as to cultivate a more general knowledge and a more correct public taste." There is this difference: during its first season, the Philharmonic gave three concerts; next season there will be about 100.

Other differences: members of the orchestra today need no longer be "professors of music"; they get paid regularly instead of sharing profits (of which there aren't any); and a quaint by-law has been withdrawn. It prohibited "all indecorum of the members . . . at all the Society's meetings, viz.: smoking, the wearing of caps or hats, violent language, etc."

THIS CLIPPING FROM
BRADFORD, PA.
STAR RECORD
MAR 20 1941

NEW YORK — (U.P.) — The New York Philharmonic-Symphony, the country's oldest orchestra, will observe the 100th anniversary of its founding next year.

During the anniversary season, which opens at Carnegie Hall next October 9, eight conductors will be heard, including the regular conductor, John Barbirolli, now in his fifth season.

Leopold Stokowski, who has parted company with the Philadelphia Orchestra after many years, will conduct the first two weeks of the season. He has appeared with the Philharmonic-Symphony only once before, in 1930.

Serge Koussevitzky will conduct for two weeks in January. It will be the first time the leader of the Boston Symphony has conducted another American orchestra since coming to this country 17 years ago.

Barbirolli will conduct for eight weeks and Bruno Walter for four. Dimitri Mitropoulos, of the Minneapolis Symphony, and Artur Rodzinski, of the Cleveland Orchestra, have been engaged for one month each. Eugene Goossens, musical director of the Cincinnati Symphony, and Fritz Busch, who was head of the Dresden State Opera until the advent of Hitler, complete the list.

There will be many distinguished soloists, a list of whom is yet to be announced.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAR 14 1941

Stokowski and Koussevitzky Head 7 Philharmonic 'Guests'

Leopold Stokowski.

Serge Koussevitzky.

A brilliant array of conductors will be paraded before the Philharmonic-Symphony Society's patrons next season, the 100th of the society's existence, it was announced today by Marshall Field, president of the board of directors of the society. The Centennial season will open on Oct. 9, 1942, in Carnegie Hall.

Eight distinguished conductors already have been engaged for the Philharmonic Centennial Season, including John Barbirolli, regular director. A galaxy of soloists will be announced later.

Leopold Stokowski will conduct the first fortnight of the season. Mr. Stokowski, for many years the conductor of the Philadelphia Orchestra, a post which he has recently relinquished, has led the Philharmonic - Symphony only once before during a two weeks' interchange with Arthuro Toscanini in the autumn of 1930 when Mr. Toscanini was the leader of Philharmonic.

Serge Koussevitzky, scheduled for two weeks in January, has never before conducted an orchestra other than the Boston Symphony since his arrival in this country 17 years ago.

Mr. Barbirolli, in his fifth season with the Society, will lead the orchestra for eight weeks, two in October and six during February and March.

Bruno Walter will return for four weeks, two in October and two in the latter part of April. Mr. Walter, who had conducted the Philhamonic-Symphony in past seasons, will again double between the orchestra concerts and opera performances at the Metropolitan as he did this year.

Dimitri Mitropolous, director of the Minneapolis Symphony, who made his first appearance with the orchestra this season, also will return for a month of concerts.

Artur Rodzinski, whose regular berth is the conductorship of the Cleveland Orchestra, directed the Philharmonic Symphony during the wniter season of 1936-1937.

Eugene Goossens, for ten years musical director of the Cincinnati Symphony, is also a noted composer. This will be his first experience as conductor of the Philharmonic-Symphony.

Fritz Busch, once a guest conductor of the old New York Symphony, will be another to make his debut with the Philharmonic-Symphony. Mr. Busch is widely known hereabouts through his European orchestral and operatic affiliations.

THIS CLIPPING FROM
NEW YORK, N. Y.
TELEGRAPH
MAR 16 1941

Leading Maestros Top Philharmonic Festival

Eight of the most distinguished conductors in the field of music, recognized for their achievements not only in America, but abroad as well, will head the New York Philharmonic Symphony's series of concerts next season, according to an announcement made public yesterday by Arthur Judson, manager of the society. The conductors have been engaged by the organization in celebration of the Philharmonic's 100th anniversary celebration.

Among the names to be listed as conducting concerts during the season will be Serge Koussevitsky, conductor of the Boston Symphony Orchestra; Leopold Stokowski, recently resigned conductor of the Philadelphia Symphony; Bruno Walter, just signed by the Metropolitan Opera for the coming season as well; Dmitri Mitropoulos, Artur Rodzinski, Eugene Goossens, Fritz Busch and John Barbirolli, the regular conductor of the Philharmonic. There is also a possibility that Arturo Toscanini will also appear at least once during the season, although he has not yet expressed himself on the matter.

The disclosure that Koussevitzky would conduct the Philharmonic-Symphony Orchestra raised questions beyond this engagement. Koussevitzky is the regular conductor of the Boston Symphony, which is the only non-union major orchestra in the country. A union official reported that his organization had ruled recently that no non-union musician might appear with a union orchestra. The Philharmonic-Symphony has a contract with the Musicians' Union.

Petrillo Only Can Act

Mr. Judson said he anticipated no difficulty with the union about Mr. Koussevitzky's appearance, as he had conferred with union officials and had been assured that there would be no trouble. A union official explained that only James C. Petrillo, president of the American Federation of Musicians, could waive the union rule, and that Mr. Petrillo undoubtedly had conferred with Mr. Judson. Mr. Petrillo could not be reached for comment.

Save for an appearance some years ago with a radio orchestra, Mr. Koussevitzy has not appeared in this country with any other ensemble than the Boston Symphony. His guest leadership with the Philharmonic-Symphony will be his first with this orchestra. He will, conduct two weeks in January. His appearance was made possible through the co-operation of the trustees of the Boston Symphony.

Koussevitzky to Be Guest Of N. Y. Philharmonic

Serge Koussevitzky, conductor of Boston's Symphony Orchestra, will direct New York's Philharmonic-Symphony for two weeks next January as part of the orchestra's one hundredth anniversary celebration. For the same two weeks Bruno Walter will lead the Boston Symphony. This will be the first time since he came to America, 17 years ago, that Koussevitzy has led another American orchestra. His musicians are the only non-union symphonic group in the country and why or whether the A. F. of L. tycoons have lifted their restrictions in this case is not clear. A sentimental consideration for an orchestra's hundredth birthday would hardly be expected to influence President Petrillo, who avowedly considers a tavern fiddler in the same plane with Heifetz.

This Clipping From
PITTSFIELD, MASS.
EAGLE
MAR 15 1941

Koussevitzky To Conduct Philharmonic Next Season

NEW YORK.—In observance of its centennial next season, the Philharmonic - Symphony Society of New York has arranged for eight distinguished conductors to appear at the head of its orchestra. Marshall Field, president of the society's board, announced yesterday that the leaders would be Leopold Stokowski, Serge Koussevitzky, Bruno Walter, Dimitri Mitropoulos, Artur Bodzinski, Eugene Goossens, Fritz Busch and John Barbirolli, the regular conductor.

One other guest conductor, Arturo Toscanini, was invited to appear on next season's program. However, Arthur Judson, manager of the society, said that Mr. Toscanini had not replied. Mr. Judson added that he did not know when Mr. Toscanini would reply, but if he should accept, arrangements would be made to fix dates for him.

The disclosure that Mr. Koussevitzky would conduct the Philharmonic - Symphony Orchestra raised questions beyond this engagement. Mr. Koussevitzky is the regular conductor of the Boston Symphony, which is the only non-union major orchestra in the country. A union official reported that his organization had ruled recently that no non-union musician might appear with a union orchestra. The Philharmonic-Symphony has a contract with the Musicians' Union.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAR 15 1941

Philharmonic's Plans Revealed For Centennial

Field Says 8 Conductors, Including Barbirolli, Will Aid Celebration Seasons

Marshall Field, president and chairman of the board of directors of the Philharmonic-Symphony Society of New York, announced yesterday plans for the commemorating of the society's centennial during the seasons of 1941-'42 and 1942-'43. As part of the celebration of the one-hundredth anniversary of the oldest symphony orchestra in the United States and the third oldest in the world, eight eminent conductors, including John Barbirolli, the society's present regular conductor, will preside over the Philharmonic-Symphony Orchestra.

Besides Mr. Barbirolli, the conductors will be Leopold Stokowski, Serge Koussevitzky, Bruno Walter, Dimitri Mitropoulos, Artur Rodzinski, Eugene Goossens and Fritz Busch.

Arturo Toscanini, who conducted the Philharmonic during its tour of Europe in 1930, and retired as its conductor in 1936, was invited to participate in the centennial program. Mr. Toscanini declined the invitation, explaining that he was making no commitments for next season.

All but three of the centennial conductors have conducted the Philharmonic in the past. The commemoration of the orchestra's centenary will mark the first time Mr. Koussevitzky has conducted an American orchestra other than the Boston Symphony since he made his American debut in Boston in 1924. He will conduct for two weeks in January.

Koussevitzky Not in Union

Mr. Koussevitzky and the members of the Boston Symphony are not members of the American Federation of Musicians, the affiliate of the American Federation of Labor through which James Caesar Petrillo, president of the union, has imposed virtually absolute rule over all musicians who perform in the United States.

Mr. Field explained last night that the Philharmonic-Symphony Society had obtained a dispensation from Mr. Petrillo on Mr. Koussevitzky's behalf. "We arranged it with the union," Mr. Field said. "They seemed perfectly happy about it." Mr. Petrillo was not available for comment.

Although Mr. Goosens and Mr. Busch have never before conducted the Philharmonic, both were guest conductors of the old New York Symphony Orchestra, which was merged with the New York Philharmonic in 1928. The centenary program will cover the hundredth anniversary of the founding of the Philharmonic Society on April 5, 1842, and of its first concert on Dec. 7, 1842. The centennial season will open on Thursday evening, Oct. 9, 1941, in Carnegie Hall.

Mr. Barbirolli, who is in his fifth season with the Philharmonic, will conduct the orchestra for eight weeks during the centennial season, two in October and six during February and March, 1942. He has been conductor of the Philharmonic since November, 1936. His contract has another year to run.

Mr. Stokowski will conduct the Philharmonic during the first fortnight of the centennial season.

Walter Will Return

Mr. Walter, who conducted the Philharmonic for four weeks during the last season, will return for the same period during the centennial season. He will conduct for two weeks in October and two in April, 1942.

Mr. Mitropoulos, who made his first appearance before members of the New York Philharmonic this season, has been engaged for a month during the centennial season.

Mr. Rodzinski likewise has been engaged for a month. The conductor has been associated with the Cleveland Orchestra for the last eight years.

Mr. Goosens and Mr. Busch have each been engaged for a fortnight. Mr. Goosens, a native of London, has been musical director of the Cincinnati Symphony for ten years.

Mr. Busch, like Mr. Walter, was ousted from his eminent musical position in his native Germany when the Nazis came to power. Since his departure from Germany he has been conductor of the Teatro Colon in Buenos Aires and the Mozart Festivals in Glyndebourne, England.

This Clipping From
NEW YORK, N.Y.
POST
MAR 14 1941

8 GUEST CONDUCTORS FOR PHILHARMONIC CENTENNIAL

Eight guest conductors, including John Barbirolli, the regular conductor, will direct the concerts of the Philharmonic-Symphony next season as a feature of the one hundredth year of America's oldest symphony orchestra, it was announced today by Marshall Field, president of the board of directors.

The Philharmonic-Symphony centennial, commemorating the founding of the Philharmonic Society on April 5, 1842, and the first concert on December 7, 1842, will be celebrated during 1941-42 and the first half of the following season.

The season will be opened by Leopold Stokowski, who will conduct the first two weeks of concerts. Stokowski has appeared with the Philharmonic only once before, in 1930.

Serge Koussevitzky will lead the Philharmonic two weeks in January. It will be his first appearance with an orchestra other than the Boston Symphony since his arrival in America.

John Barbirolli, now in his fifth season as regular conductor, will conduct two weeks in length of time next season, two weeks in October and two in April.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony, and Artur Rodzinski, Cleveland Orchestra head, each will conduct one month.

Eugene Goosens and Fritz Busch, each of whom will conduct for two weeks, complete the list of guest conductors.

The 100th season will open Thursday evening, October 9, 1941, in Carnegie Hall. Soloists will be announced later.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN
MAR 19 1941

As Guest Conductor.

There is word that Dr. Koussevitzky is to be guest conductor of the New York Philharmonic Orchestra for two weeks next January. By reason of the visits of the Boston Symphony to the metropolis its distinguished conductor is well known there and there will be interest to see the results he gets from another ensemble. Just so long as the New Yorkers do not try to woo him away from Boston we endorse the visit and the tribute to him which

This Clipping From
NEW YORK, N.Y.
SUN
MAR 14 1941

Eight to Lead Philharmonic

Stokowski and Koussevitzky to Join in Celebrating Symphony's Centennial.

By WILLIAM G. KING.

Eight of the most distinguished conductors now before the public have been engaged to lead the New York Philharmonic-Symphony Orchestra during the 1941-42 season, when America's oldest symphonic organization will celebrate its centennial.

They are Leopold Stokowski, formerly conductor of the Philadelphia Orchestra; Serge Koussevitzky of the Boston Symphony, Bruno Walter, Dimitri Mitropoulos of the Minneapolis Symphony, Fritz Busch, Arthur Rodzinski of the Cleveland Orchestra, Eugene Goossens of the Cincinnati Symphony and John Barbirolli, the regular conductor of the New York Philharmonic-Symphony.

The New York Philharmonic was founded on April 5, 1842, and gave its first concert on December 7 of that year. It merged with the New York Symphony, founded in 1878 by Leopold Damrosch, in the spring of 1928.

The centennial season will open with a concert on Thursday night, October 9, 1941.

Stokowski to Open.

Mr. Stokowski, famous for his long association with the Philadelphia Orchestra and for his more recent experimental work in the motion pictures, will conduct the first fortnight of the season. He has appeared only once before with the Philharmonic-Symphony, in the autumn of 1930, when he and Arturo Toscanini interchanged posts for two weeks.

Serge Koussevitzky will conduct two weeks in January. This will mark the first occasion on which the distinguished leader of the Boston Symphony has conducted another American orchestra since coming to this country seventeen years ago. He has been made available for the Philharmonic-Symphony Centennial through the co-operation of the trustees of the Boston Symphony Orchestra.

John Barbirolli, who is now in his fifth season with the Philharmonic-Symphony Society, will conduct the orchestra for eight weeks next year: two weeks in October and six during February and March.

Walter for Four Weeks.

Bruno Walter will return for four weeks, the same length of time he conducted this past season. The first half of his period will be in October, the second half in April. Mr. Walter while in New York will again divide his time between his symphonic duties with the Philharmonic-Symphony and his operatic work at the Metropolitan.

Dimitri Mitropoulos and Artur Rodzinski have each been engaged for one month. The Greek conductor of the Minneapolis Symphony was introduced to Philharmonic-Symphony subscribers this winter and immediately won their interest and respect. Dr. Rodzinski, conductor of the Cleveland Orchestra for the last eight years, last directed the Philharmonic-Symphony during the winter season 1936-37—the same season he gave the spectacular performance of the Shostakovich opera "Lady Macbeth of Mzensk" at the Metropolitan.

Eugene Goossens and Fritz Busch will conduct a fortnight each. Mr. Goossens, who has been musical director of the Cincinnati Symphony for ten years, is also well known as a composer. He has never before conducted the Philharmonic, but was guest conductor of the New York Symphony for six concerts in January, 1926, and a pair in February, 1928.

Busch Here for Fortnight.

Mr. Busch also was a guest conductor of the old New York Symphony in both 1927 and 1928. When Arturo Toscanini left the Philharmonic-Symphony, he suggested Mr. Busch as one of the conductors to follow him, but contracts in Europe at that time prevented him from considering an offer. From 1922 until the advent of Hitler, Fritz Busch was head of the Dresden State Opera. Leaving Germany voluntarily in 1933, he has been dividing his time since between opera and concert engagements in Buenos Aires, Glyndebourne, England, where he conducted the Mozart Festivals, and the Scandinavian countries. He is now in New York, but returns to the Teatro Colon, Buenos Aires, very shortly.

The usual subscription concerts are announced by the Philharmonic-Symphony Society for 1941-42, all at Carnegie Hall: two series of fourteen Thursday evening concerts, two series of fourteen Friday afternoon concerts; two series of seven popular Saturday evening concerts and two series of fourteen Sunday afternoon concerts.

There will again be two series of Young People's Concerts under Rudolph Ganz: six Saturday morning concerts at Carnegie Hall and three Monday afternoon concerts at the Town Hall.

Present subscribers have until

CHOSEN TO LEAD PHILHARMONIC

Stokowski. Koussevitzky. Walter. Mitropoulos.

Barbirolli. Busch. Goossens. Rodzinski.

May 10 to renew their subscriptions for next year.

Meanwhile new applications are being received and will be filled in the order of application. A detailed prospectus will be issued shortly.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAR 23 1941

THE PHILHARMONIC CENTENARY

By VIRGIL THOMSON

LETTERS have been arriving numerously of late protesting against the meager plans announced by the Philharmonic-Symphony Orchestra for the celebration of its 100th anniversary next year. Why these protests should be sent to me rather than to the directors of the Philharmonic I do not know, unless perhaps it is thought that the directors of that body are impervious to suggestion and complaint, and my correspondents hope to seduce me into waging through the press a campaign doomed apparently to failure otherwise.

The centennial festivities, as announced in the press of Saturday, March 15, consist of relieving the monotony of Mr. Barbirolli's tenure, which runs for one more year, in very much the same way as has been done this year, by a parade of guest-conductors. These would be Stokowski, Walter, Mitropoulos, Rodzinski, Goossens, Fritz Busch and possibly Toscanini and Koussevitzky. The Old Man had not yet replied to the invitation; and Mr. Petrillo, president of the National Federation of Musicians, had not yet given formal consent for the Philharmonic musicians to play under the good Doctor, who is not a member of the union, though unofficial advices from union headquarters seemed to indicate that such consent would be granted without difficulty.

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Why the Festivities Announced Seem Inadequate

THE chief complaints against the inadequacy of this program are two: it honors no conductor of American birth or training, and it commissions no new compositions, American or other.

I must say that if I had been making out the list I should have put in Alexander Smallens and Howard Barlow, both American-trained and both interesting conductors, and I should have preferred Pierre Monteux and Thomas Beecham among the available European-trained to either Goossens or Busch. Under no circumstances, however, should I have made out any such list at all. A string of guest-conductors, though obviously the first thing the Philharmonic management would think of, is the last thing the Philharmonic musicians need. These have been so thoroughly guest-conducted for twenty years now that they have become temperamental, erratic and difficult as only first-class musicians can become when subjected to every known variety of browbeating and wheedling. The best birthday present the Philharmonic could offer itself and us would be a good permanent full-time conductor, somebody worthy of the job and capable of assuming all its [illegible] saying such three more [illegible]s. [illegible]d Chicago themselves really ex- appointed, because I

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I View With Alarm the Philharmonic's Apparent Lack of a Musical Policy

NOT that a sudden change is inconceivable, provided some more fundamental change were to take place in the organization's musical policy. But this year, at least, the Philharmonic has shown, indeed, very little sign of having a musical policy. Each concert has seemed more or less fortuitous. Mr. Barbirolli, who is supposed to be the conductor, has been replaced by guests for nearly one-third of the concerts. A great deal of contemporary music has been played, for a change, but selected it would seem, from a grabbag. Two world-famous violinists have both played the same concerto in the same season. I have found little logic in the program-making, whether the works played were ancient or modern. This applies equally to those of the conductor and to those of his guests.

It is classical to celebrate a feast by giving way for one day to one's besetting weakness. But ladies and gentlemen who direct the destinies of the Philharmonic, do you really think another whole year of it is without serious risk? Your conductor has already accepted for this season what amounts to the status of a guest. He has accepted for next year to be one among eight. That means that for two years the Philharmonic will have had no conductor, no unified command, hence no real discipline. For twenty years they haven't had much, I admit; but once a year Mengelberg or the Old Man turned up and told them what was what. Barbirolli was all right, too, I suppose, as long as he conducted or was allowed to conduct his own orchestra. But do you really think the temperamental Philharmonic, if left for a whole year without any conductor of its own at all, won't blow sky high one day when some equally temperamental guest says "boo" to it?

Musical composition has gone on for some years now with small blessings from the Philharmonic; and, though I could wish things were otherwise, it would be against nature to expect much more right now. But I do think, birthdays aside, that that venerable institution is tempting Providence to go on playing around with guest-conductors when what she really needs is a lord and master who will take some of the jumpiness out of her and put her to work on a five-year plan of some kind, building something in America's musical life that would be worthy of her history and of the city that loves her and supports her and complains about her.

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The centennial festivities, as announced in the press of Saturday, March 15, consist of relieving the monotony of Mr. Barbirolli's tenure, which runs for one more year, in very much the same way as has been done this year, by a parade of guest-conductors. These would be Stokowski, Walter, Mitropoulos, Rodzinski, Goossens, Fritz Busch and possibly Toscanini and Koussevitzky. The Old Man had not yet replied to the invitation; and Mr. Petrillo, president of the National Federation of Musicians, had not yet given formal consent for the Philharmonic musicians to play under the good Doctor, who is not a member of the union, though unofficial advices from union headquarters seemed to indicate that such consent would be granted without difficulty.

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As for the commissioning of musical works, both Boston and Chicago seem to have picked pretty good musical values, plus doing themselves honor, in so celebrating their fiftieth anniversaries. I hadn't really expected anything like that of the Philharmonic, but I am disappointed, all the same, at its not having been done. I hadn't expected it, because I am a little cynical about that institution.

* * *

Why the Philharmonic Has for Thirty Years Petted Conductors and Snubbed Composers

AS I pointed out earlier in the season, it doesn't play a very important part in New York's intellectual life, nor has it since the days of Gustav Mahler. It was, to say the least, quiescent under Stransky from 1911 to 1922. From 1922 on, under Mengelberg and Toscanini, each of whom ranked as a regular conductor of the Philharmonic for about ten years, but who really worked here only part of the time each season, there were some brilliant performances of classic works. On the whole, however, the weight of these men's prestige was thrown quite strongly against living thought in music. Guest conductors performed certain new scores on tolerance; Boston, Philadelphia and Cleveland brought most of them for us to hear; local societies were organized for the exposition and dissemination of others. The Philharmonic office in the 1930's made no concealment of its position. The maestro did not "like" modern music; he was under no obligation to conduct any of it at the Philharmonic. Mr. Barbirolli has played more new music than Toscanini, but little of it has been significant or striking in any way. He has been the center of much controversy, virtually none of it concerned with the esthetics of musical composition.

Thus it has come about that the Philharmonic-Symphony Orchestra, both personnel and management, though pretty much up to the minute on conducting, has worked for thirty years on the sidelines of creative music, that is, of music as she is really writ. The personnel is not entirely on the outside, because the boys do play other music other places; and they all get brought up to date a bit summers at the Stadium, where the repertory is livelier. Yes, and Arthur Judson has other managerial irons in the fire than the Philharmonic, quite a few. But still the fact is that the current Philharmonic tradition, the tradition in force ever since its merging with the National Symphony in 1921, is one of fine instrumentalism and fancy conducting, not of intimate collaboration with the creators of music. And that is why I permit myself a certain cynicism in reply when people write or ask me why new works are not being commissioned to fête the hundredth year. The old Philharmonic is a tricky bird. Give her a good master and she'll lay you golden eggs. But don't expect those golden eggs to hatch live goslings. Above all, don't expect an organization that has for thirty years either ignored the existence of the most vigorous movements in contemporary music or snubbed them ostentatiously to suddenly start giving money away for their encouragement.

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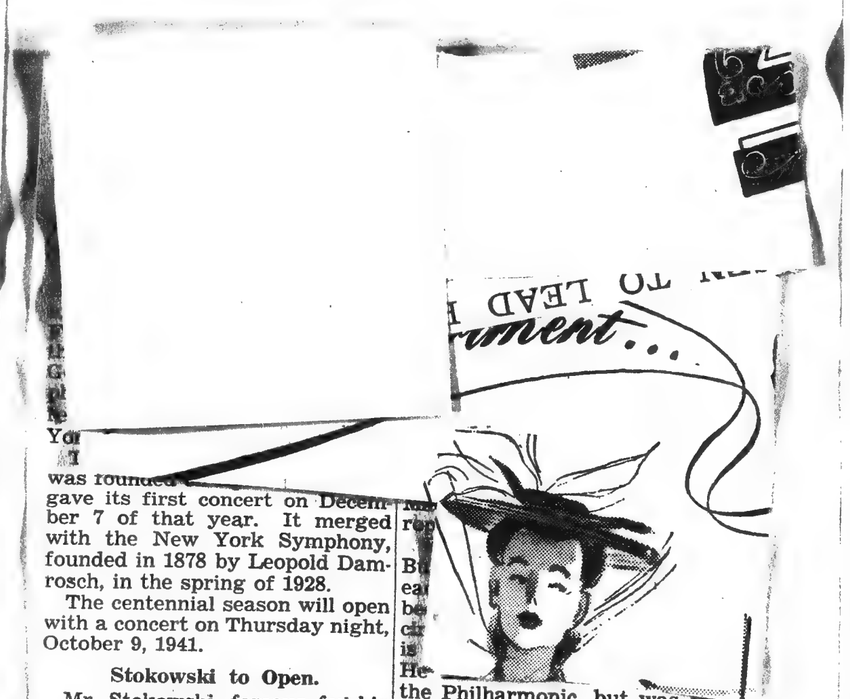

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Why the Philharmonic Has for Thirty Years Petted Conductors and Snubbed Composers

AS I pointed out earlier in the season, it doesn't play a very important part in New York's intellectual life, nor has it since the days of Gustav Mahler. It was, to say the least, quiescent under Stransky from 1911 to 1922. From 1922 on, under Mengelberg and Toscanini, each of whom ranked as a regular conductor of the Philharmonic for about ten years, but who really worked here only part of the time each season, there were some brilliant performances of classic works. On the whole, however, the weight of these men's prestige was thrown quite strongly against living thought in music. Guest conductors performed certain new scores on tolerance; Boston, Philadelphia and Cleveland brought most of them for us to hear; local societies were organized for the exposition and dissemination of others. The Philharmonic office in the 1930's made no concealment of its position. The maestro did not "like" modern music; he was under no obligation to conduct any of it at the Philharmonic. Mr. Barbirolli has played more new music than Toscanini, but little of it has been significant or striking in any way. He has been the center of much controversy, virtually none of it concerned with the esthetics of musical composition.

Thus it has come about that the Philharmonic-Symphony Orchestra, both personnel and management, though pretty much up to the minute on conducting, has worked for thirty years on the sidelines of creative music, that is, of music as she is really writ. The personnel is not entirely on the outside, because the boys do play other music other places; and they all get brought up to date a bit summers at the Stadium, where the repertory is livelier. Yes, and Arthur Judson has other managerial irons in the fire than the Philharmonic, quite a few. But still the fact is that the current Philharmonic tradition, the tradition in force ever since its merging with the National Symphony in 1921, is one of fine instrumentalism and fancy conducting, not of intimate collaboration with the creators of music. And that is why I permit myself a certain cynicism in reply when people write or ask me why new works are not being commissioned to fête the hundredth year. The old Philharmonic is a tricky bird. Give her a good master and she'll lay you golden eggs. But don't expect those golden eggs to hatch live goslings. Above all, don't expect an organization that has for thirty years either ignored the existence of the most vigorous movements in contemporary music or snubbed them ostentatiously to suddenly start giving money away for their encouragement.

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I View With Alarm the Philharmonic's Apparent Lack of a Musical Policy

NOT that a sudden change is inconceivable, provided some more fundamental change were to take place in the organization's musical policy. But this year, at least, the Philharmonic has shown, indeed, very little sign of having a musical policy. Each concert has seemed more or less fortuitous. Mr. Barbirolli, who is supposed to be the conductor, has been replaced by guests for nearly one-third of the concerts. A great deal of contemporary music has been played, for a change, but selected it would seem, from a grabbag. Two world-famous violinists have both played the same concerto in the same season. I have found little logic in the program-making, whether the works played were ancient or modern. This applies equally to those of the conductor and to those of his guests.

It is classical to celebrate a feast by giving way for one day to one's besetting weakness. But ladies and gentlemen who direct the destinies of the Philharmonic, do you really think another whole year of it is without serious risk? Your conductor has already accepted for this season what amounts to the status of a guest. He has accepted for next year to be one among eight. That means that for two years the Philharmonic will have had no conductor, no unified command, hence no real discipline. For twenty years they haven't had much, I admit; but once a year Mengelberg or the Old Man turned up and told them what was what. Barbirolli was all right, too, I suppose, as long as he conducted or was allowed to conduct his own orchestra. But do you really think the temperamental Philharmonic, if left for a whole year without any conductor of its own at all, won't blow sky high one day when some equally temperamental guest says "boo" to it?

Musical composition has gone on for some years now with small blessings from the Philharmonic; and, though I could wish things were otherwise, it would be against nature to expect much more right now. But I do think, birthdays aside, that that venerable institution is tempting Providence to go on playing around with guest-conductors when what she really needs is a lord and master who will take some of the jumpiness out of her and put her to work on a five-year plan of some kind, building something in America's musical life that would be worthy of her history and of the city that loves her and supports her and complains about her.

* * *

I Could Imagine One

WHAT would such a plan be? Nothing less than the building of an audience for American music and the building of an American repertory for that audience. Nothing is easier. Half the countries in Europe have accomplished a similar thing deliberately. The technique of it is known. Nothing would be a worthier job for our Philharmonic; and, of course, it could be fantastically a success. Everybody is ready. Local audience, radio executives, national public, composers even. And the naming of an American conductor, which would be necessary, because Europeans have only the vaguest conception of what American music is all about, would not present the difficulty it does when we envisage, as we do now, that problem as one of naming an American to conduct a repertory 95 per cent European.

I'm afraid I'm dreaming about the present I should like to give the Philharmonic, one first-class, full-time American conductor complete with five-year plan and full authority to execute it. But I may as well return to my cynicism. I cannot offer such a present. And there is about as much chance of the Philharmonic offering it to itself as there is of Toscanini conducting Schoenberg's *Fünf Orchesterstücke* at an NBC broadcast.

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WORLD-TELEGRAM
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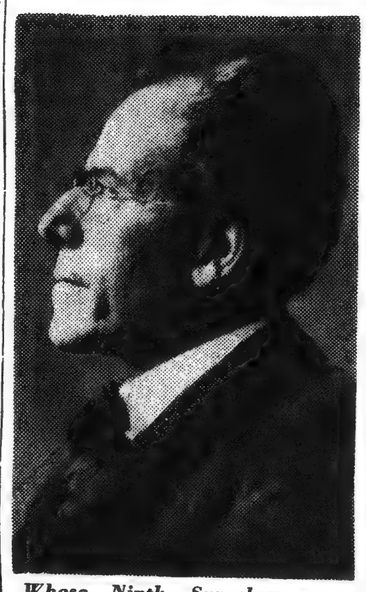

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Music in New York:

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Special to The News.

NEW YORK, March 12.—Serge Koussevitzky will bring the Boston Symphony Orchestra to Carnegie Hall for a guest appearance Thursday night. Featured on the program will be the Mahler Symphony No. 9. Other selections will include works by Mussorgsky, Liadov and Rimsky-Korsakov.

Mozart's Don Giovanni, with Zinka Milanov and Ezio Pinza in the leading roles, will be heard at the Metropolitan Opera House Thursday night. In the supporting roles and con-

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POST
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Mahler Work Played By Boston Symphony

Serge Koussevitzky last evening conducted the Boston Symphony Orchestra in its fourth evening concert in Carnegie Hall.

The concert opened with a rather leaden-footed performance of the Mahler Ninth Symphony. The famed Boston orchestra creaked and groaned through the score, minus its customary sparkle.

More in character (and to the audience's liking) were the three Russian works which followed the intermission. They were Moussorgsky's prelude to the opera "Khovanstchina," "Baba-Yaga" Liadov, and Rimsky-Korsakoff's "Capriccio Espagnol."

This Clipping From
BROOKLYN, N.Y.
EAGLE
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DOWNTOWN

Boston Symphony Group To Give 4th Boro Concert

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give the fourth concert of its current Brooklyn season tomorrow evening in the Brooklyn Academy of Music.

The program will open with the Overture to "The Magic Flute," by Mozart, and the rest of the evening will be given over to two great symphonies: Beethoven's Sixth in F major and Sibelius' Fifth in E flat major.

The concert is presented under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and a Brooklyn committee. Standing room only is available.

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TIMES
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MAHLER WORK LED BY KOUSSEVITZKY

Composer's Ninth Symphony Feature of the Concert Given by Boston Orchestra

'BABA YAZA' ALSO HEARD

Mussorgsky's Prelude and Rimsky-Korsakoff Number on Carnegie Hall Program

By OLIN DOWNES

The unforgettable feature of the concert given last night by the Boston Symphony Orchestra, Serge Koussevitzky conductor, in Carnegie Hall, was the performance of Mahler's Ninth Symphony. In a sense this performance was more than the symphony. The symphony would not have been so articulate were it not for a reading which intensified everything that was beautiful and significant in the score, while it modified, almost disproportionately, what was banal or redundant. At the same time Dr. Koussevitzky made the most of Mahler's rhetoric.

For Dr. Koussevitzky's interpretation followed not only every detail of the score but everything that was behind the sounds indicated on the paper. This was accomplished with a sovereign eloquence and with the unsurpassed technical and coloristic resources of the great orchestra. The form of the symphony is free, and the symphony is much too long for its material and for the real substance of its structure. But the narrative never flagged in the telling. At the end of the good hour required for the work the audience was listening intently.

Form of Symphony Is Free

What then of the symphony? It has Mahler's self-evident and incontestable faults and more than its share of his greatnesses. The form is free and, as usual, laid out on a vast scale. One could say that this form is the form of the composer's thought-stream rather than that of a classic model. Psychologically speaking, the hand of mortality is on the music. The strong movements are the first and the last. The first part is melancholy and there are pages of frantic despair. A chorale theme is the burden of the final movement, and the prayer was intoned most poignantly. Its developments were unfolded with exaltation. The end is one of a mystical peace, after the tortured music of a man of genius who never found it. The rapt music vanishes into space. The audience was a moment in emerging from its spell.

Music Seen Repetitious

So much for Mahler's virtues. Unfortunately, they are badly tinctured with self-pity, egomania and inexcusable repetitiousness. The man talks about himself, very dramatically and forever. The lilting has not the impulsive abandon of a Tchaikovsky, for it is music of an excessive self-consciousness.

Some of us find music objectionable when it is accompanied by a "story." This music is worse than that, since its unmistakable personalities can be given but one explanation by the most unimaginative. And they say that Tchaikovsky wears his heart on his sleeve! The fact that Mahler is sincere, and often noble in his speech does not sufficiently mitigate his bombast and his bursts of banality. The more were we grateful to Dr. Koussevitzky for his understanding of the composer's essentially lofty purpose and his illumination of the highest aspects of Mahler's spirit.

The remainder of the concert was in lighter vein, contributed greatly to the pleasure of the audience which packed the hall—two short pieces which had the effect of turning over the pages of a picture book of old tales and scenes of Russian life—Mussorgsky's Prelue to "Khovantchina," a simple and wonderful piece; Liadoff's "Baba Yaga," and the scintillating "Capriccio Espagnol" of Rimsky-Korsakoff, played with abounding virtuosity.

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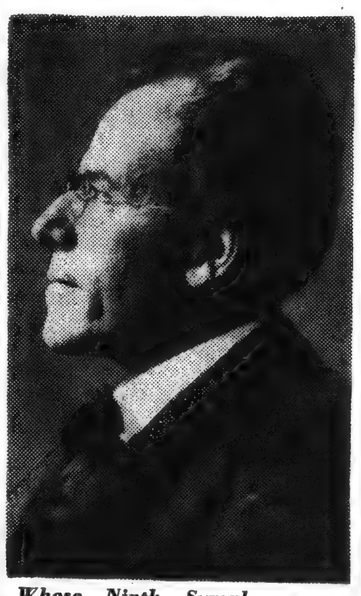

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Boston Symphony In Carnegie Hall

Special to The News.

NEW YORK, March 12.—Serge Koussevitzky will bring the Boston Symphony Orchestra to Carnegie Hall for a guest appearance Thursday night. Featured on the program will be the Mahler Symphony No. 9. Other selections will include works by Mussorgsky, Liadov and Rimsky-Korsakov.

Mozart's Don Giovanni, with Zinka Milanov and Ezio Pinza in the leading roles, will be heard at the Metropolitan Opera House Thursday night. In the supporting roles will be Novotna, Savao, Schipa and Baccaloni. Bruno Walter will conduct.

ning conducted the Boston Symphony Orchestra in its fourth evening concert in Carnegie Hall.

The concert opened with a rather leaden-footed performance of the Mahler Ninth Symphony. The famed Boston orchestra creaked and groaned through the score, minus its customary sparkle.

More in character (and to the audience's liking) were the three Russian works which followed the intermission. They were Moussorgsky's prelude to the opera "Khovanstchina," "Baba-Yaga" Liadov, and Rimsky-Korsakoff's "Capriccio Espagnol."

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 13 1941

DOWNTOWN

Boston Symphony Group To Give 4th Boro Concert

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give the fourth concert of its current Brooklyn season tomorrow evening in the Brooklyn Academy of Music.

The program will open with the Overture to "The Magic Flute," by Mozart, and the rest of the evening will be given over to two great symphonies: Beethoven's Sixth in F major and Sibelius' Fifth in E flat major.

The concert is presented under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and a Brooklyn committee. Standing room only is available.

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 14 1941

MAHLER WORK LED BY KOUSSEVITZKY

Composer's Ninth Symphony Feature of the Concert Given by Boston Orchestra

'BABA YAZA' ALSO HEARD

Mussorgsky's Prelude and Rimsky-Korsakoff Number on Carnegie Hall Program

By OLIN DOWNES

The unforgettable feature of the concert given last night by the Boston Symphony Orchestra, Serge Koussevitzky conductor, in Carnegie Hall, was the performance of Mahler's Ninth Symphony. In a sense this performance was more than the symphony. The symphony would not have been so articulate were it not for a reading which intensified everything that was beautiful and significant in the score, while it modified, almost disproportionately, what was banal or redundant. At the same time Dr. Koussevitzky made the most of Mahler's rhetoric.

For Dr. Koussevitzky's interpretation followed not only every detail of the score but everything that was behind the sounds indicated on the paper. This was accomplished with a sovereign eloquence and with the unsurpassed technical and coloristic resources of the great orchestra. The form of the symphony is free, and the symphony is much too long for its material and for the real substance of its structure. But the narrative never flagged in the telling. At the end of the good hour required for the work the audience was listening intently.

Form of Symphony Is Free

What then of the symphony? It has Mahler's self-evident and incontestable faults and more than its share of his greatnesses. The form is free and, as usual, laid out on a vast scale. One could say that this form is the form of the composer's thought-stream rather than that of a classic model. Psychologically speaking, the hand of mortality is on the music. The strong movements are the first and the last. The first part is melancholy and there are pages of frantic despair. A chorale theme is the burden of the final movement, and the prayer was intoned most poignantly. Its developments were unfolded with exaltation. The end is one of a mystical peace, after the tortured music of a man of genius who never found it. The rapt music vanishes into space. The audience was a moment in emerging from its spell.

Music Seen Repetitious

So much for Mahler's virtues. Unfortunately, they are badly tinctured with self-pity, egomania and inexcusable repetitiousness. The man talks about himself, very dramatically and forever. The lilting has not the impulsive abandon of a Tchaikovsky, for it is music of an excessive self-consciousness.

Some of us find music objectionable when it is accompanied by a "story." This music is worse than that, since its unmistakable personalities can be given but one explanation by the most unimaginative. And they say that Tchaikovsky wears his heart on his sleeve! The fact that Mahler is sincere, and often noble in his speech does not sufficiently mitigate his bombast and his bursts of banality. The more were we grateful to Dr. Koussevitzky for his understanding of the composer's essentially lofty purpose and his illumination of the highest aspects of Mahler's spirit.

The remainder of the concert was in lighter vein, contributed greatly to the pleasure of the audience which packed the hall—two short pieces which had the effect of turning over the pages of a picture book of old tales and scenes of Russian life—Mussorgsky's Prelue to "Khovantchina," a simple and wonderful piece; Liadoff's "Baba Yaga," and the scintillating "Capriccio Espagnol" of Rimsky-Korsakoff, played with abounding virtuosity.

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 15 1941

Boston Symphony Heard In Excellent Program

Music in New York

Bostonians Play Mahler Ninth and Berlioz "Fantastique"—New Friends' Mozart Series

By LLOYD V. ALMIRALL

NEW YORK, March 22—The monthly visits of the Boston Symphony are always the highlights of our orchestral season, but [illegible] was added interest in last week's pair of concerts because [illegible] simultaneous announcement that Koussevitzky would preside over the New York Philharmonic for two weeks during its [illegible] centennial celebration next season. These guest appearances will be eagerly awaited, though it would be foolish to anticipate that in two weeks Koussevitzky (or anyone else) could elevate the Philharmonic to the heights of tonal splendor achieved by the Boston orchestra after so many years of constant improvement.

Ironically enough, nothing so emphasizes the true greatness of the Boston Symphony as an off day. At its evening concert last week, the Mahler Ninth Symphony received a magnificent reading and had it been any other orchestra the occasion would have marked a peak of accomplishment. But there was lacking some almost indefinable element of the usual Boston standards of play and the resulting disappointment was testimony to the exacting requirements the orchestra must always meet, by reason of the standards Koussevitzky and his men have set up for themselves.

Whatever was lacking Thursday evening was amply compensated for on Saturday afternoon. No praise could sufficiently convey the beauty of Mozart's Eine Kleine Nachtmusik for the string orchestra, and Berezowsky's Third Symphony was enthusiastically received. The last half of the program was devoted to a glorious performance of Berlioz' Symphonie Fantastique.

possible to shake off the feeling that Mahler owed something to Richard Strauss, especially in the first movement, that he achieved a true peasant atmosphere in the country-dance-like texture of the second, that the last two movements were the best of the symphony with the Adagio the most compelling.

The rest of the program was Russian and decidedly on the brighter side. Moussorgsky's gem-like prelude to "Khovanstchina" gave way to the entertaining Liadov Tone Picture "Baba-Yaga" and the concert ended with Rimsky-Korsakov's well known Capriccio Espagnol. All of these were played in typical Bostonian style, but they were dwarfed by what had gone before and their orchestral color was not bright enough to atone for the solemnity of the Mahler.

ensuing relaxation in the timing and in motivation mitigated whatever drive or color there might have been in the music itself. He did not appear to be keyed up to the vitalizing pitch usually associated with his conducting.

It was a gratifying program from the musical point of view, balancing the classical greatness of Mozart's Overture to "The Magic Flute" and Beethoven's "Pastoral" Symphony with the contemporary greatness of Sibelius Fifth Symphony. Such music carries its own inspiration. That it did not receive the definitive interpretations anticipated must be charged up to the conductor's approach to his concert on this occasion.

The entrancing beauty of the Pastoral Symphony needs no further exposition in written words, but it could have been more captivatingly set forth in performance last night. The serenity of the country scene of the first movement suggested that the day was warm and the atmosphere hazy. The quality of awakening was overcast with drowsiness. Where was the sparkle of the Andante, which depicts the freshness of the scene by the brookside? Where was the joviality of the gathering of country folk? Even the thunderstorm was a mild one. Finally, the Shepherd's Song may have been thankful but it was hardly gladsome. The whole performance spelled a certain weariness.

The heroic music of Sibelius retained its character more through the rhythmic pulsation of the music than the impelling forcefulness of the performance. The playing did carry more intensity and the closing measures of the second movement stirred the emotions to the point where restraining from applause was almost painful. The Andante was beautifully done. But when it came to a shattering statement of the dominating theme of the finale, the horns merely stated the theme, while in the triumphant coda Dr. Koussevitzky pulled his punches, bringing an anti-climax to the final chords. The movement is marked Allegro molto, but last night its tempo was held in so that the inevitability of the finale never came to pass.

All these remarks in the face of superb playing by the orchestra! It just happens that Dr. Koussevitzky has given both the Beethoven and the Sibelius in Brooklyn with more conspicuous success from [illegible]odman is president.

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Symphony Concert At the Academy Attracts Society

Boxes Occupied by Socially Prominent as Fourth Boston Symphony Recital Is Given

Local music lovers filled the Opera House of the Academy of Music to capacity last night to hear the fourth concert of the 55th season of the Boston Symphony Orchestra in Brooklyn. Dr. Serge Koussevitzky, conductor, presented the following program: Overture to "The Magic Flute," by Mozart; Symphony No. 6 in F major, the Pastoral, by Beethoven and the Symphony No. 5 in E flat major, Op. 83, by Sibelius.

Mrs. Frank E. Simmons and Mrs. Maxwell Lester were box hosts to Mr. and Mrs. Harry Spencer, Jacob Klinck and Mr. and Mrs. Norman Elliott.

With Mrs. Dean C. Osborne in her box were Mr. and Mrs. Donald G. C. Sinclair, Mrs. James M. Fawcett, Dr. and Mrs. Frank C. Hamm and Mr. and Mrs. Alfred H. Everson.

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The final concert of the season will be given on Friday evening, April 4. The concerts are presented under the auspices of the Brooklyn Institute of Arts and Sciences of which James McDonald is president; the Brooklyn Committee of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, executive chairman, and the Brooklyn Philharmonic Society of which Dr. R. Huntington [illegible]odman is president.

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BROOKLYN, N. Y.
CITIZEN
MAR 15 1941

Many Attend Boston Symphony Concert; Mrs. Frank Simmons, Mrs. Lester, Are Box Hostesses

Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Mrs. Dean C. Osborne, Mrs. Benjamin Prince and Mrs. Thomas Lauderdale, the Alumnae Association of Adelphi Academy, and the Brooklyn Woman's Club wer the boxholders last night for the season's fourth concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music.

Other boxes wer occupied by students of the Polytechnic Preparatory Country Day School, Brooklyn Friends School and Packer Collegiate Institute.

The guests of Mrs. Simmons and Mrs. Lester were: Mr. and Mrs. Henry Spencer, Jacob Klinck and Mr. and Mrs. Norman Elliott.

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A review of the concert will be found in another section of this edition of "The Brooklyn Citizen." The orchestra, led by Dr. Serge Koussevitzky, will give the fifth and final concert of its Brooklyn season on the evening of April 4. The series is presented here under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Committee and the Brooklyn Philharmonic Society.

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RED BANK, N. J.
STANDARD
MAR 15 1941

Concert to be Held

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Featured with the orchestra will be Rutgers University Glee Club and Princeton University Choir, which accepted an invitation to join the Glee Club for this occasion.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
MAR 17 1941

Clubs to Sing In Liszt Work

Rutgers, Princeton Groups Plan 'Faust' Symphony With Boston Orchestra

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Tickets have been placed on sale at the Music House on College avenue. The sale of a limited number of tickets for the postponed program of Nelson Eddy, movie and radio baritone, on April 14 has also been started.

It is in the seldom-performed "Faust" Symphony of Liszt that the two choruses will join the orchestra. The first section deals with Faust, the second with Marguerite and the final, which contains the choral passages of the work, with Mephistopheles.

The Glee Club is rehearsing under the direction of F. Austin Walter. On the day of the concert, the singers will practice with the orchestra in the afternoon in the gymnasium.

The opening selection on the program is Mozart's Symphony 40 in G minor.

The Glee Club will again appear with the orchestra at a repetition of this program in the Boston Symphony's concluding concert of its New York season the following Saturday, April 5 in Carnegie Hall.

This Clipping From
SAN DIEGO, CAL.
UNION
MAR 16 194[illegible]

Repetition Explained

In explanation of the oft-repeated performance of the Shostakovitch Fifth Symphony by the Boston Symphony orchestra, Sergei Koussevitzky says he will "keep repeating the music until the critics realize its greatness." Now if an American composer could get a break like that!

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
MAR 16 1941

Girl Pianist Shows Talent In Town Hall Performance

By GRENA BENNETT

Spring brings its usual crop of blossoming musicians and one of the first to appear was Sylvia Zaremba, 11-year-old pianist, who attracted a large and friendly audience to Town Hall yesterday afternoon. She is a talented, dainty child, remarkably well-grounded for one of her years, and impressed hearers by her facile technical command.

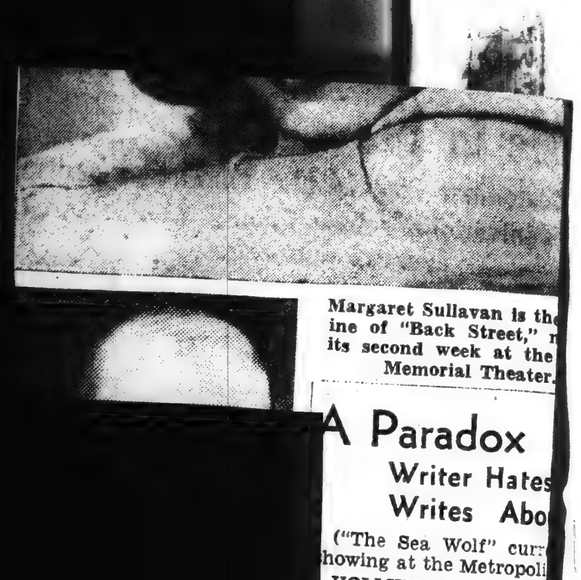
It would be folly to expect individuality or spontaneity in her interpretations which evidently followed faithfully, so far as finger-work and expression are concerned, the instructions of her tutor. But her readings of Bach's F Minor Prelude and Fugue and the A Minor Prelude from the "English" Suite revealed a talent of promise and attainment. In Handel's E Major Theme and Variations she performed its technical exactions with accuracy; using the pedal with taste and effective discrimination; and maintaining the rhythms with metronomic precision.

Other numbers presented consisted of Schumann's "Fable," "Evening" and "In the Night"; Sonatine by Ravel; four pieces by Debussy; and "Maiden's Wish," by Chopin.

• • •

The Boston Symphony, appearing in Carnegie Hall yesterday afternoon, began a diverting program with Mozart's "Eine Kleine Nachtmusik," performed with rare inspiration and sensitive response to the composer's delectable alnguage. Each detail in the score was revealed in tones of great beauty and appeal under the intelligent and eloquent directions of Conductor Serge Koussevitzky. Berezowsky's Third Symphony, which immediately followed, proved to be a well-constructed and ably executed number, the reading notable for co-ordination and homogeneity of the orchestral choirs.

Tonal picturesqueness marked the presentation of Berlioz's "Fantastic" Symphony, in which the bizarre and exotic fabric of the composition was communicated with unquestionable artistry, musicianship and comprehension. The customary capacity audience that patronizes the Bostonians' concerts was present.



Margaret Sullavan is th
ine of "Back Street," r
its second week at the
Memorial Theater.

A Paradox

Writer Hates Writes Abo

("The Sea Wolf" curr
howing at the Metropoli

HOLLYWOOD, March
Robert Rossen, veteran
Bros. writer, was startle
he boss said to him,
ow you start work on "
lf'."

"Okay," he answered.
did not show the disma
heart.

He overcome a slight fe
seasickness that began t
him. Rossen had been o
only once in his life
writer still hates the sea

Even today, many yea
the episode, the memor
first sea voyage arouses
tive feeling of distaste.
thought that he would
deal with a wild sea voya
as that pictured in th
London novel made him s

He inserted a nice, ne
sheet of paper in his typ
Not a wave in it to remi
of the sea.

To Work

He started to write.

"Now is the time for
men . . ." He caught
before the typewriter e
him in the false paradise

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 14 1941

BOSTON SYMPHONY PLAYS MAHLER'S NINTH OPUS

By MILES KASTENDIECK

That the music of Gustav Mahler has been graphically presented for the consideration of New Yorkers this season there is no mistaking. Three vitalizing and impressive performances of his works have been heard within three months, two of them considered his strongest bid for inclusion among the greatest composers. Thus in playing the Ninth Symphony not so long after "Das Lied von der Erde" had been given by Bruno Walter, Serge Koussevitzky and the Boston Symphony did their Carnegie Hall audience a great service last night. Whatever the consensus of opinion —and the acceleration of applause was noticeably that in recognition of the performance and for the conductor—the symphony was impressive.

Sixty-three minutes of Mahler is too long, even when he is at his best. In this listener's estimation, the Ninth Symphony is not half so fine a work as "Das Lied von der Erde." Mahler's pre-occupation with the theme of death presents no stumbling block. What is bothersome is his resignation to that theme without expressing a more profound philosophy musically. He leaves as a diffuse an impression of his feelings as he writes loosely-knit music. The paradox is that his long-windedness has enough of tonal attraction because of a complete mastery of orchestration not to be dreary or depressing. There is expressive vitality in this music, which commands attention though it may not touch the heart.

During this hearing it was impossible to shake off the feeling that Mahler owed something to Richard Strauss, especially in the first movement, that he achieved a true peasant atmosphere in the country-dance-like texture of the second, that the last two movements were the best of the symphony with the Adagio the most compelling.

The rest of the program was Russian and decidedly on the brighter side. Moussorgsky's gem-like prelude to "Khovanstchina" gave way to the entertaining Liadov Tone Picture "Baba-Yaga" and the concert ended with Rimsky-Korsakov's well known Capriccio Espagnol. All of these were played in typical Bostonian style, but they were dwarfed by what had gone before and their orchestral color was not bright enough to atone for the solemnity of the Mahler.

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Boston Symphony Heard In Excellent Program

Koussevitzky Plays Beethoven Sixth And Sibelius Fifth at the Academy

By MILES KASTENDIECK

Those orchestral qualities of refinement and virtuosity were exhibited to the greatest degree in the playing of the Boston Symphony Orchestra at the Academy of Music last night, but the performances were cloaked in a mantle of grayish hue which remained buttoned up during the entire evening. The trouble was chiefly a matter of tempo. Dr. Koussevitzky broadened his allegros almost to the point of making them andantes, so that the ensuing relaxation in the timing and in motivation mitigated whatever drive or color there might have been in the music itself. He did not appear to be keyed up to the vitalizing pitch usually associated with his conducting.

It was a gratifying program from the musical point of view, balancing the classical greatness of Mozart's Overture to "The Magic Flute" and Beethoven's "Pastoral" Symphony with the contemporary greatness of Sibelius Fifth Symphony. Such music carries its own inspiration. That it did not receive the definitive interpretations anticipated must be charged up to the conductor's approach to his concert on this occasion.

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* * *

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Tonal picturesqueness marked the presentation of Berlioz's "Fantastic" Symphony, in which the bizarre and exotic fabric of the composition was communicated with unquestionable artistry, musicianship and comprehension. The customary capacity audience that patronizes the Bostonians' concerts was present.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAR 16 1941

MUSIC, OLD AND NEW

Editor:

In reply to J. D. Bacon and in defense of Mr. Tebbel, why should the artistry of the Boston Symphony Orchestra be wasted on the three dozen decrepit warhorses which constitute the ordinary symphonic repertory, so well exemplified by this group in its Providence appearances? I gave up my ticket 13 years ago because I got tired of hearing the four Brahms and the four Beethoven symphonies, the Franck symphony, the Freischutz overture, Daphnis and Chloe and the annual All-Wagner Feast.

Mr. Bacon asks for the old and tried. What, again may I inquire, was the matter with the horse-car? And the good old "Spectator!" I bought a copy at the newsstand just the other day, although the man tried his best to sell me some new-fangled journal called "The Saturday Evening Post."

I would be curious to know some of the compositions which Mr. Bacon classifies as "modernistic attempts"; is it Ravel who offends him, or Sibelius, or Stravinsky? Of these common stumbling blocks, I might indicate that the former's Daphnis and Chloe has been the perennial "novelty," wildly acclaimed, of the Boston Orchestra in this town for at least 15 seasons, and should long ago have been set aside for something really worth while, old or new. As to Sibelius, now quite the rage, his Fifth Symphony is a quarter of a century old—hardly new; and the Sibelius Second, which simply stuns the Berkshire audiences these summers, was written in 1902, pretty near to half a century ago. Of Stravinsky, I have only to say that anyone who doesn't recognize even his latest work to be already and admittedly a tried classic should not be writing letters to the editor.

But perhaps Mr. Bacon was referring to such a work as the new Hindemith cello concerto, its ink scarcely dry; this indeed comes under his heading, "modernistic attempts," of probably imaginary worth, mediocre. Who is a man who recommends horse-cars, to pass judgment on Mr. Hindemith's undoubted genius?

I am not quarreling with Mr. Bacon, but with the kind of thinking his letter represents. Why must music, of all the arts and sciences the greatest, be handcuffed, bound and gagged? In all the other arts we demand the latest, the most invigorating thought, new life and progress. In everyday life our machines, telephones, costumes must be streamlined; we demand electric refrigeration and airplanes. A movie three weeks old is out of date. But in music, the pace of 15 miles an hour takes away our breath. This is the lethargic, apathetic, unintellectual kind of thinking which has created the impression that there is only one Fifth Symphony, only one Humoresque, only two Hungarian Dances (Nos. 5 and 6), and only one symphony by Dvorak, namely, the "New World." These things were the stock-in-trade of symphony orchestras 40 years ago. How did they become stock-in-trade? Because they were played, played when they were new, played by and for people who had a little curiosity as to what was going on in the world about them: the Vienna of Mozart, Beethoven and Schubert was alive. And so is the musical world today, more brilliant, more interesting, more stimulating than ever before.

But not in Providence! No; we are to ignore it. The water has been piped up our street, but we must still draw from the well. I take strong exception to such criticism. It is not intelligent. Granted that Beethoven is a master, why serve only caviar? Let's include pea soup, mush, Jersey tomatoes and even some of these vitamins.

Don't forget that we shall never have American music until we deliberately bring up some generations on American music; if we train them to foreign thought, say German classical traditions, they will always think that way. This has been the trouble. We must have more new music, especially by our own American composers, who are as active, talented and learned as any in the world—Harris, Piston, Sessions, Virgil Thomson, Copeland, Quincy Porter and many, many others.

I do not want to hear any more Beethoven until I have heard some Villa-Lobos, some Schoenberg; I do not want to hear any more Brahms until I have heard some Miaskowsky; I do not want to hear any more Sibelius until I have heard at least seven new major American works none of which is more than six months old.

But I shall not hear these in Providence, I know.

DAVID STACKHOUSE.

Providence.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAR 17 1941

Boston Group Offers Berezowsky Work

By ROBERT BAGAR.

The Third Symphony of Nicolai Berezowsky was the novelty at the Boston Symphony concert in Carnegie Hall on Saturday afternoon. It was given here for the first time. By no means novel, but of established worth were the two other numbers in the program, the Mozart Eine Kleine Nachtmusik and the Berlioz Symphonie Fantastique.

How the Berezowsky piece will fare is a matter for the future to decide, but it certainly made a strong bid for attention at its initial hearing. The composer possesses the craftsmanship and the musical intelligence to construct a substantial work. He has proved it before and reaffirmed it with this symphony.

There are strength, recognizable aims and realness to it. There are no wasted efforts. Everything counts. Its three movements reflect the thought and labor that went into it. It is intellectual, mostly, and its segments interlink with the preordained smoothness of mathematical equations. One would have given much, however, for even a still, small voice of emotion.

The orchestra played the symphony splendidly.

Elegance preferred and laciness unlimited went into the reading of the charming Mozart serenade. Serge Koussevitzky knows his styles and he functions accordingly. That was also applicable to the delivery of the exciting Berlioz creation where the orchestra flew into Satanic rages or zephyred through peaceful repose with equal conviction.

Sonatine and the Schubert "posthumous" Sonata in B flat major, he showed considerable understanding of his selections.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAR 16 1941

Koussevitzky Conducts Work Of Berezowsky

Boston Orchestra Opens Program With Mozart's 'EineKleineNachtmusik'

By Robert Lawrence

Mozart playing of a superb order began yesterday afternoon's concert of the Boston Symphony Orchestra at Carnegie Hall. It has never been the writer's good fortune to hear so exquisitely molded a performance of the "Eine kleine Nachtmusik" as Serge Koussevitzky and his forces delivered on this occasion. The fine-grained tone of the Boston string section—the reticence of Dr. Koussevitzky's conducting—the admirably controlled application of dynamics—gave rise to a reading which proved to be the feature of the afternoon.

Dr. Koussevitzky did not choose to underline the beauties of this score. He was content to let the string serenade speak for itself. Thus, yesterday's audience heard none of the exaggerated retards and precious phrase-molding commonly acclaimed as "Mozart style." It listened, instead, to a straight-forward performance in which both the *fortes* and *pianos* were projected on a reduced scale akin to chamber music. The ensemble's tone bore a wonderful transparency at all times, and in the trio of the minuet movement, the players surpassed themselves.

Berezowsky Work Follows

Nicolai Berezowsky's Symphony No. 3, which followed the Mozart, was presented so magnificently that one wondered how it might fare under less impressive conditions. The work bears traces of Stravinsky's later style, and yet reveals a fine and individual musical mind. All three of the movements are well made, and the opening adagio achieves something of eloquence. Mr. Berezowsky, who was present yesterday to take his bow at the conclusion of the symphony, has a firm command of orchestral technique. His music "sounds," and this sound yesterday was a trifle confusing, impelling the listener at times to mistake effect for cause. When considered in retrospect, the score seems more cerebral than emotional, an effort of the will rather than of the imagination. Nevertheless, its high degree of professional skill is to be respected. Although the symphony was first performed five years ago in Rochester and given a subsequent Boston premiere in 1937, with the composer conducting, I believe that yesterday marked its first New York presentation.

Plays Berlioz Symphony

Perhaps the writer had expected too much in advance of a performance which brought the afternoon to a close. Long acquaintance with Boston qualities led me to await an apocalyptic reading of Berlioz's "Fantastic" symphony. It did not come. There were, of course, pages and whole movements of unusual splendor. The "Scène aux Champs" was played with precisely the timbre of which one dreams when studying the works of Berlioz in score; and, from the standpoint of sheer tonal masses, the "Marche au Supplice" proved tremendously effective. I missed, however, in the other movements, that fantasy so inescapably bound up with the score.

If Dr. Koussevitzky had applied to this symphony the same philosophy he brought to the serenade of Mozart—that of letting the music speak for itself—the performance might have been more consistently successful. The secret of Berlioz lies in the music's rhythmic flow, in the use of purely formal means of composition to achieve a romantic end. Dr. Koussevitzky was liable to stretch his tempi yesterday, sentimentalizing the introduction to the opening movement until it lost its unreality. The finale, too, was broadened excessively and lost the diabolical essence so necessary to the music's best effect. When judged by standards other than those of the Boston Symphony, this was a good performance. But when perfection has already been achieved, one persists in a hope for further perfection.

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 16 1941

BEREZOWSKY WORK HEARD IN CONCERT

Koussevitzky Directs Boston Orchestra in Performance of Third Symphony

THE COMPOSER IS PRESENT

He Attends Premiere Here at Carnegie Hall—Mozart and Berlioz Numbers Given

By OLIN DOWNES

Extreme sensitiveness went hand in hand with power and intuition in the performances given by the Boston Symphony Orchestra under Dr. Koussevitzky's direction yesterday afternoon in Carnegie Hall.

The interpretations were notable for what was accomplished with familiar music of strongly contrasted qualities, as also the realization of the thought of a young composer of this period. This composer was Nicolai Berezowski, present in the flesh, to appear after the New York première of his Third Symphony and acknowledge from the stage the prolonged applause which his score elicited from the audience.

This symphony is doubtless the strongest work in that form which Berezosky, born in Leningrad, and now in his forty-first year, has produced. His procedure, which has relation to that of Prokofieff, does not dispense with fundamental scale relationships and harmonies derived from them. It is a further application of old laws of tone-relationship, pointed up by alterations, of harmony and of key-sequence, often very simple, which may give the impression of something wholly unusual.

In fact, more than once, the suspicion is aroused of a composer whose instinct it is to write in plainer fashion than Mr. Berezowsky permits himself; that is to say, of melodic ideas which would progress in quite obvious ways if it were not that the composer thinks it wise to pepper them a little to avoid thought of the commonplace.

Opening Movement Impresses

The opening movement of the symphony made a strong impression yesterday, because o fthe balance of form and the concentration and dramatic tension of the music. It is sinewy, closely bound together, of much rythmic citality; it progresses to its close with striking vigor with inevitability, more especially in the opening movement.

The two later movements might be more convincing with longer acquaintance. They appear to have less inspiration and impulse than the first part; to follow overmuch a preconceived plan and, loftily intended, to be actually trivial in spots, and to smack of midnight oil.

The familiar works were Mozart's "Eine Kleine Nachtmusik" and the Berlioz "Fantastis" Symphony. They served to display the conductor's insight and the versatility of the orchestra. Mozart was performed with a reduced body of players, with lyrical feeling and artistocratic distinction. Such music asks rather to be revealed than interpreted. It is extremely difficult to do well, but when delivered with peerless finish and beauty of style will vindicate itself.

Berlioz Work Performed

Berlioz, on the other hand, must be interpreted. He remains today an astonishing and wild-eyed romantic. He has to be understood and to be taken seriously. Yesterday his music was felt as a fact of epochal genius and not as a mere matter of historical appreciation. Little that the romantics produced is so touching and startlingly original as his opening movement, so tender, melancholy and feverish. It is the voice of the romantic lover, the lovelorn poet, to the life, and one is perpetually surprised at the delicacy and the rare and vivid colors of the orchestra.

The audacity of this music is the greater because it is so simple, so instinctive and unpremeditated. Perhaps, unless it is touched with the living fire, as yesterday, we are not as easily frightened as the audiences of Berlioz' day were with his "March to the Scaffold" and "Witches' Sabbath." Nor does it seem imperative that the musings of the symphony's hero be as prolonged as they are in the "Scene in the Fields."

But Dr. Koussevitzky gave this unprecedented symphony its emotional frame, atmosphere, rhetoric. He made us newly aware of its genius. It told more than all the history books how Berlioz used the orchestra as none before him had dreamed of using it. None had thought of such a pliant, free-rhythmed instrumental speech. None had dreamed that a symphony could become an expression as subjective and introspective as this one.

We speak, here, especially of the earlier movements. The "March to the Scaffold" and the "Witches' Sabbath" were played as they should be, with an extravagance and fantasy that were nightmarish, so that the orchestra croaked and gibbered and howled its parodies. After the finale the audience was cheering.

Coming of Walter Next Season Hailed as Important

BY WARREN STOREY SMITH

COMPARED with the New York Philharmonic, or the New York Philharmonic - Symphony, as the Gotham band is now called, the 60-year-old Boston Symphony is but a stripling. The oldest extant orchestra in the United States, the former gave its first concert on Dec. 7, 1842. Next year in honor of this important anniversary it will be led by a brilliant array of guest-conductors, among whom will be Boston's Serge Koussevitzky. Not before has Dr. Koussevitzky conducted any American orchestra save the one to which he came in the fall of 1924.

For two weeks next January Dr. Koussevitzky will lead the Philharmonic, during which period Bruno Walter will appear in Boston as guest. Not since 1923, when he conducted a pair of Symphony concerts has Mr. Walter led an orchestral concert in this city, although week after next we are to hear him in opera when he directs Mozart's "Don Giovanni" in the impending visit of the Metropolitan Company. Mr. Walter's appearance in Symphony Hall promises to be a notable event of the musical season of 1941-42. The last guest-conductor of the Boston Symphony who might be called a topnotcher was Dimitri Mitropoulos, and he came to us the first time as a dark horse.

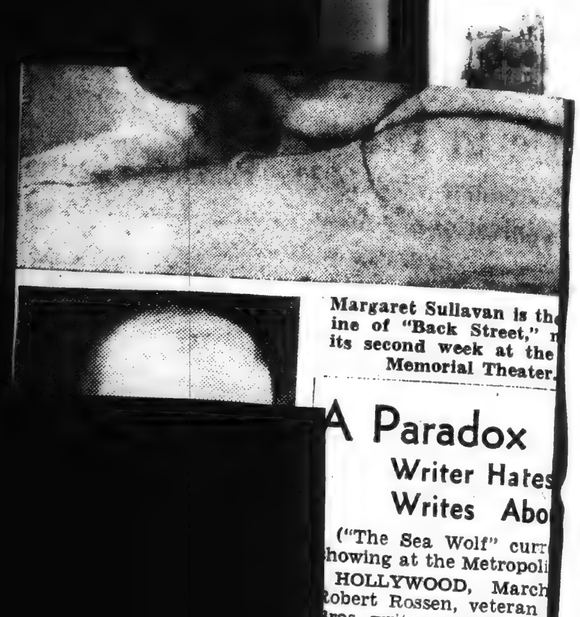
* * * *

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAR 16 1941

Note to J. Bacon Deming: About my criticism of Boston Symphony programs, you don't get the idea. I wouldn't want to be denied the pleasure of hearing Dr. Koussevitzky re-create the great masterpieces. Nor would I like to hear programs largely devoted to contemporary music, a good part of which, I grant you, is trivial and transitory. But how about something more of a balance? It's all standard now, or nearly all. How can an audience grow in appreciation if it hears the same standbys, season after season?

NEAL O'HARA
Says TAKE IT FROM ME

.....Speaking of symphony conductors, Variety says: "Almost all topnotch conductors are regarded as martinets. The attitude of the men of the orchestra varies from bitter hatred to virtual worship." Then of Boston's own leader, it goes on: "Koussevitsky, one of the few leading conductors who is not a martinet, has a unique relationship with his orchestra men. He is reported to be patient and generally kindly during rehearsals, although, like Toscanini and Stokowski, he is a demon for perfection. The men not only respect him—they adore him."....



Margaret Sullavan is th
ine of "Back Street," n
its second week at the
Memorial Theater.

A Paradox

Writer Hates Writes Abo

("The Sea Wolf" curr
howing at the Metropoli

HOLLYWOOD, March
Robert Rossen, veteran
Bros. writer, was startle
he boss said to him,
ow you start work on "
lf'."

"Okay," he answered.
did not show the disma
heart.

He overcome a slight fe
seasickness that began t
him. Rossen had been o
only once in his life
writer still hates the sea

Even today, many yea
the episode, the memor
first sea voyage arouses
tive feeling of distaste.
thought that he would
deal with a wild sea voya
as that pictured in th
London novel made him s

He inserted a nice, nev
sheet of paper in his typ
Not a wave in it to remi
of the sea.

To Work

He started to write.

"Now is the time for
men . . ." He caught
before the typewriter e
him in the false paradise

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 14 1941

BOSTON SYMPHONY PLAYS MAHLER'S NINTH OPUS

By MILES KASTENDIECK

That the music of Gustav Mahler has been graphically presented for the consideration of New Yorkers this season there is no mistaking. Three vitalizing and impressive performances of his works have been heard within three months, two of them considered his strongest bid for inclusion among the greatest composers. Thus in playing the Ninth Symphony not so long after "Das Lied von der Erde" had been given by Bruno Walter, Serge Koussevitzky and the Boston Symphony did their Carnegie Hall audience a great service last night. Whatever the consensus of opinion—and the acceleration of applause was noticeably that in recognition of the performance and for the conductor—the symphony was impressive.

Sixty-three minutes of Mahler is too long, even when he is at his best. In this listener's estimation, the Ninth Symphony is not half so fine a work as "Das Lied von der Erde." Mahler's pre-occupation with the theme of death presents no stumbling block. What is bothersome is his resignation to that theme without expressing a more profound philosophy musically. He leaves as a diffuse an impression of his feelings as he writes loosely-knit music. The paradox is that his long-windedness has enough of tonal attraction because of a complete mastery of orchestration not to be dreary or depressing. There is expressive vitality in this music, which commands attention though it may not touch the heart.

During this hearing it was impossible to shake off the feeling that Mahler owed something to Richard Strauss, especially in the first movement, that he achieved a true peasant atmosphere in the country-dance-like texture of the second, that the last two movements were the best of the symphony with the Adagio the most compelling.

The rest of the program was Russian and decidedly on the brighter side. Moussorgsky's gem-like prelude to "Khovanstchina" gave way to the entertaining Liadov Tone Picture "Baba-Yaga" and the concert ended with Rimsky-Korsakov's well known Capriccio Espagnol. All of these were played in typical Bostonian style, but they were dwarfed by what had gone before and their orchestral color was not bright enough to atone for the solemnity of the Mahler.

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 15 1941

Boston Symphony Heard In Excellent Program

Koussevitzky Plays Beethoven Sixth And Sibelius Fifth at the Academy

By MILES KASTENDIECK

Those orchestral qualities of refinement and virtuosity were exhibited to the greatest degree in the playing of the Boston Symphony Orchestra at the Academy of Music last night, but the performances were cloaked in a mantle of grayish blue which remained buttoned up during the entire evening. The trouble was chiefly a matter of tempo. Dr. Koussevitzky broadened his allegros almost to the point of making them andantes, so that the ensuing relaxation in the timing and in motivation mitigated whatever drive or color there might have been in the music itself. He did not appear to be keyed up to the vitalizing pitch usually associated with his conducting.

It was a gratifying program from the musical point of view, balancing the classical greatness of Mozart's Overture to "The Magic Flute" and Beethoven's "Pastoral" Symphony with the contemporary greatness of Sibelius Fifth Symphony. Such music carries its own inspiration. That it did not receive the definitive interpretations anticipated must be charged up to the conductor's approach to his concert on this occasion.

The entrancing beauty of the Pastoral Symphony needs no further exposition in written words, but it could have been more captivatingly set forth in performance last night. The serenity of the country scene of the first movement suggested that the day was warm and the atmosphere hazy. The quality of awakening was overcast with drowsiness. Where was the sparkle of the Andante, which depicts the freshness of the scene by the brookside? Where was the joviality of the gathering of country folk? Even the thunderstorm was a mild one. Finally, the Shepherd's Song may have been thankful but it was hardly gladsome. The whole performance spelled a certain weariness.

The heroic music of Sibelius retained its character more through the rhythmic pulsation of the music than the impelling forcefulness of the performance. The playing did carry more intensity and the closing measures of the second movement stirred the emotions to the point where restraining from applause was almost painful. The Andante was beautifully done. But when it came to a shattering statement of the dominating theme of the finale, the horns merely stated the theme, while in the triumphant coda Dr. Koussevitzky pulled his punches, bringing an anti-climax to the final chords. The movement is marked Allegro molto, but last night its tempo was held in so that the inevitability of the finale never came to pass.

All these remarks in the face of superb playing by the orchestra! It just happens that Dr. Koussevitzky has given both the Beethoven and the Sibelius in Brooklyn with more conspicuous success from an interpretative point of view.

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAR 15 1941

Symphony Concert At the Academy Attracts Society

Boxes Occupied by Socially Prominent as Fourth Boston Symphony Recital Is Given

Local music lovers filled the Opera House of the Academy of Music to capacity last night to hear the fourth concert of the 55th season of the Boston Symphony Orchestra in Brooklyn. Dr. Serge Koussevitzky, conductor, presented the following program: Overture to "The Magic Flute," by Mozart; Symphony No. 6 in F major, the Pastoral, by Beethoven and the Symphony No. 5 in E flat major, Op. 83, by Sibelius.

Mrs. Frank E. Simmons and Mrs. Maxwell Lester were box hosts to Mr. and Mrs. Harry Spencer, Jacob Klinck and Mr. and Mrs. Norman Elliott.

With Mrs. Dean C. Osborne in her box were Mr. and Mrs. Donald G. C. Sinclair, Mrs. James M. Fawcett, Dr. and Mrs. Frank C. Hamm and Mr. and Mrs. Alfred H. Everson.

Box Holders

Mrs. Benjamin Prince was hostess in a box to Mr. and Mrs. James G. McDonald, Dr. and Mrs. Paul D. Shafer and Rear Admiral and Mrs. James C. Pryor.

The Brooklyn Woman's Club box was occupied by Mrs. Oscar W. Swift, Mrs. Oliver G. Carter, Mrs. Thomas H. McClintock, Mrs. Robert Franklin Ives, Mrs. Frederick W. Burbank, Mrs. Jason Davis, Mrs. Theodore Vosseler and Mrs. Wilson Briggs Zimmer.

With Mrs. Thomas W. Lauderdale in her box were Mr. and Mrs. Russell B. Harding, Mr. and Mrs. Rollin Plumb and Mrs. B. J. Grant.

In the box of the Alumnae Association of Adelphi Academy were Mr. and Mrs. William Slater, Mrs. William B. Parker, Miss Rosalie Parker, Miss Janet Hughes, Miss Gwendolyn Glass and Miss Emma Jessie Ogg.

Other boxes were occupied by the students of the Polytechnic Preparatory County Day School, Brooklyn Friends School and Packer Collegiate Institute.

The final concert of the season will be given on Friday evening, April 4. The concerts are presented under the auspices of the Brooklyn Institute of Arts and Sciences of which James McDonald is president; the Brooklyn Committee of which Adrian Van Sinderen is chairman, and Mrs. Henry J. Davenport, executive chairman, and the Brooklyn Philharmonic Society of which Dr. R. Huntington Woodman is president.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
MAR 15 1941

Many Attend Boston Symphony Concert; Mrs. Frank Simmons Mrs. Lester, Are Box Hostesses

Mrs. Frank E. Simmons, Mrs. Maxwell Lester, Mrs. Dean C. Osborne, Mrs. Benjamin Prince and Mrs. Thomas Lauderdale, the Alumnae Association of Adelphi Academy, and the Brooklyn Woman's Club wer the boxholders last night for the season's fourth concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music.

Other boxes wer occupied by students of the Polytechnic Preparatory Country Day School, Brooklyn Friends School and Packer Collegiate Institute.

The guests of Mrs. Simmons and Mrs. Lester were: Mr. and Mrs. Henry Spencer, Jacob Klinck and Mr. and Mrs. Norman Elliott.

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A review of the concert will be found in another section of this edition of "The Brooklyn Citizen." The orchestra, led by Dr. Serge Koussevitzky, will give the fifth and final concert of its Brooklyn season on the evening of April 4. The series is presented here under the auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Committee and the Brooklyn Philharmonic Society.

This Clipping From
NEW BRUNSWICK, N. J.
HOME NEWS
MAR 17 1941

Clubs to Sing In Liszt Work

Rutgers, Princeton Groups Plan 'Faust' Symphony With Boston Orchestra

Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky will appear in the final program of the 25th anniversary series of Rutgers concerts in the gymnasium April 2. Featured with the orchestra will be the University Glee Club and the Princeton Choir, which accepted an invitation from the local choral unit for this occasion.

Tickets have been placed on sale at the Music House on College avenue. The sale of a limited number of tickets for the postponed program of Nelson Eddy, movie and radio baritone, on April 14 has also been started.

It is in the seldom-performed "Faust" Symphony of Liszt that the two choruses will join the orchestra. The first section deals with Faust, the second with Marguerite and the final, which contains the choral passages of the work, with Mephistopheles.

The Glee Club is rehearsing under the direction of F. Austin Walter. On the day of the concert, the singers will practice with the orchestra in the afternoon in the gymnasium.

The opening selection on the program is Mozart's Symphony 40 in G minor.

The Glee Club will again appear with the orchestra at a repetition of this program in the Boston Symphony's concluding concert of its New York season the following Saturday, April 5 in Carnegie Hall.

This Clipping From
SAN DIEGO, CAL.
UNION
MAR 16 194[illegible]

Repetition Explained

In explanation of the oft-repeated performance of the Shostakovitch Fifth Symphony by the Boston Symphony orchestra, Sergei Koussevitzky says he will "keep repeating the music until the critics realize its greatness." Now if an American composer could get a break like that!

...ist Shows Talent In Town Hall Performance

By GRENA BENNETT

Spring brings its usual crop of blossoming musicians and one of the first to appear was Sylvia Zaremba, 11-year-old pianist, who attracted a large and friendly audience to Town Hall yesterday afternoon. She is a talented, dainty child, remarkably well-grounded for one of her years, and impressed hearers by her facile technical command.

It would be folly to expect individuality or spontaneity in her interpretations which evidently followed faithfully, so far as finger-work and expression are concerned, the instructions of her tutor. But her readings of Bach's F Minor Prelude and Fugue and the A Minor Prelude from the "English" Suite revealed a talent of promise and attainment. In Handel's E Major Theme and Variations she performed its technical exactions with accuracy; using the pedal with taste and effective discrimination; and maintaining the rhythms with metronomic precision.

Other numbers presented consisted of Schumann's "Fable," "Evening" and "In the Night"; Sonatine by Ravel; four pieces by Debussy; and "Maiden's Wish," by Chopin.

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In reply to J. D. Bacon and in defense of Mr. Tebbel, why should the artistry of the Boston Symphony Orchestra be wasted on the three dozen decrepit warhorses which constitute the ordinary symphonic repertory, so well exemplified by this group in its Providence appearances? I gave up my ticket 13 years ago because I got tired of hearing the four Brahms and the four Beethoven symphonies, the Franck symphony, the Freischutz overture, Daphnis and Chloe and the annual All-Wagner Feast.

Mr. Bacon asks for the old and tried. What, again may I inquire, was the matter with the horse-car? And the good old "Spectator!" I bought a copy at the newsstand just the other day, although the man tried his best to sell me some new-fangled journal called "The Saturday Evening Post."

I would be curious to know some of the compositions which Mr. Bacon classifies as "modernistic attempts"; is it Ravel who offends him, or Sibelius, or Stravinsky? Of these common stumbling blocks, I might indicate that the former's Daphnis and Chloe has been the perennial "novelty," wildly acclaimed, of the Boston Orchestra in this town for at least 15 seasons, and should long ago have been set aside for something really worth while, old or new. As to Sibelius, now quite the rage, his Fifth Symphony is a quarter of a century old—hardly new; and the Sibelius Second, which simply stuns the Berkshire audiences these summers, was written in 1902, pretty near to half a century ago. Of Stravinsky, I have only to say that anyone who doesn't recognize even his latest work to be already and admittedly a tried classic should not be writing letters to the editor.

But perhaps Mr. Bacon was referring to such a work as the new Hindemith cello concerto, its ink scarcely dry; this indeed comes under his heading, "modernistic attempts," of probably imaginary worth, mediocre. Who is a man who recommends horse-cars, to pass judgment on Mr. Hindemith's undoubted genius?

I am not quarreling with Mr. Bacon, but with the kind of thinking his letter represents. Why must music, of all the arts and sciences the greatest, be handcuffed, bound and gagged? In all the other arts we demand the latest, the most invigorating thought, new life and progress. In everyday life our machines, telephones, costumes must be streamlined; we demand electric refrigeration and airplanes. A movie three weeks old is out of date. But in music, the pace of 15 miles an hour takes away our breath. This is the lethargic, apathetic, unintellectual kind of thinking which has created the impression that there is only one Fifth Symphony, only one Humoresque, only two Hungarian Dances (Nos. 5 and 6), and only one symphony by Dvorak, namely, the "New World." These things were the stock-in-trade of symphony orchestras 40 years ago. How did they become stock-in-trade? Because they were played, played when they were new, played by and for people who had a little curiosity as to what was going on in the world about them: the Vienna of Mozart, Beethoven and Schubert was alive. And so is the musical world today, more brilliant, more interesting, more stimulating than ever before.

But not in Providence! No; we are to ignore it. The water has been piped up our street, but we must still draw from the well. I take strong exception to such criticism. It is not intelligent. Granted that Beethoven is a master, why serve only caviar? Let's include pea soup, mush, Jersey tomatoes and even some of these vitamins.

Don't forget that we shall never have American music until we deliberately bring up some generations on American music; if we train them to foreign thought, say German classical traditions, they will always think that way. This has been the trouble. We must have more new music, especially by our own American composers, who are as active, talented and learned as any in the world—Harris, Piston, Sessions, Virgil Thomson, Copeland, Quincy Porter and many, many others.

I do not want to hear any more Beethoven until I have heard some Villa-Lobos, some Schoenberg; I do not want to hear any more Brahms until I have heard some Miaskowsky; I do not want to hear any more Sibelius until I have heard at least seven new major American works none of which is more than six months old.

But I shall not hear these in Providence, I know.

DAVID STACKHOUSE.
Providence.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAR 17 1941

Boston Group Offers Berezowsky Work

By ROBERT BAGAR.

The Third Symphony of Nicolai Berezowsky was the novelty at the Boston Symphony concert in Carnegie Hall on Saturday afternoon. It was given here for the first time. By no means novel, but of established worth were the two other numbers in the program, the Mozart Eine Kleine Nachtmusik and the Berlioz Symphonie Fantastique.

How the Berezowsky piece will fare is a matter for the future to decide, but it certainly made a strong bid for attention at its initial hearing. The composer possesses the craftsmanship and the musical intelligence to construct a substantial work. He has proved it before and reaffirmed it with this symphony.

There are strength, recognizable aims and realness to it. There are no wasted efforts. Everything counts. Its three movements reflect the thought and labor that went into it. It is intellectual, mostly, and its segments interlink with the preordained smoothness of mathematical equations. One would have given much, however, for even a still, small voice of emotion.

The orchestra played the symphony splendidly.

Elegance preferred and laciness unlimited went into the reading of the charming Mozart serenade. Serge Koussevitzky knows his styles and he functions accordingly. That was also applicable to the delivery of the exciting Berlioz creation where the orchestra flew into Satanic rages or zephyred through peaceful repose with equal conviction.

Sonatine and the Schubert "posthumous" Sonata in B flat major, he showed considerable understanding of his selections.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
MAR 16 1941

Koussevitzky Conducts Work Of Berezowsky

Boston Orchestra Opens Program With Mozart's 'EineKleineNachtmusik'

By Robert Lawrence

Mozart playing of a superb order began yesterday afternoon's concert of the Boston Symphony Orchestra at Carnegie Hall. It has never been the writer's good fortune to hear so exquisitely molded a performance of the "Eine kleine Nachtmusik" as Serge Koussevitzky and his forces delivered on this occasion. The fine-grained tone of the Boston string section—the reticence of Dr. Koussevitzky's conducting—the admirably controlled application of dynamics—gave rise to a reading which proved to be the feature of the afternoon.

Dr. Koussevitzky did not choose to underline the beauties of this score. He was content to let the string serenade speak for itself. Thus, yesterday's audience heard none of the exaggerated retards and precious phrase-molding commonly acclaimed as "Mozart style." It listened, instead, to a straight-forward performance in which both the *fortes* and *pianos* were projected on a reduced scale akin to chamber music. The ensemble's tone bore a wonderful transparency at all times, and in the trio of the minuet movement, the players surpassed themselves.

Berezowsky Work Follows

Nicolai Berezowsky's Symphony No. 3, which followed the Mozart, was presented so magnificently that one wondered how it might fare under less impressive conditions. The work bears traces of Stravinsky's later style, and yet reveals a fine and individual musical mind. All three of the movements are well made, and the opening adagio achieves something of eloquence. Mr. Berezowsky, who was present yesterday to take his bow at the conclusion of the symphony, has a firm command of orchestral technique. His music "sounds," and this sound yesterday was a trifle confusing, impelling the listener at times to mistake effect for cause. When considered in retrospect, the score seems more cerebral than emotional, an effort of the will rather than of the imagination. Nevertheless, its high degree of professional skill is to be respected. Although the symphony was first performed five years ago in Rochester and given a subsequent Boston premiere in 1937, with the composer conducting, I believe that yesterday marked its first New York presentation.

Plays Berlioz Symphony

Perhaps the writer had expected too much in advance of a performance which brought the afternoon to a close. Long acquaintance with Boston qualities led me to await an apocalyptic reading of Berlioz's "Fantastic" symphony. It did not come. There were, of course, pages and whole movements of unusual splendor. The "Scène aux Champs" was played with precisely the timbre of which one dreams when studying the works of Berlioz in score; and, from the standpoint of sheer tonal masses, the "Marche au Supplice" proved tremendously effective. I missed, however, in the other movements, that fantasy so inescapably bound up with the score.

If Dr. Koussevitzky had applied to this symphony the same philosophy he brought to the serenade of Mozart—that of letting the music speak for itself—the performance might have been more consistently successful. The secret of Berlioz lies in the music's rhythmic flow, in the use of purely formal means of composition to achieve a romantic end. Dr. Koussevitzky was liable to stretch his tempi yesterday, sentimentalizing the introduction to the opening movement until it lost its unreality. The finale, too, was broadened excessively and lost the diabolical essence so necessary to the music's best effect. When judged by standards other than those of the Boston Symphony, this was a good performance. But when perfection has already been achieved, one persists in a hope for further perfection.

Coming of Walter Next Season Hailed as Important

BY WARREN STOREY SMITH

COMPARED with the New York Philharmonic, or the New York Philharmonic - Symphony, as the Gotham band is now called, the 60-year-old Boston Symphony is but a stripling. The oldest extant orchestra in the United States, the former gave its first concert on Dec. 7, 1842. Next year in honor of this important anniversary it will be led by a brilliant array of guest-conductors, among whom will be Boston's Serge Koussevitzky. Not before has Dr. Koussevitzky conducted any American orchestra save the one to which he came in the fall of 1924.

For two weeks next January Dr. Koussevitzky will lead the Philharmonic, during which period Bruno Walter will appear in Boston as guest. Not since 1923, when he conducted a pair of Symphony concerts has Mr. Walter led an orchestral concert in this city, although week after next we are to hear him in opera when he directs Mozart's "Don Giovanni" in the impending visit of the Metropolitan Company. Mr. Walter's appearance in Symphony Hall promises to be a notable event of the musical season of 1941-42. The last guest-conductor of the Boston Symphony who might be called a topnotcher was Dimitri Mitropoulos, and he came to us the first time as a dark horse.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAR 16 1941

Note to J. Bacon Deming: About my criticism of Boston Symphony programs, you don't get the idea. I wouldn't want to be denied the pleasure of hearing Dr. Koussevitzky re-create the great masterpieces. Nor would I like to hear programs largely devoted to contemporary music, a good part of which, I grant you, is trivial and transitory. But how about something more of a balance? It's all standard now, or nearly all. How can an audience grow in appreciation if it hears the same standbys, season after season?

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 16 1941

BEREZOWSKY WORK HEARD IN CONCERT

Koussevitzky Directs Boston Orchestra in Performance of Third Symphony

THE COMPOSER IS PRESENT

He Attends Premiere Here at Carnegie Hall—Mozart and Berlioz Numbers Given

By OLIN DOWNES

Extreme sensitiveness went hand in hand with power and intuition in the performances given by the Boston Symphony Orchestra under Dr. Koussevitzky's direction yesterday afternoon in Carnegie Hall.

The interpretations were notable for what was accomplished with familiar music of strongly contrasted qualities, as also the realization of the thought of a young composer of this period. This composer was Nicolai Berezowski, present in the flesh, to appear after the New York première of his Third Symphony and acknowledge from the stage the prolonged applause which his score elicited from the audience.

This symphony is doubtless the strongest work in that form which Berezosky, born in Leningrad, and now in his forty-first year, has produced. His procedure, which has relation to that of Prokofieff, does not dispense with fundamental scale relationships and harmonies derived from them. It is a further application of old laws of tone-relationship, pointed up by alterations, of harmony and of key-sequence, often very simple, which may give the impression of something wholly unusual.

In fact, more than once, the suspicion is aroused of a composer whose instinct it is to write in plainer fashion than Mr. Berezowsky permits himself; that is to say, of melodic ideas which would progress in quite obvious ways if it were not that the composer thinks it wise to pepper them a little to avoid thought of the commonplace.

Opening Movement Impresses

The opening movement of the symphony made a strong impression yesterday, because o fthe balance of form and the concentration and dramatic tension of the music. It is sinewy, closely bound together, of much rythmic citality; it progresses to its close with striking vigor with inevitability, more especially in the opening movement.

The two later movements might be more convincing with longer acquaintance. They appear to have less inspiration and impulse than the first part; to follow overmuch a preconceived plan and, loftily intended, to be actually trivial in spots, and to smack of midnight oil.

The familiar works were Mozart's "Eine Kleine Nachtmusik" and the Berlioz "Fantastis" Symphony. They served to display the conductor's insight and the versatility of the orchestra. Mozart was performed with a reduced body of players, with lyrical feeling and artistocratic distinction. Such music asks rather to be revealed than interpreted. It is extremely difficult to do well, but when delivered with peerless finish and beauty of style will vindicate itself.

Berlioz Work Performed

Berlioz, on the other hand, must be interpreted. He remains today an astonishing and wild-eyed romantic. He has to be understood and to be taken seriously. Yesterday his music was felt as a fact of epochal genius and not as a mere matter of historical appreciation. Little that the romantics produced is so touching and startlingly original as his opening movement, so tender, melancholy and feverish. It is the voice of the romantic lover, the lovelorn poet, to the life, and one is perpetually surprised at the delicacy and the rare and vivid colors of the orchestra.

The audacity of this music is the greater because it is so simple, so instinctive and unpremeditated. Perhaps, unless it is touched with the living fire, as yesterday, we are not as easily frightened as the audiences of Berlioz' day were with his "March to the Scaffold" and "Witches' Sabbath." Nor does it seem imperative that the musings of the symphony's hero be as prolonged as they are in the "Scene in the Fields."

But Dr. Koussevitzky gave this unprecedented symphony its emotional frame, atmosphere, rhetoric. He made us newly aware of its genius. It told more than all the history books how Berlioz used the orchestra as none before him had dreamed of using it. None had thought of such a pliant, free-rhythmed instrumental speech. None had dreamed that a symphony could become an expression as subjective and introspective as this one.

We speak, here, especially of the earlier movements. The "March to the Scaffold" and the "Witches' Sabbath" were played as they should be, with an extravagance and fantasy that were nightmarish, so that the orchestra croaked and gibbered and howled its parodies. After the finale the audience was cheering.

NEAL O'HARA
Says TAKE IT FROM ME

.....Speaking of symphony conductors, Variety says: "Almost all topnotch conductors are regarded as martinets. The attitude of the men of the orchestra varies from bitter hatred to virtual worship." Then of Boston's own leader, it goes on: "Koussevitsky, one of the few leading conductors who is not a martinet, has a unique relationship with his orchestra men. He is reported to be patient and generally kindly during rehearsals, although, like Toscanini and Stokowski, he is a demon for perfection. The men not only respect him—they adore him."....

BURGIN LEADS SYMPHONY

Of Conductors

Stokowski's Resignation Raises Issue of the Great Versus Merely Adequate Conductor

By EDWARD DOWNES

He has already "resigned" so many times from the Philadelphia Orchestra, it is hard to believe that this time Stokowski has made a final break with the organization which he brought to be named among the three greatest in the world. At any rate his announcement this week had an air of greater finality than ever before. If Stokowski does leave the orchestra his loss will be great. But Philadelphia's loss will be greater. Reasons for the conductor's departure are not given. Either, apparently, Stokowski is asking more for his services than the orchestra board is willing to pay, or they consider him difficult to work with, or both. I am not implying that Stokowski has been discharged. There are much subtler ways of getting rid of an artist than that if he has become persona non grata to the powers that be. Besides, it would not redound to the credit of the Phildelphia Orchestra to have it said that they had fired Stokowski.

Whatever the reasons (unless they are utterly fantastic) it seems to me that the Philadelphia Orchestra will be very foolish to let their brilliant conductor go, even though in the past few seasons he has been only guest conductor.

There exists an unfortunate impression in the minds of many boards of orchestras, to say nothing of opera companies, that the difference between a thoroughly competent, routined conductor and the great conductor, is a lot of fol-de-rol, hero-worship and publicity.

Nothing could be a more natural mistake for a board of directors to make, since usually the majority of such a board are musicians only in the amateur sense if at all, and no idea could be more harmful to the orchestra or opera company they control. Often it is a false sense of economy which brings the decision to part company with a great conductor. First, because an artist of lesser reputation will gratefully accept a smaller salary. Second, the lesser artist, not having such a high standard for himself, may not demand so many expensive rehearsals. Finally it will be easier to check any special projects he may have in mind which would cost the organiztion extra money.

Art and Money

Of course what really happens after firing or bringing the inconvenient great conductor to resign, is that the artistic standard of the organization declines, reputation declines, public attendance declines, box-office falls off, financial and social backers are hard to find for mediocre performances, and in the end more money is lost than could have been spent on the most demanding of conductors.

There have been famous examples of this. When Toscanini resigned from the Metropolitan Opera (for reasons never satisfactorily explained), the artistic standards of the "Met" started on a downward coast which lasted nearly twenty years. Toscanini is known to be relentless in his rehearsal demands. After he left, the Metropolitan slipped into a more and more comfortable routine, the machine moved smoothly and economically, boxholders made the pleasant discovery that there were no great deficits to pay—and the artistic results were catastrophic.

Mr. Johnson has struggled nobly since he became general manager of the company, against the dead weight of the past twenty years, and the "Met" is fast recovering its old prestige. The most interesting thing about this recovery is that it has nothing whatsoever to do with the voices on the stage. It has to do first and foremost with the ensemble spirit. And that comes only from adequate rehearsing under a better than competent conductor.

The largest single step the Metropolitan has taken toward its former high standing has been, significantly enough, the engagement this season of Bruno Walter to conduct "Fidelio" "Don Giovanni" and "The Bartered Bride." By common critical consent, both 'Fidelio" and "Don Giovanni" were revealed to New York in their full stature, for the first time in decades, in the full measure of their power and beauty. The Boston performance of "Don Giovanni" with Bruno Walter conducting is one of the most eagerly awaited of the entire Metropolitan visit.

The years when Toscanini was with the New York Philharmonic Symphony were golden. Then suddenly he was gone. Those who valued comfort above art were not sorry to see him go, and he was succeeded by a gifted young man, who found himself distressingly out of his depth in dealing with the Philharmonic and with New York audiences. He is a competent, rather more than competent conductor and undeniably talented. But unfortunately not talented enough. The error of supposing that a well-meaning minor musician can in any way replace a great musician, has seldom been more devastatingly exhibited than in the present plight of the Philharmonic, which shows at the box-office as well as in the columns of the press.

No orchestra can be greater than its conductor. No matter how magnificent an instrument it may be, it will, like any delicate tool, dull with unskillful use. Conductorless orchestras, a passing fad in New York and other cities, showed conclusively the absurdity of the idea that the players alone make the orchestra.

Working Miracles

On the other hand, the speed with which a great conductor can work miracles wherever he takes hold is breathtaking. There are two performances of Strauss's "Der Rosenkavalier" which I shall never forget, because they were conducted by Strauss himself.

The repertory of the Munich Opera I was fairly familiar with, and I especially liked their "Rosenkavalier," which caught the spirit of the work and was infinitely superior to any "Rosenkavalier" I had seen in this country. Only one thing bothered me. Strauss had often spoken of the Mozartean character of "Rosenkavalier," but aside from the duet at the end of the opera most of it seemed to me more like Wagner than Mozart.

Then Strauss came into the orchestra pit, and the whole opera was transformed. The delicacy, precision and lightness of the orchestra were such that at times it was as if a first-rate string quartet had been playing. I have heard "Der Rosenkavalier" many times before and since, but those two performances were the only ones which could compare to Mozart in spirit as well as in weight of sound.

Here in Boston we have seen on a grander scale the beneficial workings of a great conductor. After the difficult years of the first World War, and those immediately succeeding, Serge Koussevitzky brought the Boston Symphony back to its former brilliance as the finest orchestra in the world, and has kept it there.

For the Philadelphia Orchestra I am afraid that the departure of Stokowski bodes no good. He may be difficult to get along with. He probably is. He may indulge now and then in prima donna antics. He may make you squirm with an occasional orgy of bad taste (I have not yet recovered from "Fantasia"). But he is a great artist and the Philadelphia Orchestra will not soon find themselves his equal.

Music Notes

The Boston Symphony will give its 19th pair of concerts of the Friday afternoon and Saturday evening series on March 21 and 22 in Symphony Hall, and will give the last concert, but one, of the Cambridge series on the previous Thursday evening, March 20.

Richard Burgin will conduct the three concerts. Two noted violinists will appear as soloists: Nathan Milstein in Boston and Ruth Posselt in Cambridge.

For the Boston program, Mr. Burgin announces the first performance of the organ "Prelude and Fugue" in C major, No. 17 of Bach, which Serge Koussevitzky has arranged for wind instruments. The Symphony in B flat major of Ernest Chausson will complete the first part of the program. The second part will consist of two works by Igor Stravinsky: his violin concerto which has not been heard here since it was first performed. The closing number will be the suite from "Petrouchka."

At the Cambridge concert, Miss Posselt will be heard in the violin concerto of Walter Piston. The program will also include the Bach-Koussevitsky prelude and fugue in C major, Mendelssohn's "Italian" Symphony, and the "Petrouchka" suite.

Symphony Concert

Milstein Soloist in Stravinsky Concerto—Koussevitzky Transcription of Bach Fugue

A PROGRAM which stretched across three centuries was presented yesterday afternoon by Richard Burgin and the Boston Symphony, while Serge Koussevitzky, who is taking a week's rest from the labors of an arduous season, applauded from his seat in the balcony of Symphony Hall. The soloist was Nathan Milstein, who played a work of which violinists are rather shy: the Stravinsky Concerto in D. The ever-youthful "Petrouchka" music of Stravinsky was the climax of the concert, though the Chausson Symphony in B flat major, one of Mr. Burgin's warhorses, was presented with warmth and affection.

A none too skillful performance of Koussevitzky's own transcription of a Bach Organ Prelude and Fugue in C major opened the program. Yet the transcription itself, for wind and brass instruments, is a masterpiece. Firmly turning his back on the pompous neo-romantic thunders and the offensive rhetoric with which Respighi, Stokowski and a dozen other Bach arrangers have smudged the purity of Bach's musical language, Koussevitzky has listened to the inner spirit of the great Leipzig Cantor, and given it a voice eloquent in its restraint, and as near stylistic perfection as can be expected when a modern orchestra speaks for the 18th century organ.

Throughout, the timbres have the bite and clarity typical of the Baroque organ. Reedy voices predominate: oboes, English horn, bassoons, together with skilfully used flutes and piccolo. The clarinets, practically unknown in Bach's day, are kept carefully in the background, and even the brass is used with rare discretion. Subtly balanced sonorities, a cunning architectural dynamic, result not in a musicological tout de force, but a sensitive, glowing projection of the spirit of Bach into the concert hall.

Mr. Burgin's baton and the playing of the orchestra inclined to be wooden, angular, observant of the letter rather than the spirit of the music.

Chausson Symphony Played

The Chausson Symphony was another story. Lush music it is, with the weaknesses of a too facile eloquence and expansive rather than deep emotion. Yet it is heady music, too: rich in color, with temperamental sweep and the courage of its not very important convictions. Mr. Burgin conducted it the only way it can be conducted: with heart and soul mounting gallantly to each of its many effective climaxes, with honest, unrestrained lyricism.

Like all of Stravinsky's late works, the Violin Concerto is intellectually interesting. The deft hand of a master is visible throughout, obtaining, you feel sure, exactly the effects intended. As Stravinsky himself has said, it is spare and concentrated. The opening Toccata, the final Capriccio have that rythmic vitality which has never deserted Stravinsky, even in his most arid moments.

The final pages contain more than a hint of the remote "Sacre du Printemps." Both first and last movements have a drive and pregnancy of utterance that grip your attention. On the other hand the middle movements, Aria I and Aria II are finicking super-subtleties, interesting perhaps as paper music, but pale and enemic to the ear.

Mr. Milstein played the concerto with apparent zest, enthusiasm and a polished technique. He also played with charm and what emotion the music allowed. His composure was not disturbed even when one of the strings of his violin snapped in mid-movement, necessitating a hasty change of instruments with Mr. Theodorowicz, the concert master. At the close of the concerto he was recalled many times for warm applause.

The gulf which separates "Petrouchka" from the Stravinsky of the Violin Concerto seems today greater than that which separates "Petrouchka" from the Chausson Symphony. But the lasting enthusiasm for "Petrouchka" comes not only from the relative familiarity of its idiom. It springs from the public's sound recognition of the originality, the passion and the compassion of this music, the excitement and vitality of Stravinsky's imagination at a time when his emotions were no less active than his mind.

Excepting only the Bach Prelude and Fugue, "Petrouchka" was the most youthful music of the afternoon and the climax to one of Mr. Burgin's most rewarding concerts.

E. D.

THE BOSTON HERALD 1941

Milstein

nphony

Nathan Milstein, violinist, who will be the soloist with the Boston Symphony Orchestra in the Stravinsky concerto for violin and orchestra at the Friday afternoon and Saturday evening concerts this week.

BURGIN LEADS SYMPHONY

Of Conductors

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For the Philadelphia Orchestra I am afraid that the departure of Stokowski bodes no good. He may be difficult to get along with. He probably is. He may indulge now and then in prima donna antics. He may make you squirm with an occasional orgy of bad taste (I have not yet recovered from "Fantasia"). But he is a great artist and the Philadelphia Orchestra will not soon find themselves his equal.

Music Notes

The Boston Symphony will give its 19th pair of concerts of the Friday afternoon and Saturday evening series on March 21 and 22 in Symphony Hall, and will give the last concert, but one, of the Cambridge series on the previous Thursday evening, March 20.

Richard Burgin will conduct the three concerts. Two noted violinists will appear as soloists: Nathan Milstein in Boston and Ruth Posselt in Cambridge.

For the Boston program, Mr. Burgin announces the first performance of the organ "Prelude and Fugue" in C major, No. 17 of Bach, which Serge Koussevitzky has arranged for wind instruments. The Symphony in B flat major of Ernest Chausson will complete the first part of the program. The second part will consist of two works by Igor Stravinsky: his violin concerto which has not been heard here since it was first performed. The closing number will be the suite from "Petrouchka."

At the Cambridge concert, Miss Posselt will be heard in the violin concerto of Walter Piston. The program will also include the Bach-Koussevitsky prelude and fugue in C major, Mendelssohn's "Italian" Symphony, and the "Petrouchka" suite.

This Clipping From
WORCESTER, MASS. GAZETTE
MAR 20 1941

Conductor

Serge Koussevitzky (above) will conduct Boston Symphony Orchestra Tuesday night in its Auditorium concert.

Concert Tuesday In Auditorium

Boston Symphony Orchestra will be presented in the Auditorium by Worcester Civic Music Association at 8.15 p. m. Tuesday. The concert will be the seventh and final one of the association's eleventh season. Serge Koussevitzky will conduct.

The program will feature works of three composers, Schubert, Prokofieff, and Tchaikowsky. It will open with Schubert's "Unfinished" Symphony in B minor; Allegro moderato and Andante con moto. The Prokofieff compositions will be "Lieutenant Kije," Orchestra Suite, Op. 60; Birth of Kije, Romance, Kije's Wedding, Troika and Burial of Kije.

After an intermission, the orchestra will play Tchaikowsky's Symphony No. 5 in E minor, Op. 64; Andante: Allegro con anima, Andante cantabile, con alcuna licenza, Vlase (Allegro moderato), and Finale (Andante maestoso); Allegro vivace.

This Clipping From
HOLYOKE, MASS. TRANSCRIPT TELEGRAM
MAR 19 1941

KOUSSEVITZKY ARRANGEMENT TO BE PLAYED

BOSTON—For the first time in his 17 years with the Boston Symphony Orchestra, Conductor Serge Koussevitzky will have his name on the program this week as arranger-composer, it was learned today. At the Friday and Saturday concerts, Koussevitzky's arrangement of Bach's "Prelude and Fugue in C Major for Organ" will be played by the 20 members of the orchestra's wind instrument section with Assistant Conductor Richard Burgin directing.

Milstein with Symphony

Nathan Milstein, violinist, who will be the soloist with the Boston Symphony Orchestra in the Stravinsky concerto for violin and orchestra at the Friday afternoon and Saturday evening concerts this week.

Symphony Plays Koussevitzky Arrangement of Bach Prelude

THE BOSTON HERALD, SATURDAY, MARCH 22, 1941

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 19th concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. Nathan Milstein, violinist, was the soloist. The program was as follows:

Prelude and Fugue for organ in C major, No. 17 (transcribed for wind orchestra by Serge Koussevitzky) ... Bach
Symphony in B flat major, Op. 20 ... Chausson
Concerto in D for violin and orchestra ... Stravinsky
Suite from the Ballet "Petrouchka" ... Stravinsky

Mr. Koussevitzky has made a very interesting and successful arrangement of the Bach Prelude and Fugue for an orchestra entirely of wind instruments. As transcriptions go it could be called an object lesson for Mr. Stokowski and others who have worked their naughty will on Bach. It also brings out what is perhaps Mr. Koussevitzky's greatest virtue as a conductor, namely his marvellously sensitive ear for instrumental sonorities.

Listened to purely for sound, this transcription is fascinating. Bach's music, so wonderfully designed for the lovely tone of the organs of his day—quite different from most of our 19th century church organs—is admirably set forth in this orchestral version. Mr. Koussevitzky made the arrangement in 1936, so that he could not have had the excellent modern organ of so-called baroque design in mind as a model for his instrumentation. Nevertheless the result sounds something like Bach when played on the Germanic Museum organ. It is beautifully clear, so that the contrapuntal lines are not obscured by masses of string tone.

The public will probably note that you do not get in this arrangement the massiveness and loud climaxes of certain other versions. This is all to the good, for you do get something like the real Bach. The instruments sound so well together—that again is the gist of the matter. Finally, the transcription served to show what a phenomenally fine band of woodwind and brass instruments we possess here in Boston. At Mr. Burgin's insistence Mr. Koussevitzky bowed deprecatingly from the balcony.

Stravinsky's Violin Concerto may not be quite so good a concerto as those by Prokofieff, Hindemith or Walter Piston, all of which have been heard recently here. But it is still an interesting piece of music. The Toccata and the perky Capriccio are the best movements. The two Arias are an unusual experiment, which is more rewarding to study than to hear. Possibly it is unfair to compare this Concerto with other works in the same field, for it is not like any other.

In it Stravinsky is forever groping and experimenting with various combinations of instruments, timbres and the like. He seems not to care that a soloist is going to have to play it before an audience. "What of it?" might be the motto at the top of the title page. Yet we were glad to hear it; we willingly followed Mr. Stravinsky wherever he would lead. Many critics have been crying out that the later Stravinsky's inspiration and vitality are played out. But even his driest works, of which this is one, bob up again and hold the attention.

Mr. Milstein is one of our best violinists, of whom there is no lack today. (Would that we could change some of them into singers whom we need so badly!) He plays almost as effortlessly as breathing, with good tone and supple rhythm. It was just the playing needed for this Concerto. Mr. Milstein further showed his resourcefulness when he broke a string in the finale. He quickly seized Mr. Theodorowicz's violin and carried on without a hitch. There was much applause at the end.

There is little space to discuss the other music on the program, and in any case they do not require it. We all know and love "Petrouchka" and consequently let nothing mar our enjoyment yesterday. The Chausson Symphony is in its way good to hear, especially the first movement. It is too Wagnerian in spots and of course too much like Franck; but for all that it has its place in the orchestral repertoire.

The concert will be repeated tonight. Next week Mr. Koussevitzky will conduct Mozart's Symphony in G minor and Liszt's Faust Symphony.

EVENING TRANSCRIPT, FRIDAY, MARCH 21, 1941

MUSIC

Symphony

Burgin Conducts Cambridge Concert

Richard Burgin conducted last evening's sound and musicianly, but never very exhilarating, concert by the Boston Symphony in Sanders Theater, the program consisting of the first performance of the Koussevitzky-Bach Prelude and Fugue in C minor, Mendelssohn's "Italian" Symphony, Piston's Violin Concerto with Ruth Posselt as soloist, and the orchestral suite from Stravinsky's "Petrouchka."

Koussevitzky's transcription of the Bach prelude and fugue, scored for only woodwinds and brass, is delightful. The grandiosity encountered in so many other modern Bach orchestrations is happily missing. The voices of the five-part fugue are much more readily followed than in many a more pretentious version. Not only that, but, as Mr. Downes pointed out in his preview of the music in yesterday's Transcript, it comes much closer to the spirit of Bach than the frequent swollen versions of the master we hear today.

Apart from the Bach, the most rewarding performance of the evening was that of the Piston Concerto which the brilliant Miss Posselt played with fine bravura and musicianship. Conductor and orchestra provided an always sympathetic accompaniment. Mr. Piston's music, without being profound, is decidedly appealing with its learning and grace and humor and pleasant emotional content.

Thoughtful as it was, Mr. Burgin's reading of the "Italian" Symphony was on the ponderous side. The first and last movements had more nervous energy than natural exuberance, and the slow movement seemed too little varied. Isn't it time, anyway, that we hear the "Scotch" or "Reformation" Symphony of Mendelssohn rather than the familiar "Italian"?

The "Petrouchka" suite made a stunning close to the concert, even though its bright colors were a little subdued last evening.

M. H.

Milstein Symphony Soloist

By L. A. Sloper

For the nineteenth pair of Boston Symphony concerts, the first of which was given yesterday afternoon in Symphony Hall, Dr. Serge Koussevitzky relinquished the baton to Richard Burgin. The conductor was represented, however, by his transcription for wind orchestra of Bach's Organ Prelude and Fugue in C major (No. 17). This is the third time Dr. Koussevitzky has appeared before us as a composer. We had previously heard the Overture he wrote for the orchestra's fiftieth anniversary, and his Doublebass Concerto, in which he played the solo part.

Dr. Koussevitzky, of course, would be the last to pretend that as composer he rivals himself as conductor. But his compositions have been undertaken because of a particular interest; and, given his imagination and his knowledge of the orchestra, it is natural that they should be competently made and worth hearing.

The notable feature of this transcription is its chaste restraint. It might have been expected by some listeners that in view of Dr. Koussevitzky's great reputation as a conductor of romantic music, he would let himself go in the manner of certain other Bach transcribers, and shake the walls. Such listeners would have forgotten that his keen sense of style has made him as famous for his interpretation of classical as of romantic composers. It is not surprising, therefore, to find him employing for this score a modest group of woodwind and brass, and using them with a discretion that preserves the line and emphasizes the structure of the original. If a complaint were to be registered, it might be that there was too much restraint.

Mr. Burgin secured an excellent performance, and the distinguished composer bowed from the balcony in response to the warm applause.

Another exceptional item was Stravinsky's Violin Concerto in D, played this time by Nathan Milstein. The work was played at these concerts nine years ago, for the first time in America. Samuel Dushkin was then the soloist.

It was interesting to hear this concerto again. It represents the composer at the height of his technical brilliance. It is a highly characteristic work, reminiscent of nobody but Stravinsky. The rhythmic pattern is that which has now become so familiar as to constitute a signature. The melodic fragments and the instrumental colors recall the early works like "Petrouchka." The most interesting movement musically is the first. The two "Arias" that follow are rather dry. The last movement is the liveliest, the most readily appealing.

The performance was as brilliant as the score. Mr. Milstein played the difficult solo part with easy mastery, and not even the breaking of a string in the last movement could disconcert him. He quickly exchanged violins with the concertmaster, conferred briefly with Mr. Burgin, and resumed. Mr. Burgin, in his turn, obtained a good performance of the orchestral portion, which is far more than an accompaniment. Only in the last movement was there a little rhythmical uncertainty in the wind choirs.

The other numbers on the program were Chausson's Symphony, eloquently played, and "Petrouchka."

FINE CONCERT AT SYMPHONY

Transcription of Bach Is Applauded

BY WARREN STOREY SMITH

Dr. Koussevitzky was present in two capacities at yesterday's Symphony Concert, neither of them his accustomed one. Concert-master, Richard Burgin conducted (for the second time this season) and the conductor-in-chief, as a member of the audience, acknowledged the plaudits bestowed upon his transcription for wind instruments of Bach's Organ Prelude and Fugue in C major, No. 17.

Before commenting upon the new transcription it is in order to mention the other events of the afternoon. Nathan Milstein, violinist of exceptional powers, appeared as soloist in the second Boston performance of Stravinsky's Violin Concerto, which received its American premiere at Symphony Hall on Jan. 1, 1932. Between this concerto and the Bach-Koussevitzky item there came the Symphony of Chausson, of which Mr. Burgin has been the only Symphony Hall exponent since Dr. Koussevitzky's coming, and the concert ended with another Stravinsky piece, the Suite from the ballet, "Petrouchka."

Nor is this the whole of the "news story." In the Finale of the Concerto, Mr. Milstein had the misfortune to break a string. As is customary when such accidents occur, he handed his violin to acting concertmaster, Julius Theodorowicz, who proffered his in return. Then Mr. Theodorowicz and his desk-mate, Robert Gundersen, exchanged fiddles and the latter went to work as repair man. In the meantime, Mr. Burgin had stopped the orchestra and when he had decided upon a suitable place at which to recommence operations the concerto continued on its way. Since Mr. Milstein was continuously engaged from this point until the end he was unable to retrieve his own violin, but he seemed to get along just as well with the borrowed one.

There are two schools of thought upon this matter of transcribing Bach's organ works for orchestra. The purists hold that it should not be done, while the opposition claims that the innate magnificence of the music justifies symphonic treatment and that the majority of listeners will hear these pieces only when thus transformed. Since wind instruments more closely approximate the tone of the organ than do the strings, Dr. Koussevitzky was minded to experiment with a transcription for the former only. The chief impediment to the success of this venture lay in the weakness of his bass. He had a contrabassoon, to be sure, but a bass tuba would have helped. After all, if one is going to orchestrate the Bach organ pieces, the full orchestra will come nearer supplying the effect of a full organ than the woodwinds and brass alone.

Despite the relative weakness of the third and final movement, Chausson's Symphony deserves an occasional hearing. It may derive from Franck and Wagner, but the result is neither Franck nor Wagner, so that the piece fills a niche of its own in the repertory. The performance was a fine one.

To call Stravinsky's Concerto dry is not to say that it is dull. The former term may be applied to champagne and to good Rhine wine. After the heaviness and lushness of Chausson the concerto was singularly refreshing. The work seemed both clearer and more satisfying than when it was heard here before and the performance was certainly a much better one.

THE CHRISTIAN SCIENCE MONITOR

BOSTON, FRIDAY, MARCH 21, 1941

The Maestro Relaxes While 'The Band Plays On'

By a Staff Photographer

An Unusual Photographic Shot of Dr. Serge Koussevitzky, Conductor of the Boston Symphony Orchestra

Here Dr. Koussevitzky is seen listening while somebody else conducts. He was caught by the photographer thus relaxing after a tour, while Richard Burgin, Assistant Conductor, was on the podium. Toward the left of Dr. Koussevitzky is Bernard Zighera, first harpist of the Orchestra and conductor of the Zighera Orchestra.

Symphony Plays Koussevitzky Arrangement of Bach Prelude

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[illegible] a husband who believes in an eye
[illegible]g the other cheek. The meek as
[illegible]om the Moon."
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As Transcribed by Koussevitzky

Bach Prelude and Fugue In Wind Orchestra Version

By Winthrop P. Tryon

What is a conductor?

A musician who directs the playing of an orchestra.

The question, put to almost any American public school pupil above the sixth grade in these days, would be answered immediately and correctly. The formula could be turned the other way around, too, with an equally certain result, as:

Q. What is the musician who directs the playing of an orchestra called?

A. A conductor.

But there is more to it than that. To ask for a more particular definition would be, in a certain class of cases, to get the response, that a conductor is not only a musician who orders the doings of performers, but also one who arranges for orchestral instruments the works of Bach.

Into this category comes, of a sudden, Dr. Serge Koussevitzky, who invites the notice of Boston Symphony audiences this week to a transcription he has written of Bach's Organ Prelude and Fugue in C major, No. 17, scoring the two movements for woodwinds and brasses. Dr. Koussevitzky has distributed the composer's notes amongst a group of 24 executants, which means about one-fourth of the Symphony organization, or all the principal men outside the string and percussion sections—flutists, oboists or English horn players, clarinetists, bassoonists, trumpeters, French horn players, trombonists; and I should say, though I am not positive, the tuba player. He is entrusting interpretation to the assistant conductor, Richard Burgin, he himself taking a respite for the time from duty on the platform.

As to the record of conductors in the arranging field, Leopold Stokowski has probably made more noise there than anybody else. Back in the years when he was guiding concert policies for Philadelphia, he distinguished himself for his versions of Bach; and it was said at one time that he hoped to take the Philadelphia Orchestra to Europe with the idea, for one thing, of showing his prowess abroad as a Bach transcriber.

A matter of safety in the arranging procedure is that a musician employing it puts himself beyond criticism as composer. Especially is this the case when he deals with Bach, whose music cannot be spoilt by any devices of instrumentation, and whose structure cannot be broken down or weakened by any sort of rehandling. The only thing an arranger can be held to account for is a doubtful choice of tone colorings or a misjudged balance of sonorities, as an organist can be called to task for freakish and ill-considered registration. Bach's counterpoint, especially that of his fugues, stands immune to assault and survives uninspired or even careless treatment.

It seems all but unfortunate sometimes that Bach spins his preludes to their logical length, and that for the sake of theoretically correct proportions he uses up the attention of hearers on what is but preparatory. His prelude for the organ piece which Dr. Koussevitzky has chosen to adapt to wind instruments, running to 88 bars, stands a skillful study in design, though it hardly has the significance in a modern view that the figure of 72 bars possesses.

The thing for listeners to do, then, is to save up for the fugue and devote their powers of theme detection to the second part of the work. This will not be difficult, either, if boldly approached. For the main subject of the fugue is a single measure of only nine notes. Upon variations of the little strain the whole fugue rests—a marvel, indeed, of construction, and perhaps recreated in the orchestra form as it never could be on an organ, especially on what is known as a Bach organ, the tone qualities of which must remain more or less constant and often drab.

Youth Conductor

Wheeler Beckett, who will conduct another in the current series of Boston Symphony Youth Concerts next Wednesday afternoon in Symphony Hall.

Final Youth Concert

The Boston Symphony Youth Concerts, Wheeler Beckett, Conductor, sent a class into the world yesterday, at the final meeting of the third season, celebrating the occasion with a program which comprised works by Handel, Schubert, Chabrier, Johann Strauss, and Wagner. A special moment of applause was devoted to the 60 or so Boston Symphony men who play for the young folks, and appreciation was thereby expressed for the high standard of performance which has marked the concerts the past winter. Mr. Beckett proved, by calling for a show of hands, that a considerable proportion of those in the house were listeners of three-year rating, and a still larger proportion of two-year. Presumably the gathering will continue in 1941-42 with a new supply of subscribers entering below to fill the places vacated by graduates.

For according to arrangements, the Youth Concerts attendance consists of school pupils of junior high and advanced high age. The logical activity to follow would be the Monday night or the Tuesday afternoon Boston Symphony course, and at a still maturer time, perhaps, the Saturday nights or Friday afternoons.

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W. P. T.

BOSTON EVENING TRANSCRIPT,

MUSIC

Koussevitzky-Bach

Arrangement of a Bach Fugue That Started In Fun Developed Into Model Transcription

By EDWARD DOWNES

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During his summer vacation in Switzerland, Koussevitzky studied the fugue more carefully and fell in love with the music. He made a special study of scoring of that time and of the Mozart period, and the result was not a parody of "Die Meistersinger," but an eminently serious orchestral transcription of the Prelude and Fugue in C.

Reversing the usual order of present-day inflated Bach transcriptions, Koussevitzky has attempted to parallel the purity of Bach's musical thought with a strictly limited orchestral apparatus and purity of scoring. He uses only a small group of wood-wind instruments and brasses, leaves out completely the string tone, which he describes as "too fat" for this music, and needless to say, there is no percussion.

The entire arrangement makes its effect by the skillful use of individual timbres and the carefully blended sonorities of small groups. The result comes curiously close to the color of a baroque organ of Bach's day, and incomparably closer to the spirit of Bach than any Bach arrangement or transcription the writer can remember.

On closer questioning Dr. Koussevitzky admitted that he had made several other transcriptions, particularly from the cantatas, but he does not feel that a conductor should force his own work onto symphony programs while there are so many gifted young composers waiting to be heard. Certainly no one could accuse Koussevitzky of having rushed his own works or arrangements onto his programs. Let us hope he will be less reticent about them in the future.

Beckett Conducts 6th Youth Concert

The sixth and final Youth Concert of this season was given by the Boston Symphony Orchestra under the direction of Wheeler Beckett yesterday afternoon at Symphony Hall. E. Power Biggs, organist, was the soloist in Handel's Concerto No. 13 for organ and orchestra. The other selections on the program were Schubert's "Unfinished" Symphony, "Espana" by Chabrier, "The Beautiful Blue Danube" by Strauss, and the Overture to "Tannhaueser."

Since the season for these concerts is over, it would be appropriate to list the accomplishments that Mr. Beckett achieved. First of all, let us consider the programs. Probably the most notable items were the selections chosen from the Mahler and Bruckner compositions. Music by the masters was in abundance and the musical education of the youngsters was well taken care of in this respect. Secondly, we should allot sufficient praise for the variety in the selections offered the young people. Not always did they prove too commendable but, as a whole, they were instructive.

Now, let us look at the other side of the picture. The masters were properly appreciated and highly applauded. It seems that, in order to prepare the young audience for the music of the future, it would be necessary to give them an inkling of what they will probably hear at the regular symphony concerts. Mr. Beckett did not take this task very much to heart, for the representative modern composers were not played. Those contemporary composers he did include did not seem to make deep impressions on the youngsters.

The members of the orchestra and Mr. Beckett were enthusiastically applauded by the large audience.

H. K.

Music Notes

Beethoven's "Missa Solemnis," unheard here for three years, will be performed by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky at the Orchestra's Pension Fund Concert on Sunday afternoon, April 27. The Orchestra will be assisted by a large chorus of the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The quartet of soloists will shortly be announced.

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This was the third time in Mr. Koussevitzky's 17 years as conductor of the orchestra that his name has appeared on a program as composer or transcriber. In fact, the Prelude and Fugue are his first transcription to be heard here. In October, 1930, toward the beginning of the Boston Symphony's 50th anniversary year, he was represented by an Overture, then labeled "Anonymous." A few seasons later he brought forth his Passacaglia On Russian Themes.

Mr. Koussevitzky made his arrangement in the Summer of 1936, in Val-Mont, Switzerland. Although Mr. Burk specifies in his program notes that 23 instruments are used—including four horns, two trumpets and three trombones—this reviewer though he saw in the ensemble one more clarinet and a third trumpet. As it happens, the theme of the Fugue contains a resemblance to a phrase in the march of the Mastersingers in Wagner's music-drama "The Mastersingers of Nuremberg." A Boston organist also pointed out to me that, toward the end, an inner voice proclaims the sonorous last phrase of that familiar song "The British Grenadier." What would Hitler make of that?

So large a body of wind results in a firm texture and considerable volume of tone when they all play fortissimo. The voices move clearly, except for the bass, which seemed too slight for just balance. The pedal point of the Fugue, for example, one could not hear. We have had all sorts of Bach transcriptions, from the one Alfred Pochon made for string quartet of the Leipsig cantor's C minor Passacaglia, up to the gigantic orchestral monuments of Stokowski, Caillet and Respighi. Mr. Koussevitzky's treatment is certainly most interesting, although the music to which it was applied is not first-rate Bach, and despite the fact that the transcription is perhaps not completely successful. But the idea of arranging the Prelude and Fugue for wind alone is most ingenious, and it produced a homogeneous tone. Mr. Koussevitzky acknowledged applause from his seat in the balcony.

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Mr. Milstein began his performance with some uncertain intonation, but subsequently showed us, so far as the vehicle permitted, the estimable qualities of his art. The finale was interrupted when a string on Mr. Milstein's violin snapped. Coolly, the soloist handed the instrument to Mr. Theodorowicz, acting concert master, who passed it on to his colleague at the first desk, Mr. Gundersen, to be restrung. Thus the last pages were heard with Mr. Milstein using Mr. Theodorowicz' violin, Mr. Theodorowicz playing on Mr. Gundersen's, and the latter finishing with that of Mr. Milstein. One suspects that the applause following the Concerto was directed more to Mr. Milstein and Mr. Burgin than to Stravinsky.

Mr. Burgin's conducting again exemplified the finesse which his work as orchestral interpreter has gained. Chausson's Symphony, evidently a favorite with him, was nobly done, and "Petrouchka" sounded bright and droll.

Next week Mr. Koussevitzky will conduct the G minor Symphony of Mozart, and the "Faust" Symphony by Liszt, in which the Harvard Glee Club and John L. Priebe, tenor, will assist.—C. W. D.

As Transcribed by Koussevitzky

Bach Prelude and Fugue In Wind Orchestra Version

By Winthrop P. Tryon

What is a conductor?

A musician who directs the playing of an orchestra.

The question, put to almost any American public school pupil above the sixth grade in these days, would be answered immediately and correctly. The formula could be turned the other way around, too, with an equally certain result, as:

Q. What is the musician who directs the playing of an orchestra called?

A. A conductor.

But there is more to it than that. To ask for a more particular definition would be, in a certain class of cases, to get the response, that a conductor is not only a musician who orders the doings of performers, but also one who arranges for orchestral instruments the works of Bach.

Into this category comes, of a sudden, Dr. Serge Koussevitzky, who invites the notice of Boston Symphony audiences this week to a transcription he has written of Bach's Organ Prelude and Fugue in C major, No. 17, scoring the two movements for woodwinds and brasses. Dr. Koussevitzky has distributed the composer's notes amongst a group of 24 executants, which means about one-fourth of the Symphony organization, or all the principal men outside the string and percussion sections—flutists, oboists or English horn players, clarinetists, bassoonists, trumpeters, French horn players, trombonists; and I should say, though I am not positive, the tuba player. He is entrusting interpretation to the assistant conductor, Richard Burgin, he himself taking a respite for the time from duty on the platform.

As to the record of conductors in the arranging field, Leopold Stokowski has probably made more noise there than anybody else. Back in the years when he was guiding concert policies for Philadelphia, he distinguished himself for his versions of Bach; and it was said at one time that he hoped to take the Philadelphia Orchestra to Europe with the idea, for one thing, of showing his prowess abroad as a Bach transcriber.

A matter of safety in the arranging procedure is that a musician employing it puts himself beyond criticism as composer. Especially is this the case when he deals with Bach, whose music cannot be spoilt by any devices of instrumentation, and whose structure cannot be broken down or weakened by any sort of rehandling. The only thing an arranger can be held to account for is a doubtful choice of tone colorings or a misjudged balance of sonorities, as an organist can be called to task for freakish and ill-considered registration. Bach's counterpoint, especially that of his fugues, stands immune to assault and survives uninspired or even careless treatment.

It seems all but unfortunate sometimes that Bach spins his preludes to their logical length, and that for the sake of theoretically correct proportions he uses up the attention of hearers on what is but preparatory. His prelude for the organ piece which Dr. Koussevitzky has chosen to adapt to wind instruments, running to 88 bars, stands a skillful study in design, though it hardly has the significance in a modern view that the figure of 72 bars possesses.

The thing for listeners to do, then, is to save up for the fugue and devote their powers of theme detection to the second part of the work. This will not be difficult, either, if boldly approached. For the main subject of the fugue is a single measure of only nine notes. Upon variations of the little strain the whole fugue rests—a marvel indeed, of construction, and perhaps recreated in the orchestra form as it never could be on an organ, especially on what is known as a Bach organ, the tone qualities of which must remain more or less constant and often drab.

Youth Conductor

Wheeler Beckett, who will conduct another in the current series of Boston Symphony Youth Concerts next Wednesday afternoon in Symphony Hall.

Final Youth Concert

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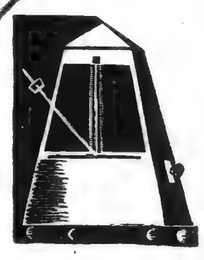
This Clipping From
NEW YORKER
NEW YORK, N.Y.

MAR 22 1941

MUSICAL EVENTS

American Music, Assorted



THERE'S been a good representation of American composers, native or naturalized, at the concerts of our symphony orchestras lately, and we might run through the roster and see what the boys are doing. The compositions break down—using the expression in its purely statistical sense, of course—into two divisions: symphonies, and essays based largely on folk music.

In the symphony group, there was Nicolai Berezowsky's third symphony, played by the Boston Symphony, and Bernard Wagenaar's third symphony, introduced by the Philharmonic-Symphony. (This is about symphonies, it seems.) Mr. Berezowsky's third is much the most interesting product I've heard from this gifted musician's catalogue. The first two movements are built around good, honest themes, and make their points without stalling. The third is rather cerebral, with a short conclusion that is a bang-up apotheosis. Somehow, this Big Finish seemed arbitrary; the symphony would have been more logical without a finale *in excelsis* and in italics. All told, though, this is a substantial work, and it had a stirring showing by Serge Koussevitzky and his men.

Mr. Wagenaar's symphony is sound, concise, and skillful music, more romantic and, to the ear, more conservative than some of his previous offerings. There are a few sardonic touches in the composition, and a moment when jazz looks in but decides not to remain.

MT. HOLLY, N.J
NEWS
3/20/41

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BOSTON SYMPHONY TO APPEAR AT RUTGERS

The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitsky will appear in the final program of this year's Rutgers Concert Series in Rutgers Gymnasium on Wednesday evening, April 2, at 8.30 o'clock. Featured with the orchestra will be Rutgers University Glee Club and the Princeton University Choir, which accepted an invitation to join the Glee Club for this occasion.

Highlighting the program will be a performance of the "Faust" Symphony by Franz Liszt. It is in this seldom performed work that the two choruses will join the orchestra. Considered by many to be Liszt's masterpiece, the symphony is composed of three sections. The first deals with Faust, the second with Marguerite and the final, which contains the choral passanges of the work, with Mephistopheles.

The opening selection on the program is Mozart's Symphony No. 40 in G Minor.

The Glee Club will again appear with the orchestra at a repetition of this program in the Boston Symphony's concluding concert of its New York season the following Saturday, April 5, in Carnegie Hall.

Faust Symphony Scheduled

3/22/41

Liszt's "Faust Symphony" will be the principal number by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, which will be given in Symphony Hall next Friday afternoon and Saturday evening.

Liszt's masterpiece is in three movements, "Faust," "Gretchen" and "Mephistopheles." Appended is a finale sung by a male chorus with tenor solo, using words from the second part of Goethe's "Faust" in beatification of womanhood. The Harvard Glee Club and John L. Priebe, tenor, will assist the orchestra.

Before the performance of the "Faust" Symphony, Mozart's Symphony in G minor, K. 550, will be played.

Beethoven Mass For Symphony

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This Clipping From
BALTIMORE, MD.
MORNING SUN
MAR 23 1941

Manhattan Musical

By JOHN ALAN HAUGHTON

NEW YORK.

IT was a well-balanced week, musically speaking, that New York has just had, with excellent concerts and some striking opera, as the latter comes near to its annual finish.

Mr. Koussevitzky brought his Bostonians for a pair of concerts. At the first, he played the interminable Mahler Ninth Symphony, which the few enjoy, but which bores the many. The remainder of the list was of Russian works, the Prelude to Mussorgsky's "Khovantshina," Liadoff's "Baba Yaga" tone poem (Baba Yaga, incidentally, is the child-eating witch with which pre-Soviet Russian children were frightened into good behavior. Perhaps the Ogpu has now taken over her functions!). The program closed with Rimsky-Korsakoff's "Capriccio Espagnole."

Second Program

The second program began with Mozart's charming "Eine Kleine Nachtmusik" and went on to a symphony by Berezoffsky, closing with Berlioz's "Fantastic" Symphony.

The Berezoffsky piece is in the later Stravinsky-Prokofieff idiom and sounds at times as though its composer were just forcing himself into cacophony and strident instrumental combinations that he really did not feel. It was interesting, in a way. The composer, who was present had to take bows. The Berlioz was as it always is, and that means, as you like it or not.

This Clipping From
WORCESTER, MASS.
TELEGRAM
MAR 23 1941

Boston Symphony On Tuesday

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FINAL CONCERT in this year's fine Civic Music course will be by the Boston Symphony Orchestra, no newcomer to musical Worcester. To many subscribers of the Association's series this is the pinnacle of the year's program. With Serge Koussevitzky for conductor, the world-famous organization of Symphony men has been heard here before "on tour," by thousands from city and county at the equally famous Berkshire festival in the late Summer, under the stars at Stockbridge. (It is amazing, too, what uniformly good weather the orchestra gets for that annual classic.) So on Tuesday night, patrons of the course will assemble for its last concert.

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 23 1941

CONCERT AND OPERA ASIDES

SERGE KOUSSEVITZKY and Leopold Stokowski each will serve two-week engagements as guest conductors of the New York Philharmonic-Symphony Orchestra next season as part of the orchestra's centennial celebration. Other conductors, besides John Barbirolli, the regular leader, will be Bruno Walter, Dimitri Mitropoulos and Artur Rodzinski, each for four weeks, and Eugene Goossens and Fritz Busch, each to conduct for a fortnight.

Such a star-studded season will certainly be a far cry from the first season of the Philharmonic Society almost 100 years ago. We wonder what the original sixty-three professors of music who founded the society would think of it. Their first season had only three concerts which were given in the fashionable Apollo Rooms on lower Broadway. At these concerts members of the orchestra did their own ushering, the audience sat on benches or pews, and, while the selections were being played, all the instrumentalists except the 'cellists stood.

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This Clipping From
WORCESTER, MASS.
GAZETTE
MAR 26 1941

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By WALTER W. FARMER

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The appearance of this magnificent organization usually compels the reviewer to ransack anew his vocabulary of superlatives, and last night's performance was no exception. Thus, since verbal description falls so far short of an adequate account of the superb qualities of the orchestra, doubtless its countless admirers will not think it too great an exaggeration to exclaim with old Isaac Walton, "Lord, what music hast Thou provided for the saints in Heaven, when Thou affordest bad men such music on earth."

The performance of Schubert's masterpiece suggested to this reviewer the unanswerable question "How could this simple, awkward, kindly man, lacking in worldly wisdom and oppressed by poverty, conceive the marvelous music that is such a revelation of the beauty, tragedy, joy and pathos of life?" Because it is a work of pure genius, the "Unfinished Symphony" stirs the hearts of young and old, and the learned and uncultivated both respond to its message.

Perfect Performance

Thus, since it is futile to attempt to solve the mystery of creative genius, we may be content with Emerson's words, "He builded better than he knew;" or we may compare Schubert with Laurence Binyon's skylark that "poured the wordless wonder of his joy into the empty sky . . . He gave of what he knew not, soaring throat!" Then there was the added inspiration of a performance that seemed perfect in every detail. Especially moving were the moments of hushed stillness so often found in Schubert, when his music alone can fill the breathless pause.

Prokofieff's Suite was composed originally as incidental music for a Russian film that contained both humor and irony. The score is immensely clever and entertaining, and it abounds in surprises and piquant orchestral effects that amuse and startle the listener at the first hearing. The work proved to be an excellent medium for the virtuosity of the orchestra, and it is impossible to imagine a more brilliant performance. Special mention should be made of the remarkable feat performed by a distant trumpeter who was called to the stage by the conductor to acknowledge the insistent applause.

His Own Criticism

It is interesting to recall Tschaikowsky's own description of his Fifth Symphony, apparently written in one of his frequent pessimistic moods: "There is something repellent, something superfluous, patchy and insincere, which the public instinctively recognizes." This appraisal is not verified by the popular acclaim the music has received for almost a generation. There is some difference of opinion whether the "motto" theme, that is heard in the first three movements like the warning voice of Fate, represents the composer's constant fear that his creative power was on the wane. However, it is perhaps more convincing to regard it as a universal experience of all who suffer doubt and uncertainty, that finally is overcome by the overwhelming affirmation of faith that blazes forth triumphantly in the last movement.

The interpretation of this music by the Boston orchestra probably is unequalled in its glowing eloquence by any other orchestra. The conductor and his men were truly inspired, so that the soul of the composer was revealed as a master dramatist of "the human soul in the convulsions of love, joy and fear." It is impossible to enumerate the wealth of memorable features of the performance that compelled the listeners to accord Dr. Koussevitsky and his associates a genuine ovation that resulted in many recalls.

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STANDARD TIMES
MAR 24 1941

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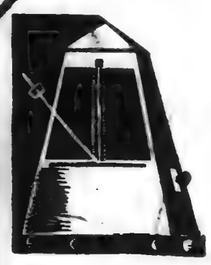
A.C.R.

This Clipping From
NEW YORKER
NEW YORK, N.Y.
MAR 22 1941

MUSICAL EVENTS

American Music, Assorted



THERE'S been a good representation of American composers, native or naturalized, at the concerts of our symphony orchestras lately, and we might run through the roster and see what the boys are doing. The compositions break down—using the expression in its purely statistical sense, of course—into two divisions: symphonies, and essays based largely on folk music.

In the symphony group, there was Nicolai Berezowsky's third symphony, played by the Boston Symphony, and Bernard Wagenaar's third symphony, introduced by the Philharmonic-Symphony. (This is about symphonies, it seems.) Mr. Berezowsky's third is much the most interesting product I've heard from this gifted musician's catalogue. The first two movements are built around good, honest themes, and make their points without stalling. The third is rather cerebral, with a short conclusion that is a bang-up apotheosis. Somehow, this Big Finish seemed arbitrary; the symphony would have been more logical without a finale *in excelsis* and in italics. All told, though, this is a substantial work, and it had a stirring showing by Serge Koussevitzky and his men.

Mr. Wagenaar's symphony is sound, concise, and skillful music, more romantic and, to the ear, more conservative than some of his previous offerings. There are a few sardonic touches in the composition, and a moment when jazz looks in but decides not to remain.

MT. HOLLY, N.J.
NEWS
3/20/41

110

BOSTON SYMPHONY TO [illegible]PPEAR AT RUTGERS

The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitsky will appear in the final program of this year's Rutgers Concert Series in Rutgers Gymnasium on Wednesday evening, April 2, at 8.30 o'clock. Featured with the orchestra will be Rutgers University Glee Club and the Princeton University Choir, which accepted an invitation to join the Glee Club for this occasion.

Highlighting the program will be a performance of the "Faust" Symphony by Franz Liszt. It is in this seldom performed work that the two choruses will join the orchestra. Considered by many to be Liszt's masterpiece, the symphony is composed of three sections. The first deals with Faust, the second with Marguerite and the final, which contains the choral passages of the work, with Mephistopheles.

The opening selection on the program is Mozart's Symphony No. 40 in G Minor.

The Glee Club will again appear with the orchestra at a repetition of this program in the Boston Symphony's concluding concert of its New York season the following Saturday, April 5, in Carnegie Hall.

Faust Symphony Scheduled 3/23/41

Liszt's "Faust Symphony" will be the principal number by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, which will be given in Symphony Hall next Friday afternoon and Saturday evening.

Liszt's masterpiece is in three movements, "Faust," "Gretchen" and "Mephistopheles." Appended is a finale sung by a male chorus with tenor solo, using words from the second part of Goethe's "Faust" in beatification of womanhood. The Harvard Glee Club and John L. Priebe, tenor, will assist the orchestra.

Before the performance of the "Faust" Symphony, Mozart's Symphony in G minor, K. 550, will be played.

Beethoven Mass For Symphony

BEETHOVEN'S "Missa Solemnis," unheard here for three years, will be performed by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky at the Orchestra's Pension Fund Concert on Sunday afternoon, April 27. The orchestra will be assisted by the Harvard Glee Club and Radcliffe Choral Society.

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GAZETTE
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A.C.R.

This Clipping From
BALTIMORE, MD.
MORNING SUN
MAR 23 1941

Manhattan Musical

By JOHN ALAN HAUGHTON

New York.

IT was a well-balanced week, musically speaking, that New York has just had, with excellent concerts and some striking opera, as the latter comes near to its annual finish.

Mr. Koussevitzky brought his Bostonians for a pair of concerts. At the first, he played the interminable Mahler Ninth Symphony, which the few enjoy, but which bores the many. The remainder of the list was of Russian works, the Preluds to Mussorgsky's "Khovantshina," Liadoff's "Baba Yaga" tone poem (Baba Yaga, incidentally, is the child-eating witch with which pre-Soviet Russian children were frightened into good behavior. Perhaps the Ogpu has now taken over her functions!). The program closed with Rimsky-Korsakoff's "Capriccio Espagnole."

Second Program

The second program began with Mozart's charming "Eine Kleine Nachtmusik" and went on to a symphony by Berezoffsky, closing with Berlioz's "Fantastic" Symphony.

The Berezoffsky piece is in the later Stravinsky-Prokofieff idiom and sounds at times as though its composer were just forcing himself into cacophony and strident instrumental combinations that he really did not feel. It was interesting, in a way. The composer, who was present had to take bows. The Berlioz was as it always is, and that means, as you like it or not.

This Clipping From
WORCESTER, MASS.
TELEGRAM
MAR 23 1941

Boston Symphony On Tuesday

FINAL CONCERT in this year's fine Civic Music course will be by the Boston Symphony Orchestra, no newcomer to musical Worcester. To many subscribers of the Association's series this is the pinnacle of the year's program. With Serge Koussevitzky for conductor, the world-famous organization of Symphony men has been heard here before "on tour," by thousands from city and county at the equally famous Berkshire festival in the late Summer, under the stars at Stockbridge. (It is amazing, too, what uniformly good weather the orchestra gets for that annual classic.) So on Tuesday night, patrons of the course will assemble for its [illegible] concert.

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NEW YORK, N.Y.
TIMES
MAR 23 1941

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TELEGRAM
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Koussevitzky Hits Peak of Leadership In Final of Local Concert Series

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Not having heard in person all of the world's great orchestras, we cannot say that the Boston Symphony Orchestra is unexcelled. But it does seem unlikely that any musical organization could achieve greater precision, accuracy, co-ordination and balance—that greater depth could be given musical scores—that any group of more than 80 musicians could combine their artistic efforts in creating a more unified impression—that any group of artists could be more instilled with a zeal for obeying leadership.

Conductor's Work Inspiring

Dr. Koussevitzky's mastery of his orchestra is as inspiring as it is awe-inspiring. His men do not appear to look to him solely for guidance in rhythmic precision, attacks, sustenance of phrases, or the many other fine points of interpretation. The necessary tenseness for noteworthy execution seems to emanate from him. At all times the strength of his personality dominates the scene. There is as much expression in his hands as there is in his face or gestures.

We were grateful for the non-experimental program. Nor was it a shallow program or over-intellectual. The Schubert "Unfinished Symphony" and the Tchaikowsky "Fifth Symphony" have long since lost the novelty of "newness"—but they have not lost their power. Time being the only judge of art their greatness has been proven. The inclusion of a contemporary work of the merit of Prokofieff's "Lieutenant Kije" was welcomed.

String Work Excellent

Contrary to belief, the "B Minor Symphony" was not Schubert's last work; he lived six years after he abandoned it. From the mysterious foreboding of the opening bars, Dr. Koussevitzky gave the work a clear, unaffected reading. He stressed the superb melodic lyricism without exaggerating it. The string section (whether in quivering accompaniment passages or in pure smooth-flowing melodies) was marvelous. The string section of the Boston Symphony Orchestra makes one of the most beautiful sounds ever heard. The sequential sections in unison were as one performer. The abrupt quiet transitions in the wood-wind and brasses (final sections of the first movement) were exactly true to pitch with few exceptions. The second movement was sheer poetry. Special mention should be made of the "pizzicato" passages of the string section, the beautiful quality of the clarinet and oboe solos, and the clear fullness of the brass division in the climactic portions.

A Russian Master

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No music is more expressive of these apprehensive and war-torn times than that of Tchaikowsky. In spite of some of their trivial fanfare, his last three symphonies contain all of the resentment, despair, and gleams of hope of a shackled people. Last night's performance of the "Fifth Symphony" was magnificent. The orchestra lingered over its poetry, tore through its rebellious passages, and brought to a high pitch its ponderous climaxes.

3500 Shout 'Bravo'

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The Worcester Civic Music Association program committee deserves a vote of unstinted praise for the season's brilliant series of concerts. The members of this committee are as follows: Arthur J. Bassett, George Foxhall, Rev. Dr. Thomas S. Roy,, Mrs. Robert S. Illingworth, Miss Saidee Riccius and Mrs. William S. Sargent. Arthur J. Dann is a member of the committee, ex-officio, and Mrs. Leon McDermid is secretary.

THIS CLIPPING FROM

LOOK
DES MOINES, IA.
3/25/41

BOTH JIM AND MARGARET LOVE GOOD MUSIC, attend concerts whenever they think their budget will allow it. Both read a great deal, Jim's preference running toward books, Margaret's toward women's magazines. Margaret belongs to a bridge club which meets once a week, is particularly happy when the club meets at her home, for she is charming and able as a hostess. **CONTINUED ON NEXT PAGE**

Eliminating Traffic Bottleneck

By a Staff Photographer

Huntington Avenue Underpass

The view shows excavation work on the Huntington Avenue underpass, looking toward the Norway Street end. One of the two cranes and the steam shovel being used in the work are shown. During the last few days workmen have used power drills in excavating the frozen earth. This has not, however, impeded the work and, with prospects good for spring weather, work should go ahead smoothly.

Huntington Ave. Underpass Being Pushed on Schedule

Excavation is going ahead according to schedule on the new Huntington Avenue underpass at Massachusetts Avenue and it should be ready for automobile traffic early in June, officials of the Boston Transit Department said today.

The work is being done with Work Projects Administration labor, and the exact time of opening depends upon the supply of men available during the spring, it was explained.

Excavation of the first half of the underpass, from Norway Street to the center of Massachusetts Avenue, is about completed. In a few days the steam shovel will begin scooping up the roadway in the vicinity of Gainsborough Street, the other end of the underpass.

Dirt from the excavation is being hauled for "storage" to a lot on Columbus Avenue owned by the Boston Elevated Railway. It will be used later in plugging up the subway incline next to the Boston Public Garden on Boylston Street, where the Huntington Avenue carline emerged before the new subway was built.

When excavation is completed, the roadbed in the underpass will be covered with a huge slab of concrete, 20 inches thick near the lowest part of the underpass, and thinner at the two ends. This will give a solid road base on the sandy earth, and will be covered with asphalt or other paving surface.

Sidewalk engineers "supervising" the work have noticed that the Norway Street half of the underpass was dug down to a certain level as far as the center of Massachusetts Avenue; then the steel girders and cement for the bridge at Massachusetts Avenue were installed; and then the underpass was scooped out to a deeper level. By thus doing the excavation in two parts, workmen were enabled to build the bridge for Massachusetts Avenue traffic without having to erect a scaffolding to stand on.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN
MAR 26 1941

Boston Programs.

At the regular concerts of the Boston Symphony Orchestra Friday afternoon and Saturday evening of this week Dr. Koussevitzky will set forth two symphonies in sharply contrasted moods. The first will be the Mozart in G minor and the second a Faust Symphony of the old Abbe Liszt. In the presentation of the latter the Harvard Glee Club will assist. Wagner, it will be recalled, planned at one time to write a Faust symphony; but all that came of the idea was his Faust Overture.

This Clipping From
NEW YORK, N.Y.
POST
MAR 29 1941

Boston Symphony Ends Local Series

Serge Koussevitzky and the Boston Symphony Orchestra will be heard in Carnegie Hall for the last time this season next Thursday evening and Saturday afternoon. Liszt's "Faust Symphony" will be heard on both programs, with John Priebe as tenor soloist and the Princeton University Chapel Choir and Rutgers University Glee Club.

Koussevitzky will open the Thursday evening performance with his own transcription of Bach's organ prelude and fugue in C major, and Prokofieff's "Lieutenant Kiji" suite. The concert of Saturday afternoon will open with Mozart's Symphony in G minor.

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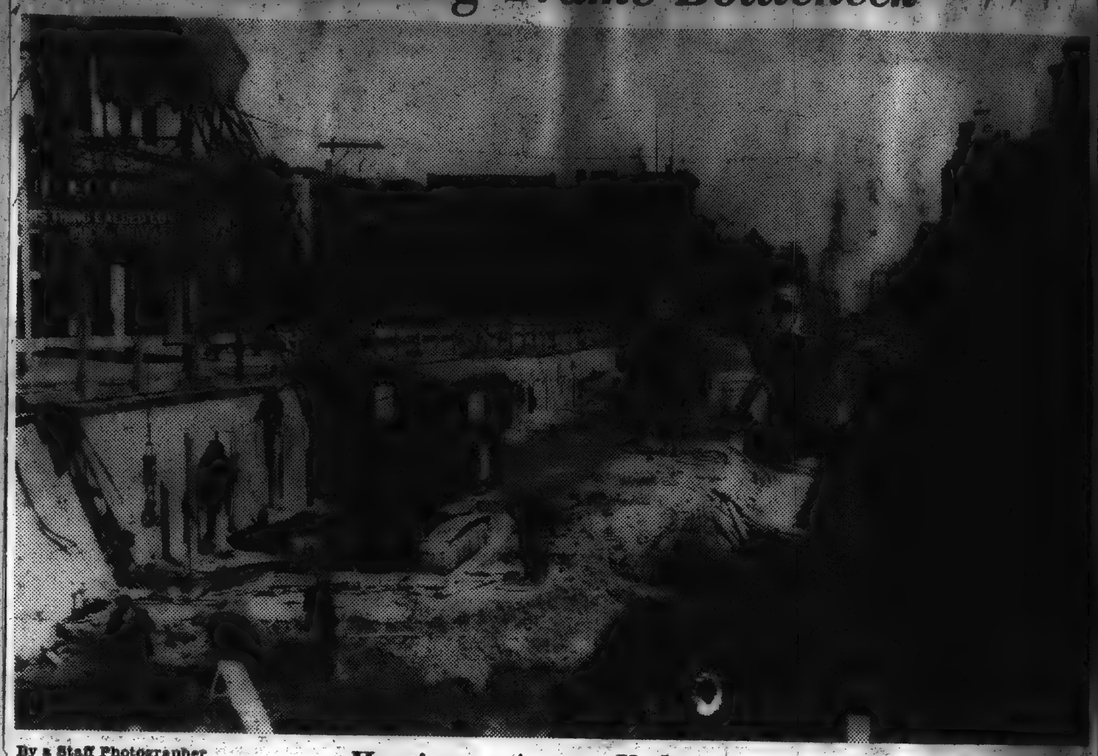
3500 Shout 'Bravo'

Dr. Koussevitzky knew Tchaikowsky's Russia (he was 19 when Tchaikowsky died) and to hear him conduct one of these symphonies is a memorable experience. He gives them the fullness of emotionalism. From the sinister entrance of the main theme in the opening bars, the audience was rapturously transported through its pages. The many violent changes of mood were enacted with perfect continuity by Dr. Koussevitzky's remarkable sense of timing and the orchestra's tremendous technical resources which they unreservedly place in their conductor's hands. An ovation was forthcoming and was insistently accorded by 3500 people who added their shouted "bravos" to their applause.

The Worcester Civic Music Association program committee deserves a vote of unstinted praise for the season's brilliant series of concerts. The members of this committee are as follows: Arthur J. Bassett, George Foxhall, Rev. Dr. Thomas S. Roy, Mrs. Robert S. Illingworth, Miss Saidee Riccius and Mrs. William S. Sargent. Arthur J. Dann is a member of the committee, ex-officio, and Mrs. Leon McDermid is secretary.

MARCH 24, 1941

Eliminating Traffic Bottleneck



By a Staff Photographer

Huntington Avenue Underpass

The view shows excavation work on the Huntington Avenue underpass, looking toward the Norway Street end. One of the two cranes and the steam shovel being used in the work are shown. During the last few days workmen have used power drills in excavating the frozen earth. This has not, however, impeded the work and, with prospects good for spring weather, work should go ahead smoothly.

Huntington Ave. Underpass Being Pushed on Schedule

Excavation is going ahead according to schedule on the new Huntington Avenue underpass at Massachusetts Avenue and it should be ready for automobile traffic early in June, officials of the Boston Transit Department said today.

The work is being done with Work Projects Administration labor, and the exact time of opening depends upon the supply of men available during the spring, it was explained.

Excavation of the first half of the underpass, from Norway Street to the center of Massachusetts Avenue, is about completed. In a few days the steam shovel will begin scooping up the roadway in the vicinity of Gainsborough Street, the other end of the underpass.

Dirt from the excavation is being hauled for "storage" to a lot on Columbus Avenue owned by the Boston Elevated Railway. It will be used later in plugging up the subway incline next to the Boston Public Garden on Boylston Street, where the Huntington Avenue carline emerged before the new subway was built.

When excavation is completed, the roadbed in the underpass will be covered with a huge slab of concrete, 20 inches thick near the lowest part of the underpass, and thinner at the two ends. This will give a solid road base on the sandy earth, and will be covered with asphalt or other paving surface.

Sidewalk engineers "supervising" the work have noticed that the Norway Street half of the underpass was dug down to a certain level as far as the center of Massachusetts Avenue; then the steel girders and cement for the bridge at Massachusetts Avenue were installed; and then the underpass was scooped out to a deeper level. By thus doing the excavation in two parts, workmen were enabled to build the bridge for Massachusetts Avenue traffic without having to erect a scaffolding to stand on.

This Clipping From
LOWELL, MASS.
COURIER-CITIZEN
MAR 26 1941

Boston Programs.

At the regular concerts of the Boston Symphony Orchestra Friday afternoon and Saturday evening of this week Dr. Koussevitzky will set forth two symphonies in sharply contrasted moods. The first will be the Mozart in G minor and the second a Faust Symphony of the old Abbe Liszt. In the presentation of the latter the Harvard Glee Club will assist. Wagner, it will be recalled, planned at one time to write a Faust symphony; but all that came of the idea was his Faust Overture.

This Clipping From
NEW YORK, N.Y.
POST
MAR 29 1941

Boston Symphony Ends Local Series

Serge Koussevitzky and the Boston Symphony Orchestra will be heard in Carnegie Hall for the last time this season next Thursday evening and Saturday afternoon. Liszt's "Faust Symphony" will be heard on both programs, with John Priebe as tenor soloist and the Princeton University Chapel Choir and Rutgers University Glee Club.

Koussevitzky will open the Thursday evening performance with his own transcription of Bach's organ prelude and fugue in C major, and Prokofieff's "Lieutenant Kijl" suite. The concert of Saturday afternoon will open with Mozart's Symphony in G minor.

THIS CLIPPING FROM
LOOK
DES MOINES, IA.
3/25/41

BOTH JIM AND MARGARET LOVE GOOD MUSIC, attend concerts whenever they think their budget will allow it. Both read a great deal, Jim's preference running toward books, Margaret's toward women's magazines. Margaret belongs to a bridge club which meets once a week, is particularly happy when the club meets at her home, for she is charming and able as a hostess. **CONTINUED ON NEXT PAGE**

Symphony

'Fantastic' Given A Notable Reading

As never before in this concert-goer's experience, the "Fantastic" Symphony by Hector Berlioz was brought to flaming life last evening in Sanders Theater by the Boston Symphony and Dr. Koussevitzky. Not only were new beauties in the famous score disclosed and old ones sharpened, but last night's performance, astonishingly enough, had in it much of the revolutionary spirit that must have startled and thrilled audiences who first heard the work more than a hundred years ago.

At lesser hands many pages of the "Fantastic" these days sound bloated and bombastic and dull. But at Sanders Theater one's attention or sympathy never flagged, not even in the all too often seemingly interminable slow movement which last night was radiant. And in the fourth movement, the "March to the Scaffold," and in the final "witches' Sabbath" where the diabolically transformed theme of "the Beloved" is heard in contrast with the Dies Irae, the conductor and orchestra were at their magnificent best.

Whether or not Dr. Koussevitzky consciously was reading into the work something greater than Berlioz intended, the music last evening sounded infinitely more consequential and universal than the composer's programmed story of a neurotic poet's pursuit of his beloved and his eventual horrible disillusionment would indicate. However that may be, the performance was an affecting and passionate and unforgettable one.

The concert opened with a nobly classic reading of Gluck's Overture to "Iphigenia in Aulis." This was followed by the imaginative, delicate, technically brilliant performance one expects from Dr. Koussevitzky and his men of Ravel's "Mother Goose" Suite. M. H.

SYMPHONY OF FAUST PLAYED

Harvard Singers Assist in Chorus

BY WARREN STOREY SMITH

What with "The Marriage of Figaro" at the Metropolitan Thursday night and with "Don Giovanni" scheduled for Monday night there was already quite a bit of Mozart on the cards for Boston, and at the symphony concerts of this week Dr. Koussevitzky is adding more in the shape of the G-minor Symphony, which he now plays more conservatively than he did in days gone by. The other number on the programme for this week was the "Faust" Symphony of Liszt with John Priebe, tenor, and the Harvard Glee Club assisting in the final "Chorus Mysticus."

As one who has always gone for the "Faust" Symphony in a big way, this reviewer is frankly baffled by the fact that the work left him singularly unmoved and unsatisfied yesterday. Somehow it is always hard to get in the mood for a symphony concert during an opera season, even at the beginning of an opera season. That being the case, this reviewer is loth to blame either the "Faust" Symphony or its performance for his almost total lack of response to it on this occasion. It is possible that Dr. Koussevitzky in his search for the ultimate expression had over-refined upon the music. Somehow, it seemed to lack vitality. It is also possible that the piece itself has passed the point where it can make a strong appeal, certain episodes aside, to this particular pair of ears. For time being the case must rest. Perhaps another hearing of the symphony will produce a different set of reactions. The young men of the chorus sang sonorously yesterday and their entrance in the finale was, as always, electrifying. Mr. Priebe's singing of the tenor part was, unfortunately, quite inadequate. His tones were both reedy and throaty, with at times a curious suggestion of falsetto.

From Mozart to Liszt

The Arts in Boston

Two symphonies comprise the program of this week's pair of Boston Symphony concerts, the twentieth of the season. They are Mozart's G minor (K. 550) and Liszt's "A Faust Symphony." In the last section of the Liszt, the orchestra was assisted by the Harvard Glee Club, of which G. Wallace Woodworth is conductor, and John L. Priebe as tenor soloist.

It would be difficult to find two symphonies (accepting Liszt's own term for his work) more unlike. It would be difficult also to find another conductor who could obtain such brilliant performances of two works so diverse in style and mood. From Mozart, the "natural" musician, gay, spontaneous, fastidious even in his moments of melancholy, to Liszt, extremist even in the extravagant expression of exaggerated emotion that is known as nineteenth-century romanticism—what a leap that is. Yet Dr. Koussevitzky turns from one to the other with the greatest aplomb. He understands both; you would think he admired and liked them equally well.

Nevertheless, it was a little hard on Liszt to make him follow Mozart. After the clear, clean, polished art of the one, the excesses of the other seemed particularly banal. Perhaps that is Dr. Koussevitzky's way of telling us that he knows perfectly well how the two composers stand.

Still, it is well that we should hear the "Faust Symphony" now and then. (The last time was four and a half years ago.) We need to be reminded of the importance of Liszt in the history of music; and merely to listen to this symphony is to be told again of the source from which Wagner obtained much of his material, both musical and "ideological." Besides, in one way, Liszt was the better rounded artist; he had at least a wry sense of humor. L. A. S.

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 20th concert by the Boston Symphony Orchestra, Serge Koussevitzky, conducting, was given yesterday afternoon in Symphony Hall. Assisting at the end of the Liszt symphony were the Harvard Glee Club, G. Wallace Woodworth, conductor, and John Priebe, tenor. The program was as follows:

Mozart, Symphony ... in G minor, K. 550
Liszt ..... A..... Faust Symphony

Two of the greatest symphonic works of their differing historical periods were offered us on yesterday's program. The one is the perfection of classicism, the other a sprawling monument of romanticism. Some have professed to see indications of the romantic movement in Mozart's G minor Symphony. This notion is an instance of wishful thinking by such as are not content to take Mozart as he is.

Mozart did not write a great deal in minor keys, and when he did he rapidly jumped into the major at the first opportunity. The prevailing minor tonality of this Symphony does create an effect of sadness or wistfulness that is unusual in Mozart. This has led people to read a special message into the music, and so the theory-building goes. Actually the perfect use of all the musical materials and the ideas that are given expression make this Symphony one of the finest in all music.

Mr. Koussevitzky is always good with Mozart. He understands the need for crispness and precision, as well as the desirability of a beautiful singing tone and he gets just these results. The combination is irresistible in the concert hall, and thus the interpretation was cordially applauded yesterday.

Liszt's Faust Symphony is an excessively long work that nevertheless repays playing every so often. Its faults are the overwhelming repetitiousness, whereby the themes are soaked into your consciousness to the point of saturation, and the sentimental apotheosis of the choral conclusion. Its beauties are many, both incidental and in the full-fledged romantic conception of the whole.

Happily nowadays we have progressed some distance from the intellectual criticism of a generation ago, which condemned the whole of Liszt's music with intemperate fury. The trouble has been that we hear the cheaper pieces more often than those of genuine eloquence. There is much in the piano music, the songs and the orchestral works that merit revival. For that reason, if for no other, we stand in Mr. Koussevitzky's debt for having the courage to play the sometimes very boring Faust Symphony.

The Faust legend was dear to the hearts of the romantic composers. All of them seized on it for inspiration to musical creation. Mostly they confined themselves to the more straightforward and less philosophical and mystical first part of Goethe's "Faust." Liszt's setting of the final verses was an afterthought The composer who worked most seriously with the second part was Schumann, and it would be interesting to hear that neglected work of his. There are osme to declare it the finest of all "Faust" music.

The performance of Liszt's Symphony was a remarkable realization of the spirit of the score. Mr. Priebe gave a very good rendering of the tenor solo, which must be uncomfortably high for any voice, and the Harvard Glee Club was a satisfactory chorus.

The concert will be repeated tonight. Next week the orchestra makes its final trip of the season to New York. The 21st concerts will be given on Thursday afternoon, April 10, and Saturday evening, April 12. Vladimir Horowitz will be soloist in Rachmaninoff's 3rd Piano Concerto; and previously Eugene Goosens will conduct his new Symphony.

SYMPHONY HALL

Boston Symphony Orchestra

Mozart's "Great" G minor Symphony and the huge "Faust" Symphony by Liszt constitute the program this week for the concerts by the Boston Symphony Orchestra. Liszt's work is presented with the Harvard Glee Club singing the finale on the "Chorus Mysticus" from Goethe's "Faust." The tenor soloist for the same portion is John L. Priebe. Serge Koussevitzky conducts.

The place of the "Faust" Symphony in musical history is not easy to define, for two reasons: First, because its romantic idealism seems naive in the cynical light of the present; second, because the music with its mingling of sincerity and theatricality is so bound up in the character of Liszt himself. Liszt has always been a suspicious character to those of austere mind. They cannot grasp the delicate balance of integrity and showmanship which Liszt must have been. To such people, the one quality denies the other. And since Liszt's music is so much a reflection of himself, the "Faust" Symphony has had its many detractors as well as its fervent admirers.

But as sophisticated persons well know, mixed idealism, pretentious display and outright sensuality are not infrequently what artists are made of. Goethe himself was one such, Wagner another. And there are more who could be named. All this has to be kept in mind unless you are willing to swallow the "Faust" Symphony whole, or to reject it altogether, each of which is a symptom of intellectual limitation.

From the cynical point of view, the whole idea of the "Chorus Mysticus" can seem utter rot. "The Eternal-Womanly draws us above," indeed! ("Us" in this case, being man). No doubt the "Eternal-Womanly" has inspired art, helped man to save his money and be tidy, kept him respectable and diligent, all according to what sort of "Eternal-Womanly" he happened to be exposed. But there is another side to the "Eternal-Womanly," any cynic will tell you, a side that far from drawing man above can drag him down! And so on.

Yet to a complex organism like Liszt, the "Eternal-Womanly" must have been a very real source of inspiration, a benign genii as essential to his spiritual and artistic existence as food, water and air were physical necessities. This understood, the brooding, poetic mysticism of Faust the philosopher, and the shameless strutting of the rejuvenated Faust are great art as Liszt expressed it. So with the radiant loveliness of the movement characterizing Gretchen, and the spectacular grotesquerie of the Goethe-Liszt devil who mocks at all purity. By this reasoning, one reaches the conclusion that the "Faust" Symphony is a masterpiece of its kind.

Mr. Koussevitzky drove the orchestra into a magnificent display of perfection. Their tone was gorgeous. Every measure was emotionally ardent, charged with imagination, and nobly idealized. Which is to say, that the music as Liszt must have conceived it was completely revealed. If one may make a personal admission, this performance was not so moving as other Koussevitzky readings of the work in the past. But it was not the fault of composer, conductor or players. Rather must it be attributed to having heard opera the night before. Opera somehow gives a stimulation that makes pure symphonic music temporarily become tame. Perhaps others in the audience felt the same way.

Yesterday's performance of the Mozart Symphony was perhaps the best Mr. Koussevitzky has achieved here in the last decade. He treated the music simply. There were no personal emotionalizings, no distorting modifications of expression or pace. That is just the way Mozart ought to be played. Then he can speak in his own beautiful, slightly pathetic and irresistible way.

The orchestra goes to New York this coming week. The next Boston concerts will be on Thursday, April 10 (because April 11 is Good Friday), and Saturday, April 12. Eugene Goossens will introduce to Boston his own Symphony. Mr. Koussevitzky will conduct the Third Piano Concerto of Rachmaninoff, with Vladimir Horowitz as soloist. C. W. D.

This Clipping From
NEW YORK, N.Y.
TIMES
MAR 31 1941

GLEE CLUBS HEARD IN JOINT CONCERT

Harvard Group and Radcliffe Choral Society Sing Tallis and Byrd Compositions

STRAUSS WORK IS OFFERED

Excerpt From 'Reine Indigo,' Scene From 'Otello' and 'Rio Grande' by Lambert Given

By OLIN DOWNES

Nothing could have exceeded the good musical manners of the Harvard Glee Club and the Radcliffe Choral Society when these two bodies sang music by Tallis, Byrd, Bach and other grave if not reverend signors for the first two-thirds of the program they presented under the leadership of G. Wallace Woodworth last night in Town Hall.

And nothing could have exceeded the contrast between the eminent seriousness and the mouselike discretion with which their masterpieces were discoursed and the joyous release that attended the virtuoso performance of Lambert's capital fooling in his "Rio Grande," when the young ladies and gentlemen let loose in a manner befitting their years, experience and dispositions, as they also did in the highly dramatic delivery of the opening chorus from Verdi's "Otello," and the gay and piquant music of Johann Strauss in the set of choruses, to French text, from the Paris version of his operetta "La Reine Indigo."

Music Is Captivating

This was captivating music, the more so for the demureness, the intense seriousness, indeed the maidenly reserve on the one hand, and the iron resolution of the part of the young men on the other, with which the delectable ditties and "double entendres" were exchanged. You would have said there was nothing in it, as the maidens lowered their lashes, and the young men glared before them, and, anyhow, honi soit qui mal y pense. Delicious words. Delicious music.

But one was fain to believe that two-thirds instead of one-third of the program should have been devoted to this kind of music. For the rest, by all means have them drink deep at the springs of eternal beauty of more serious masters.

Earlier in the evening the two choruses sang alternately and then, together, the noble music of Tallis and Byrd, in a manner that reflected equally their earnestness and their training.

Audience Enthusiastic

The concert was a happy occasion, characterized by the most cordial relations between the performers on the stage and the audience which applauded their efforts so vigorously. When it came to the "Dona nobis pacem" from the Bach B minor Mass, Mr. Woodworth remarked from the stage that a thousand or fifteen hundred singers from the organizations present had had the honor of performing the music under the direction of Serge Koussevitzky in Boston and at the Berkshire Symphonic Festival. He requested that the alumni in the audience come forth and sing from the stage with the chorus. Some sixty members of the audience did so.

It is to be remembered that Dr. Woodworth's performers are selected each season from the student body as it comes and goes from the colleges. The wonderful thing about their achievement is the seriousness of their attitude and the results, so creditable under the circumstances, that are gained in the direction of finished and artistic performance. At the same time it is felt by this writer that in much of last night's concert the full capacities of the youthful voices were not realized as they could be without harm, and with more color, contrast and communicativeness.

It is a question of exactly what music should best be studied by choral bodies such as these. Certainly cheap music is not to be desired, but the fire and enthusiasm that the last items on the program aroused said a good deal. It might have been well, too, if one or more of such compositions could have come earlier in the evening. This would have effected a release which the singers, rather overcareful and self-conscious, were some time in attaining.

When they did attain it, the listener realized what good red blood, after all, they did have in their veins. Nor is there to be forgotten, in addition to the singing and the triumphant surmounting by the chorus of all sorts of rhythmic and musical problems involved, the brilliant and masterly playing, by William J. Austin, 1939, of the principal piano part.

It goes without saying that it was not possible to sing excerpts from an operetta by Johann Strauss which ended with the Blue Danube Waltz, to an Offenbachian French text, without an encore. Even then the audience had no intention of leaving the hall.

A "Faust" Symphony

April 4 1941

Dr. Koussevitzky Gives the Liszt Work An Imaginative, Fiery Performance

By MORRIS HASTINGS

If Liszt's "Faust" Symphony must be revived—and almost five years have elapsed since it has been heard hereabouts—it should be played as it was at yesterday afternoon's Boston Symphony concert in Symphony Hall. Returned to his post after a week's absence, Dr. Koussevitzky directed the lengthy score with tremendous ardor and imagination and conviction. As a result, the symphony's finest pages—the marvelous chorus that brings the work to a close, the beautiful passage for strings in the second movement in which the hero's and heroine's themes are interwoven, the diablerie of the Mephistopheles section—these had passion and youth and vision.

Nevertheless, not even this superlative performance could make one oblivious to the dull and swollen pages in the composition. The "Faust" Symphony is a remarkable work for its time. But that time is not ours. In its day, the "Faust" Symphony opened musical windows on new scenes, and Richard Wagner among others profited greatly thereby. The sad thing is, and a frequent tragedy it is with Liszt the composer, that others took the ideas and made more of them than Liszt himself. Generous, romantic, prolific Liszt was, in a sense, the teacher, the others—Wagner and Strauss, to name a few disciples—the artists.

Make no mistake, though, there are wonderful things in the "Faust" Symphony, pages that stand sturdily on their own feet. The entire musical description of Mephistopheles, here depicted as Philip Hale pointed out as "the spirit that denies," is a fantastically clever creation, unquestionably the finest musical portrayal of Satan. How effectively Liszt paints him, merely by distorting brilliantly the themes that earlier in the work have been used to describe Faust. And the "chorus mysticus" that follows, especially when sung with the intensity of the Harvard Glee Club's performance yesterday and with the expressive solo work of tenor John L. Priebe, is exalting music.

The only other composition on the program, Mozart's great G minor Symphony, received a brilliant performance at the hands of Dr. Koussevitzky and his orchestra, but such a report hardly comes under the head of news. In this symphony, more than with most other Mozart symphonies, Dr. Koussevitzky catches the authentic Mozartean serenity and elegance and charm.

The concert will be repeated tonight. The next Boston Symphony concerts occur on Thursday afternoon (by exception), April 10, and Saturday evening, April 12, when Eugene Goossens will direct his own symphony, Opus 58, and Dr. Koussevitzky and Vladimir Horowitz, pianist, will be heard in a performance of Rachmaninov's Third Concerto in D minor.

This Clipping From
NEW YORK, N.Y.
TIMES
APR 6 - 1941

Boston Symphony Plays

The Boston Symphony Orchestra, under the leadership of Serge Koussevitzky, concluded its New York season yesterday afternoon in Carnegie Hall with a repetition of the program offered Thursday night.

Liszt's "Faust" symphony, performed with the aid of the Princeton University Chapel Choir and the Rutgers University Glee Club, was the feature of the event.

Mozart's G minor symphony received a performance of exquisite finish, of tonal beauty and an interpretation imbued with the essentially tragic spirit of Mozart's masterpiece. Koussevitzky's transcription for wind and brass instruments of Bach's C major Prelude and Fugue for organ also was heard. There was long applause at the end for orchestra and conductor.

This Clipping From
NEW YORK, N.Y.
TIMES
APR 4 - 1941

LISZT'S 'FAUST' LED BY KOUSSEVITZKY

Composer's Symphony Feature of Concert Given by Boston Group at Carnegie Hall

MOZART WORK ALSO HEARD

'Eine Kleine Nachtmusik' and Leader's Transcription of Bach Prelude Presented

By OLIN DOWNES

Liszt's "Faust" Symphony was the predominating feature of the concert given by Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall. It will be repeated at the final concert of the Boston Symphony's New York season tomorrow afternoon. The symphony was preceded last night by Mozart's "Eine Kleine Nachtmusik" and by the first performance in New York of Koussevitzky's transcription for wind and brass instruments of Bach's C major Prelude and Fugue for organ.

This transcription is unusual among all others of its kind for what we may term its asceticism. Instead of gorgeously decking out the organ piece with the full panoply of the modern orchestra, Koussevitzky has confined himself to the sonorities of the wind instruments and to a rather severe color scheme. He uses the customary brass choir and an augmented section of woodwind, with an extra bassoon and contra-bassoon, a piccolo, two English horns, a high clarinet and a bass clarinet.

Many Tone-Colors at Disposal

Thus many tone-colors—nearly all of them save the warm and shimmering color of the strings—are at the transcriber's disposal. Doubtless, as his employment, in particular, of the different woodwind sonorities showed, he had in mind the organ tone and the organ's severity if not sameness of color. The rather inflexible character of the woodwind scoring, combined with the more brilliant qualities of brass, made very clear the Bach counterpoint and the linear quality of the music. It was possible, at the same time, to get substantial climaxes. This was using the orchestra to reveal and not conceal the composer's thought.

It was high time that the Faust symphony were heard here. It is not for any conductor and any orchestra. Certainly it is one of the most original symphonic works of the whole romantic period. Liszt may have derived from Berlioz's "Fantastic" symphony, where his methods of transforming themes is concerned. But no other composer shows such an approach to Goethe as Liszt does here, and so true a comprehension of the philosophic as well as the emotional elements of the poem.

Of course if this philosophic bias were all that distinguished the score of the "Faust" symphony it would not have lived. The fact is that Liszt's inspiration is here at its height, and that writing in the melodic vein he has found in his second movement a means of revealing Gretchen with a tenderness and, one would say, fidelity to the original that makes the passage unique in symphonic literature.

Three Character Sketches

This is mentioned at once in connection with the melodic consideration. But Gretchen is not the predominating thought of the symphony, with its three character sketches. The first movement is Faust in many aspects. The last, "Mephistopheles," is Faust with all his motives caricatured and belittled by the "spirit of that denies." And it is an extraordinary achievement.

Then there is the apparition, so to speak, of the Gretchen theme, and the apothesosis that follows, with the chorus and the solo tenor invoking the spirit of the everwomanly that leads upwards and on.

It might have been best if this somewhat showy conclusion had been spared; if, in other words, the Faust symphony had remained in its first form, without the choral finale. But it cannot be denied that this finale is first-class theatre in itself, and last night it made an immense impression, as, indeed, the Faust symphony can hardly fail to do, despite certain weaknesses, when it is approached by a masterful conductor and in a great spirit.

That the performance was brilliant and dramatic would go almost without saying. In the slow movement, difficult to interpret with equal simplicity and feeling, itwas more than that. Liszt strengthened and considerably improved the instrumentation of the "Faust" symphony after its first performance in Weimer in 1857. Dr. Koussevitzky accepted certain of these improvements, or let us say reinforcements, last night. Most of them he rejected, giving us the instrumentation nearly in its first form and making certain cuts.

No Telling Detail Missed

He made a gorgeous sounding piece of it, and missed no telling detail or climax. Whether his tempi were the ideal ones is another question. For the writer the tempo of the first movement was too fast for its best good, especially in such an instance as the announcement of the last of the Faust themes. That proud, swinging phrase lost some of its power and dignity because of the pace.

We also think of somewhat subtler innuendo in passages of the last movement, which was more dramatic than psychological in accent. Whatever the individual reservations might be, the symphony, performed with the aid of the Princeton University Chapel Choir and the Rutgers University Glee Club, gripped the audience which packed the hall for the occasion. The applause for conductor and orchestra was long and loud and was in full tide as the reviewers went their ways.

This Clipping From
BROOKLYN, N.Y.
EAGLE
APR 4 - 1941

1/3

Koussevitzky Gives 'Faust' Symphony

Seldom Performed Work by Liszt Played by Bostonians in Carnegie

By MILES KASTENDIECK

Fortunately Koussevitzky decides every once in a while to do Liszt's Faust Symphony, thus enabling the public to hear "the other side" of the composer. With the Boston Symphony to play it and Koussevitzky to infuse into it all the magic of his conducting, hearing the work becomes even more of an experience when recollected in tranquillity than while listening to a performance such as that given in Carnegie Hall last night.

When the music has rekindled memories of the Faust legend and the story, as conceived by Goethe, comes to life again, it takes little effort to realize that Liszt excelled himself in the creation of this symphony and that perhaps posterity will recognize what his contemporaries would not; simply that he had caught the essential spirit of Faust in music better than any other composer in spite of many measures that the listener could do without in the course of a 70-minute performance. Yet to one saturated with the Faust story, the length of the symphony might not be apparent.

There is no denying the effect of this music. It weaves its romantic spell just as the story has always fired the imagination of writers and composers. Its chief success lies in the musical characterization, in spite of the fact that the repetitious thematic material makes it all so obvious. Faust, Gretchen, Mephistopheles — they are very much present. Even though Liszt never gave the devil a theme, he gave him his due in a manner that an audience should be able to follow for the simple reason that the third section uses the themes so obviously stated in the other movements. Then comes the choral final with its deification of woman's love, a fitting postlude to a masterpiece of its kind.

It was an impressive performance, heightened by the excellent singing of the Princeton University Chapel Choir and the Rutgers University Glee Club. The tenor soloist was John Priebe.

The concert began with an exquisitely modulated performance of Mozart's "Eine Kleine Nachtmusik," followed by Bach's Prelude and Fugue in C (No. 17) arranged for wind orchestra by Koussevitzky himself. The music lent itself to some ingenious contriving on the part of the conductor, resulting in an effective number to show off the virtuosity of the Boston's wind players.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
APR 4 - 1941

Bostonians Winding Up Local Season

By GRENA BENNETT.

The Boston Symphony Orchestra gave the first of its final pair of local concerts last evening and the patrons paid the usual compliment to the visitors by completely filling Carnegie Hall.

Viennese music having become a temporary vogue, Conductor Serge Koussevitzky began his program with Mozart's "Eine Kleine Nachtmusik" serenade.

No more beautiful nor satisfying interpretation of that work can be conceived, for it was performed with rare grace and delicacy; the instruments fused with faultless blending and balance; the rhythms as firm in outline and tempo as if guided by a metronome.

The quality of tone was luscious and each measure was chiseled with perfect clarity.

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POST
APR 4 - 1941

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After the intermission Mr. Koussevitzky returned to rattle the dry bones of the "Faust" Symphony of Liszt. In this he had the assistance of the Princeton University Chapel Choir and the Rutgers University Glee Club. The nice lady on my left, who had borne the tedium of the Liszt without flinching, remarked as the collegians rose: "Now maybe they're going to sing 'Boola-Boola.'" J. B.

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NEW YORK, N.Y.
PM
APR 4 - 1941

The Boston Airs Its Jersey Accent

By HENRY SIMON

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The dramatic came in the second half of the program — Liszt's *Faust* Symphony, which enlisted the services of the Princeton Chapel Choir and the Rutgers Glee Club. They had to sit still in back of the orchestra for over an hour before they came in for a final "Chorus Mysticus." It must have been hot because one of the tenors kept fanning himself with a program.

But that wasn't the dramatic part. The drama came in the music, and made one think what an effective operatic composer Liszt might have been. In separate movements he sketches a philosophical and violently heroic Faust (much more convincing than Gounod's), a sentimentally tuneful Gretchen and a Mephisto who hops all over the place in fiendish glee. The three of them get together in the last movement, and it all ends with that "Chorus Mysticus" intoned over an organ and quiet, shivering orchestral chords. The boys sang Goethe's German with a fine New Jersey accent and earnestness.

It's wonderful romantic operatic music, rather too long and repetitious for the concert hall; but Liszt, half charlatan, half saint, and all virtuoso strode through every measure of it as it was played last night.

A "Faust" Symphony

April 1941

Dr. Koussevitzky Gives the Liszt Work An Imaginative, Fiery Performance

By MORRIS HASTINGS

If Liszt's "Faust" Symphony must be revived—and almost five years have elapsed since it has been heard hereabouts—it should be played as it was at yesterday afternoon's Boston Symphony concert in Symphony Hall. Returned to his post after a week's absence, Dr. Koussevitzky directed the lengthy score with tremendous ardor and imagination and conviction. As a result, the symphony's finest pages—the marvelous chorus that brings the work to a close, the beautiful passage for strings in the second movement in which the hero's and heroine's themes are interwoven, the diablerie of the Mephistopheles section—these had passion and youth and vision.

Nevertheless, not even this superlative performance could make one oblivious to the dull and swollen pages in the composition. The "Faust" Symphony is a remarkable work for its time. But that time is not ours. In its day, the "Faust" Symphony opened musical windows on new scenes, and Richard Wagner among others profited greatly thereby. The sad thing is, and a frequent tragedy it is with Liszt the composer, that others took the ideas and made more of them than Liszt himself. Generous, romantic, prolific Liszt was, in a sense, the teacher, the others—Wagner and Strauss, to name a few disciples—the artists.

Make no mistake, though, there are wonderful things in the "Faust" Symphony, pages that stand sturdily on their own feet. The entire musical description of Mephistopheles, here depicted as Philip Hale pointed out as "the spirit that denies," is a fantastically clever creation, unquestionably the finest musical portrayal of Satan. How effectively Liszt paints him, merely by distorting brilliantly the themes that earlier in the work have been used to describe Faust. And the "chorus mysticus" that follows, especially when sung with the intensity of the Harvard Glee Club's performance yesterday and with the expressive solo work of tenor John L. Priebe, is exalting music.

The only other composition on the program, Mozart's great G minor Symphony, received a brilliant performance at the hands of Dr. Koussevitzky and his orchestra, but such a report hardly comes under the head of news. In this symphony, more than with most other Mozart symphonies, Dr. Koussevitzky catches the authentic Mozartean serenity and elegance and charm.

The concert will be repeated tonight. The next Boston Symphony concerts occur on Thursday afternoon (by exception), April 10, and Saturday evening, April 12, when Eugene Goossens will direct his own symphony, Opus 58, and Dr. Koussevitzky and Vladimir Horowitz, pianist, will be heard in a performance of Rachmaninov's Third Concerto in D minor.

This Clipping From
NEW YORK, N.Y.
TIMES
APR 6 - 1941

Boston Symphony Plays

The Boston Symphony Orchestra, under the leadership of Serge Koussevitzky, concluded its New York season yesterday afternoon in Carnegie Hall with a repetition of the program offered Thursday night.

Liszt's "Faust" symphony, performed with the aid of the Princeton University Chapel Choir and the Rutgers University Glee Club, was the feature of the event.

Mozart's G minor symphony received a performance of exquisite finish, of tonal beauty and an interpretation imbued with the essentially tragic spirit of Mozart's masterpiece. Koussevitzky's transcription for wind and brass instruments of Bach's C major Prelude and Fugue for organ also was heard. There was long applause at the end for orchestra and conductor.

This Clipping From
NEW YORK, N.Y.
TIMES
APR 4 - 1941

LISZT'S 'FAUST' LED BY KOUSSEVITZKY

Composer's Symphony Feature of Concert Given by Boston Group at Carnegie Hall

MOZART WORK ALSO HEARD

'Eine Kleine Nachtmusik' and Leader's Transcription of Bach Prelude Presented

By OLIN DOWNES

Liszt's "Faust" Symphony was the predominating feature of the concert given by Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall. It will be repeated at the final concert of the Boston Symphony's New York season tomorrow afternoon. The symphony was preceded last night by Mozart's "Eine Kleine Nachtmusik" and by the first performance in New York of Koussevitzky's transcription for wind and brass instruments of Bach's C major Prelude and Fugue for organ.

This transcription is unusual among all others of its kind for what we may term its asceticism. Instead of gorgeously decking out the organ piece with the full panoply of the modern orchestra Koussevitzky has confined himself to the sonorities of the wind instruments and to a rather severe color scheme. He uses the customary brass choir and an augmented section of woodwind, with an extra bassoon and contra-bassoon, a piccolo, two English horns, a high clarinet and a bass clarinet.

Many Tone-Colors at Disposal

Thus many tone-colors—nearly all of them save the warm and shimmering color of the strings—are at the transcriber's disposal. Doubtless, as his employment, in particular, of the different woodwind sonorities showed, he had in mind the organ tone and the organ's severity if not sameness of color. The rather inflexible character of the woodwind scoring, combined with the more brilliant qualities of brass, made very clear the Bach counterpoint and the linear quality of the music. It was possible, at the same time, to get substantial climaxes. This was using the orchestra to reveal and not conceal the composer's thought.

It was high time that the Faust symphony were heard here. It is not for any conductor and any orchestra. Certainly it is one of the most original symphonic works of the whole romantic period. Liszt may have derived from Berlioz's "Fantastic" symphony, where his methods of transforming themes is concerned. But no other composer shows such an approach to Goethe as Liszt does here, and so true a comprehension of the philosophic as well as the emotional elements of the poem.

Of course if this philosophic bias were all that distinguished the score of the "Faust" symphony it would not have lived. The fact is that Liszt's inspiration is here at its height, and that writing in the melodic vein he has found in his second movement a means of revealing Gretchen with a tenderness and, one would say, fidelity to the original that makes the passage unique in symphonic literature.

Three Character Sketches

This is mentioned at once in connection with the melodic consideration. But Gretchen is not the predominating thought of the symphony, with its three character sketches. The first movement is Faust in many aspects. The last, "Mephistopheles," is Faust with all his motives caricatured and belittled by the "spirit of that denies." And it is an extraordinary achievement.

Then there is the apparition, so to speak, of the Gretchen theme, and the apotheosis that follows, with the chorus and the solo tenor invoking the spirit of the everwomanly that leads upwards and on.

It might have been best if this somewhat showy conclusion had been spared; if, in other words, the Faust symphony had remained in its first form, without the choral finale. But it cannot be denied that this finale is first-class theatre in itself, and last night it made an immense impression, as, indeed, the Faust symphony can hardly fail to do, despite certain weaknesses, when it is approached by a masterful conductor and in a great spirit.

That the performance was brilliant and dramatic would go almost without saying. In the slow movement, difficult to interpret with equal simplicity and feeling, itwas more than that. Liszt strengthened and considerably improved the instrumentation of the "Faust" symphony after its first performance in Weimer in 1857. Dr. Koussevitzky accepted certain of these improvements, or let us say reinforcements, last night. Most of them he rejected, giving us the instrumentation nearly in its first form and making certain cuts.

No Telling Detail Missed

He made a gorgeous sounding piece of it, and missed no telling detail or climax. Whether his tempi were the ideal ones is another question. For the writer the tempo of the first movement was too fast for its best good, especially in such an instance as the announcement of the last of the Faust themes. That proud, swinging phrase lost some of its power and dignity because of the pace.

We also think of somewhat subtler innuendo in passages of the last movement, which was more dramatic than psychological in accent. Whatever the individual reservations might be, the symphony, performed with the aid of the Princeton University Chapel Choir and the Rutgers University Glee Club, gripped the audience which packed the hall for the occasion. The applause for conductor and orchestra was long and loud and was in full tide as the reviewers went their ways.

This Clipping From
BROOKLYN, N.Y.
EAGLE
APR 4 - 1941

113

Koussevitzky Gives 'Faust' Symphony

Seldom Performed Work by Liszt Played by Bostonians in Carnegie

By MILES KASTENDIECK

Fortunately Koussevitzky decides every once in a while to do Liszt's Faust Symphony, thus enabling the public to hear "the other side" of the composer. With the Boston Symphony to play it and Koussevitzky to infuse into it all the magic of his conducting, hearing the work becomes even more of an experience when recollected in tranquillity than while listening to a performance such as that given in Carnegie Hall last night.

When the music has rekindled memories of the Faust legend and the story, as conceived by Goethe, comes to life again, it takes little effort to realize that Liszt excelled himself in the creation of this symphony and that perhaps posterity will recognize what his contemporaries would not; simply that he had caught the essential spirit of Faust in music better than any other composer in spite of many measures that the listener could do without in the course of a 70-minute performance. Yet to one saturated with the Faust story, the length of the symphony might not be apparent.

There is no denying the effect of this music. It weaves its romantic spell just as the story has always fired the imagination of writers and composers. Its chief success lies in the musical characterization, in spite of the fact that the repetitious thematic material makes it all so obvious. Faust, Gretchen, Mephistopheles—they are very much present. Even though Liszt never gave the devil a theme, he gave him his due in a manner that an audience should be able to follow for the simple reason that the third section uses the themes so obviously stated in the other movements. Then comes the choral final with its deification of woman's love, a fitting postlude to a masterpiece of its kind.

It was an impressive performance, heightened by the excellent singing of the Princeton University Chapel Choir and the Rutgers University Glee Club. The tenor soloist was John Priebe.

The concert began with an exquisitely modulated performance of Mozart's "Eine Kleine Nachtmusik," followed by Bach's Prelude and Fugue in C (No. 17) arranged for wind orchestra by Koussevitzky himself. The music lent itself to some ingenious contriving on the part of the conductor, resulting in an effective number to show off the virtuosity of the Boston's wind players.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
APR 4 - 1941

Bostonians Winding Up Local Season

By GRENA BENNETT.

The Boston Symphony Orchestra gave the first of its final pair of local concerts last evening and the patrons paid the usual compliment to the visitors by completely filling Carnegie Hall.

Viennese music having become a temporary vogue, Conductor Serge Koussevitzky began his program with Mozart's "Eine Kleine Nachtmusik" serenade.

No more beautiful nor satisfying interpretation of that work can be conceived, for it was performed with rare grace and delicacy; the instruments fused with faultless blending and balance; the rhythms as firm in outline and tempo as if guided by a metronome.

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PM
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This Clipping From
NEW YORK, N.Y.
SUN
APR 4 - 1941

BOSTONIANS PLAY 'FAUST' SYMPHONY

Princeton-Rutgers Choirs Aid Koussevitzky.

By OSCAR THOMPSON.

It would not do to charge Serge Koussevitzky with discriminating against the percussion. Yet, as unquestionable fact at last night's concert of the Boston Symphony, it was the strings that had Mozart's "Eine Kleine Nachtmusik" to themselves and the winds that were equally exclusive in the playing of the conductor's own transcription of Bach's C-major organ Prelude and Fugue. There was no composition solely for the battery.

Hence, the great roll of the timpani at the close of Liszt's "Faust" Symphony might have been looked upon as in some measure compensatory. It was a good, strong roll, too. Of course, it will not be contended that the "Faust" Symphony is dominated by that roll. Along with the many other instruments of a generously Lisztian ensemble, the scoring makes use of the organ that is permitted no part in the transcribed organ music of Bach. Of more moment is the male chorus, which, with its much-traduced tenor solo, rounds out the last of the three movements.

Last night's chorus was a large one compounded of the Princeton University Chapel Choir and the Rutgers University Glee Club. The soloist was John Priebe. Since for certain listeners the work comes to life—as Wagner said Beethoven's Ninth Symphony did—only with the entrance of the human voice, it should be noted forthwith that the collegiate chorus was better than adequate; and that the young tenor, if not always in the middle of the note, made the grade.

Higher Praise for Orchestra.

Compliments of so mild a flavor would not do for the orchestra. It played superbly throughout the hour and ten minutes that the symphony consumed. If there are those who find the work tediously long and lacking in any very convincing emotional appeal, it must be that they fail to see the great light that surely shines like a beacon before Dr. Koussevitzky. For if ever a leader brought fervor to his task, the Boston generalissimo did in this performance.

Not every one groans under the symphony's amplitude of line. Some, indeed, find in it less cause for restlessness than in the marathon symphonies of Bruckner and Mahler. Of all compositions that stem from Goethe's humanistic epic, it has the most of psychology. For that reason, it probably is closer to Goethe than any other musical score connected with the "Faust" legend. There is robust characterization in the opening "Faust" section, a fragrant mood suggestion in the Gretchen chapter and an abundance of diablerie in the part devoted to Mephistopheles. As a gigantic musical fresco, the work has few companions in symphonic music. But it lacks the pregnancy of fundamental musical ideas that has kept Wagner's "Eine Faust Overture" so much more fresh and vital.

The other music of the evening found the strings and the winds quite as responsive as the timpani proved to be when at long last its opportunity came. This was the last evening concert of the Boston Symphony's Carnegie Hall series and was largely attended.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
APR 5 - 1941

Koussevitzky Directs Boston In Liszt's 'Faust'

Also Conducts Own Version of Bach Organ Prelude at Carnegie Hall Concert

By Jerome D. Bohm

The second and longest half of Serge Koussevitzky's program with the Boston Symphony Orchestra in Carnegie Hall Thursday night was given over to Liszt's greatest work, his "Faust" Symphony. Performed with but two brief cuts in the first movement, the symphony required about one hour and ten minutes in the unfolding, yet seldom proved unabsorbing. The composition's three movements were conceived by Lisst as "character pictures" of the three leading figures in the first part of Goethe's tragedy—Faust, Gretchen and Mephistopheles—and into them he has poured his most consistently sincere and imaginative music.

There are moments in the Faust movement in which Lisst does not resist the impulse to be grandiloquent which has vitiated the effectiveness of so many of his products. But these are happily few, and the salient aspects of Faust's nature, his searching after the unattainable, his brooding, passionate longing and amorousness are suggested unerringly.

Portrait of Gretchen

Although Gretchen's character is not exhaustively depicted, Liszt has wholly neglected its more tragic facets. The anguished, betrayed maiden, finally driven to madness and death in prison for the murder of her child, is not suggested. But the innocent, tender, trusting and loving sides of Gretchen are all there, limned with lyric contours of irresistible appeal.

Nowhere else is Lisst's genius so brilliantly revealed as in the Mephistopheles movement in which Faust's every impulse, every trait is caricatured, satirized and distorted. It is in these metamorphoses of the Faust themes that Lisst's ingenuity is most cogently disclosed, from both the inventive and coloristic viewpoints. Here his mastery of instrumentation reaches its apex. The choral finale, a setting of Goethe's "Alles vergangliche, ist nur ein Gleichniss," is imbued with genuine mysticism, and almost wholly free from sentimentality. It was well sung by the Princeton University Chapel Choir and Rutgers University Glee Club, but the tenor solo which forms an integral part thereof was voiced in a throaty, constricted manner and frequently insecure intonation by John Priebe.

Plays Own Bach Arrangement

The interpretation as a whole was a superb one which, if one excepts the closing measures of the Faust movement (in which Mr. Koussevitski ignored Lisst's directions and returned to the slow pace of the movement's opening) fully realized the composer's intentions and was invested with unfailing tonal splendor.

The evening began with a routine performance of Mozart's "Eine kleine Nachtmusik." Mr. Koussevitsky's arrangement for wind instruments only of Bach's Organ Prelude and Fugue in C major, No. 17, followed. This was an interesting transcription in which the conductor's obvious objective to approximate the texture and sonorities of the organ was often achieved. His use of the trumpet as a melodic, agile instrument was quite in the Bach tradition, and he made no attempt to make Bach's rather bucolic, unpretentious music sound like the crack of doom as is often the case with modern adapters of Leipzig Cantor's works.

Boston Symphony Triumph

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
APR 4 - 1941

By ROBERT BAGAR.

The three great characters of Goethe's Faust, as depicted in tone by Franz Lisst, came to glowing life in a magnificent performance of the Faust Symphony by the Boston Symphony Orchestra in Carnegie Hall last night. Participating also were the Princeton University Chapel Choir and the Rutgers University Glee Club, besides John Priebe, who sang the tenor solo.

Liszt may not sing of the deeper, the more philosophical implications in the Goethe poem, but he feels the ebb and flow of mighty forces; he makes contrasts of amazing cleverness in his structure of the Goethean figures, and his music catches the sweep of the action—to call it that—with bold and powerful strokes.

Serge Koussevitzky, who conducted, hovered over every phrase, over every accent and cadence of the work like some ministering angel. And rarely, if ever, has the Boston band followed the wishes of its leader with greater fidelity or skill. This was truly a jewel-mechanism orchestra as it functioned last evening, each cog, each wheel in perfect condition.

Mozart's Eine Kleine Nachtmusik opened proceedings, and here, too, the gloss and glisten of the orchestra's playing were a joy. Mr. Koussevitzky's account of the last section of the piece, the Rondo, seemed a bit mannered, but no great harm was done to an otherwise charming reading.

The Bach Prelude and Fugue in C major, No. 17, was sandwiched between the Mozart and Liszt compositions. This was given in a Koussevitzky transcription for wind orchestra. Briefly, it failed to make any impression on one listener. The arrangement obscured Bach's lines and the monotony of the tone was scarcely ever relieved.

The evening's music was received with enthusiasm by a large audience. The bulk of the applause, however, went to the Liszt.

MUSIC NEWS

Walter Damrosch, dean of American conductors, has been added to the list of men who will direct concerts of the New York Philharmonic-Symphony Orchestra during its centennial session. Mr. Damrosch will conduct two concerts.

It also was announced today that the Philharmonic-Symphony Society, in negotiating contracts with all of the other conductors who will appear next season, has expressed the wish that each of them choose at least one work by an American composer for presentation during his term with the orchestra. The centennial conductors, in addition to John Barbirolli, regular conductor of the orchestra, and Dr. Damrosch, are Leopold Stokowski, Bruno Walter, Artur Rodzinski, Dimitri Mitropoulos, Serge Koussevitzky, Fritz Busch and Eugene Goossens.

* * *

A newly organized group calling itself the Monte Carlo Opera Company announces a series of performances at the Majestic Theater on April 19, 20, 25, 26 and 27.

Jesus Maria Sanroma, official pianist of the Boston Symphony, will give the final recital in the "Great Piano Classics" series at the Brooklyn Academy of Music on April 22. His recital will take the place of one scheduled to be given by Darius Milhaud and Earl Maiman.

John Barrymore, the actor, will appear with the men of the Philadelphia Orchestra at Robin Hood Dell, Philadelphia, on July 17. He will present a program of poetry and dramatic readings, for which musical backgrounds have been composed.

A concert of Jewish music will be given at the Lexington Avenue Y. M. H. A. tomorrow evening by Boris Schwartz, violinist, Joseph Schwartz, pianist, Mari Barova, contralto, Benjamin Grebany, baritone, and Yussel Beloussoff, 'cellist, used for establis Hebrew children.

The newly organ Ballet, will appear ton Irving High on Sunday evenin

Marian Anders contralto, gives recitals at the Mosque Theater, Newark, N. J., on April 14, and at the County Center, White Plains, on April 18.

The Dance Theater of the Y. M. H. A. will present a recital by Welland Lathrop at the Lexington Avenue Y. M. H. A. on May 18.

On Sunday evening, the Gordon String Quartet will play at the Music School Settlement.

Bertha Schultz, violinist, Olga Sapio, pianist, Theodore Wolf, clarinetist, Pina La Corte, soprano, and Ana Drittel, 'cellist, will appear in joint recital at the Hillside Hollis Hebrew Center on Sunday night.

The Midtown Symphony Orchestra, Zoltan Fekete, conductor, will give a concert at the Ethical Culture Society Auditorium on Tuesday night, April 15.

This Clipping From
NEW YORKER
NEW YORK, N.Y.
APR 12 1941

THE Princeton Chapel Choir and the Rutgers Glee Club came to Carnegie Hall to assist the Boston Symphony and Serge Koussevitzky in Liszt's "Faust" symphony. The young men sang the finale of the long work enthusiastically, and the entire performance was a triumph for all concerned. The symphony has many sorts of interest for students of musical history and for those who enjoy the details of an expansive essay in which Liszt sometimes anticipated composers who were to follow him, and it reveals almost all of his own genius as well as characteristic lapses. For many other concert-goers, though, the symphony doesn't come to life until Mephistopheles arrives with the last movement. One reason may be the stop-go nature of some of the music, there being a good deal of wrestling with restlessness.

Mr. Koussevitzky has joined the C.W.A.B. (Conductors Who Arrange Bach). His first transcription played hereabouts was a setting for wind instruments of a prelude and fugue in C-major for organ, and the scoring suggested skillfully the sound of such an organ as Bach might have played.

This Clipping From
DALLAS, TEX.
NEWS
APR 3 - 1941

Music in New York:

Boston Symphony In Carnegie Hall

Special to The News.

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There are moments in the Faust movement in which Liszt does not resist the impulse to be grandiloquent which has vitiated the effectiveness of so many of his products. But these are happily few, and the salient aspects of Faust's nature, his searching after the unattainable, his brooding, passionate longing and amorousness are suggested unerringly.

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EAGLE
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By HELEN BROWN
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Symphony Winds Up Season Colorfully

Bostonians Make Final Appearance For This Season at the Academy

By MILES KASTENDIECK

High-quality ingredients like Schubert's Symphony in B Minor and the Tchaikowsky Fifth Symphony together with a dash of very mild bitters in Prokofieff's "Lieutenant Kije" Suite made a smooth mixture for the season's final concert of the Boston Symphony at the Academy of Music last night. Conductor and orchestra, in excellent form, played superbly, giving of their best throughout the evening. No finer orchestral playing could be imagined.

As Koussevitzky interpreted Schubert's thrice-familiar "Unfinished" it was possible to sit back and bask in the lush quality of orchestral tone created with the utmost delicacy yet devoid of presiousness. The spontaneous flow of melody carried its mesmerizing spell and the pristine glory of this hackneyed music returned to charm the audience anew. The atmosphere was charged with the essence of romanticism.

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For sheer dramatic effectiveness, the performance of the Tchaikowsky was one of the finest that Koussevitzky has ever conducted here. He built up each climax with exciting tonal modulation, but even more admirable were the decrescendos. Yet with due respect to the magnificence of the performance, it moved with considerably more deliberation than necessary. In broadening his tempos, Koussevitzky weakened some of the virility of the work, bringing almost too much of a contrast when he whipped up the orchestra for the final vivace. At best, the matter of tempo is a debatable question, but the tendency to broaden his Andantes is not diminishing with the years. The observation was almost lost in the onrush of the finale which surely must have stirred every listener intent on the drama unfolding before him. But it is an old story that when Koussevitzky is visibly aroused, the orchestra responds with the most astounding results. Last night the effect was tremendous.

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Society Fills Academy as Boston Symphony Concludes Concert Here

By HELEN BROWN
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Vladimir Horowitz, distinguished pianist, who will be the soloist with the Boston Symphony Orchestra at Symphony Hall on Thursday afternoon and Saturday evening, playing in Rachmaninoff's Third Piano Concerto.

THE BOSTON HERALD, FRIDAY, APRIL 11, 1941

Audience Applauds Eugene Goo

Preview of Easter Fashions Is Staged in Symphony Hall

Mrs. George D. Aldrich, Mrs. Russell Burrage, Mrs. Renouf Russell in Chic Gathering

By ALISON ARNOLD

When Easter dawns on Sunday, it will contrast with the traditional quietude of Holy Week, which, of course, has had few social activities. However, at the regular Symphony Concert, held yesterday afternoon instead of today, many distinguished patrons gave an impromptu preview of Easter fashions. Encouraged by yesterday's clear sunlight and balmy breezes, these ladies paraded new color combinations and accessories, especially hats riotously adorned with flowers, feathers and veils.

There was unusual inteerst in the concert since Eugene Goossens of the Cincinnati Symphony Orchestra appeared as guest conductor, and Vladimir Horowitz, celebrated pianist, was the guest soloist. Both artists received thunderous ovations. Mr. Goossens conducted the first Boston performance of his Symphony, Op. 58, as well as Mozart's "Overture to 'The Marriage of Figaro.'" Mr. Horowitz played Rachmaninoff's "Concerto in D minor No. 3 for Pianoforte with Orchestra, Op. 30." Dr. Serge Koussevitzky conducted the orchestra.

A chic member of the large audience was Mrs. George D. Aldrich, who has recently returned from New York. Her navy frock was topped by a sable jacket, an dher pillbox hat, trimmed with pink roses, was tied under the chin with navy veiling. Very striking was her hat-box shaped navy bag, which might well have held a miniature chapeau. She attended with her mother, Mrs. Russell Burrage, who also wore navy, a brimmed hat brightened by starched white pique, and orchids.

There were many mother-and-daughter pairs in the enthusiastic throng. Mrs. Renouf Russell came with Mrs. Roger W. Cutler, Jr., and Mrs. Hugh Bancroft was accompanied by Mrs. William C. Cox. The latter looked trim with white carnations on her black suit, and a black-winged white straw hat. Mrs. Dudley L. Pickman sat with her blonde, bare-headed daughter, Miss Lucy Cochrane, who wore a blue wool coat lined with a blue silk print to match her frock.

Mrs. Ronald Lyman pinned deep red roses on her navy costume to match the ribbon bows on her navy hat, and Mrs. Richard Saltonstall, just back from Arizona, wore a cinnamon ensemble, her hat feathered in green. Mrs. Albert C. Burrage, Jr., was smart in a brown tailleur, with a spice brown straw hat and matching leather accessories.

Others we noted were Mrs. S. Huntington Wolcott, her navy suit [illegible] chocked [illegible]gue, [illegible]fer-[illegible]alley [illegible]ush-by a [illegible]ings; [illegible], Mrs. Louis Frothingham, Mrs. William Dana Orcutt, Mrs. Gordon Prince, Mrs. Christian A. Herter, Mrs. Robert Treat Paine, who sat with Mrs. Francis G. Shaw, and Mrs. J. Lewis Bremer, wearing a yellow flowered toque and white orchid corsage with her brown ensemble.

A mustard and white print frock and matching hat trimmed with yellow quills was worn by Mrs. William B. Long, and Mrs. Sheldon Wardwell appeared in a modish costume. With her fluffy gray fur jacket and Delft blue gown, she wore a matching blue veiled hat, crowned with a cluster of purple feathers. Still others present were Mrs. Edgar U. Wrightington, just back from a southern sojourn; Mrs. Alfred McIntyre, Mrs. John Lavalle, Mrs. Arthur Beale, Mr. Bancroft Davis, Mrs. John M. Abbot, Mrs. Alexander Steinert and her daughter, Mrs. Samuel Newman; and Mrs. Malcolm Bradley French, whose wine hat was veiled and feathered in geranium rose.

Mrs. Charles Kinkade and Mrs. Nicholas Danforth looked like twins with their navy ensembles, red hats and large red bags, Mrs. Kinkade's emblazoned with a gold eagle. Also attending were Mrs. Richard K. Thorndike, Jr, Mrs. Charles E. Mason, Jr., Mrs Lawrence Lowell Reeve, who wore a boutonniere of white clover with her black coat; Mrs. Benjamin Huntington, in gray wool and a brown felt hat trimmed with a coronet of gray and white feathers; Miss Peggy Parker, and bare-headed Miss Margarett McKean.

From the debutante set were Miss Polly Faulkner with a cluster of blue hyacinths and pink veiling topping her gray frock; Miss Elizabeth Sears, her black ribbon hat adorned with two large pink roses; Miss Polly Curtis, in a navy ensemble with white hyacinths on her tiny hat; and Miss Priscilla Blumer. Miss Katharine Ladd matched her red, white and blue striped turban with a striped bag, and Miss Anne Phillips' pink straw hat was trimmed with violets.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
APR 6 - 1941

HOROWITZ SYMPHONY SOLOIST THIS WEEK

The reappearance of Vladimir Horowitz as soloist, and the first performance hereabouts of a new Symphony by Eugene Goossens, the composer conducting, will be the features of the next pair of concerts of the Boston Symphony Orchestra, to be given in Symphony Hall on Thursday afternoon, April 10, and Saturday evening, April 12, the matinee being advanced from the usual Friday.

Serge Koussevitzky will conduct the Third Piano Concerto of Rachmaninoff while Horowitz plays this brilliant piece with which he made his notable Boston debut as soloist with this Orchestra in 1928. The famous pianist made a second appearance with the Boston Symphony Orchestra in the spring of 1931 in the First Concerto of Tchaikovsky. After a period of retirement, he resumed his career last season when his artistry was praised as even finer than before. The Symphony of Eugene Goossens was completed in the summer of 1939 and first performed at the concerts of the Cincinnati Symphony Orchestra of which he is the regular conductor. It was performed in the present year by the Philharmonic Symphony in New York. Mr. Goossens will conduct as an introductory number the Overture to Mozart's "The Marriage of Figaro."

THE CHRISTIAN SCIENCE MONITOR APRIL 9,

Goossens and His New Symphony

Cincinnati Conductor To Be Guest

By Winthrop P. Tryon

"But you came to the United States as a composer, Mr. Goossens."

"No; I came as a conductor. You recall that I started the Rochester Philharmonic Orchestra going for George Eastman."

"Quite true; and still you were known in the United States at the time as a composer, and you had to prove yourself at conducting."

"Perhaps so. I had been represented, too, on an orchestral program, had I not, in Chicago as far back as 1919?"

That is how far an inquirer got with Eugene Goossens, conductor of the Cincinnati Orchestra, meeting him the other morning at Symphony Hall after a rehearsal which he directed of his Symphony, Opus 58. The intention was to discount the disability Mr. Goossens is supposed to labor under of being a conductor who dares compose and who ventures to ask the public to give attention to what he has written. He declined, however, to be regarded as anything but what his American record of seasons past has shown him. He is a conductor, and he will take the consequences.

* * *

Very well, then. He has come to town, all the same, not only to lead the Boston Symphony in its program of Thursday afternoon and Saturday evening, but, more important, to bring to notice here the new work, which he has already tried on his home audience in Cincinnati, and which he has had John Barbirolli test at the Philharmonic-Symphony concerts in New York.

If rehearsals really indicated anything, The Symphony, Opus 58, could be set down now as a brilliant example of the big form in which all composers aspire to excel. But rehearsals are notoriously deceptive. It takes regular performance before a house to determine merits; and Mr. Goossens is so mistrustful that he refuses even to accept the outcome of early presentations, no matter how favorable they may be.

"Ten years' time," he declared, "is wanted to show whether a piece of music possesses any quality or not. If by and by they ask about that symphony of Goossens and say that they would like to hear it once more, I shall know I have written something. Until then, I must take it for what the critics find it; and so far hardly encouraging—the effort of a conductor who composes."

So the policy that Serge Koussevitzky long ago instituted for the Boston Symphony goes on. Music of the day is brought out and given a chance. If people who hear it in the 'forties remember it until the 'fifties and call it back again, the repertory is enriched by an item. If they forget it, no harm done. The practice here and now of listening and judging certainly cultivates the national wit and helps America's artistic position in the world.

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George MacLean

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ENQUIRER
APR 11 1941

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Following is the comment of the Boston Herald's music critic:

Eugene Goossens, the Cincinnati Symphony Orchestra's distinguished conductor, led the Boston Symphony today in a vigorous performance of Mozart's familiar overture, and then proceeded to disclose to us his own latest work on a large scale.

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Vladimir Horowitz, distinguished pianist, who will be the soloist with the Boston Symphony Orchestra at Symphony Hall on Thursday afternoon and Saturday evening, playing in Rachmaninoff's Third Piano Concerto.

THE BOSTON HERALD, FRIDAY, APRIL 11, 1941

Audience Applauds Eugene Goo

Preview of Easter Fashions Is Staged in Symphony Hall

Mrs. George D. Aldrich, Mrs. Russell Burrage, Mrs. Renouf Russell in Chic Gathering

By ALISON ARNOLD

When Easter dawns on Sunday, it will contrast with the traditional quietude of Holy Week, which, of course, has had few social activities. However, at the regular Symphony Concert, held yesterday afternoon instead of today, many distinguished patrons gave an impromptu preview of Easter fashions. Encouraged by yesterday's clear sunlight and balmy breezes, these ladies paraded new color combinations and accessories, especially hats riotously adorned with flowers, feathers and veils.

There was unusual inteerst in the concert since Eugene Goossens of the Cincinnati Symphony Orchestra appeared as guest conductor, and Vladimir Horowitz, celebrated pianist, was the guest soloist. Both artists received thunderous ovations. Mr. Goossens conducted the first Boston performance of his Symphony, Op. 58, as well as Mozart's "Overture to 'The Marriage of Figaro.'" Mr. Horowitz played Rachmaninoff's "Concerto in D minor No. 3 for Pianoforte with Orchestra, Op. 30." Dr. Serge Koussevitzky conducted the orchestra.

A chic member of the large audience was Mrs. George D. Aldrich, who has recently returned from New York. Her navy frock was topped by a sable jacket, an dher pillbox hat, trimmed with pink roses, was tied under the chin with navy veiling. Very striking was her hat-box shaped navy bag, which might well have held a miniature chapeau. She attended with her mother, Mrs. Russell Burrage, who also wore navy, a brimmed hat brightened by starched white pique, and orchids.

There were many mother-and-daughter pairs in the enthusiastic throng. Mrs. Renouf Russell came with Mrs. Roger W. Cutler, Jr., and Mrs. Hugh Bancroft was accompanied by Mrs. William C. Cox. The latter looked trim with white carnations on her black suit, and a black-winged white straw hat. Mrs. Dudley L. Pickman sat with her blonde, bare-headed daughter, Miss Lucy Cochrane, who wore a blue wool coat lined with a blue silk print to match her frock.

Mrs. Ronald Lyman pinned deep red roses on her navy costume to match the ribbon bows on her navy hat, and Mrs. Richard Saltonstall, just back from Arizona, wore a cinnamon ensemble, her hat feathered in green. Mrs. Albert C. Burrage, Jr., was smart in a brown tailleur, with a spice brown straw hat and matching leather accessories.

Others we noted were Mrs. S. Huntington Wolcott, her navy suit piped with navy and white checked taffeta; Mrs. Phineas Shaw Sprague, Mrs. Theodore E. Brown, Mrs. Pierpont Stackpole, lilies-of-the-valley on her black hat; Mrs. Robert Cushman, her black gown accented by a purple hat flaunting pink wings; Mrs. Wallace Goodrich, Mrs. Louis Frothingham, Mrs. William Dana Orcutt, Mrs. Gordon Prince, Mrs. Christian A. Herter, Mrs. Robert Treat Paine, who sat with Mrs. Francis G. Shaw, and Mrs. J. Lewis Bremer, wearing a yellow flowered toque and white orchid corsage with her brown ensemble.

A mustard and white print frock and matching hat trimmed with yellow quills was worn by Mrs. William B. Long, and Mrs. Sheldon Wardwell appeared in a modish costume. With her fluffy gray fur jacket and Delft blue gown, she wore a matching blue veiled hat, crowned with a cluster of purple feathers. Still others present were Mrs. Edgar U. Wrightington, just back from a southern sojourn; Mrs. Alfred McIntyre, Mrs. John Lavalle, Mrs. Arthur Beale, Mr. Bancroft Davis, Mrs. John M. Abbot, Mrs. Alexander Steinert and her daughter, Mrs. Samuel Newman; and Mrs. Malcolm Bradley French, whose wine hat was veiled and feathered in geranium rose.

Mrs. Charles Kinkade and Mrs. Nicholas Danforth looked like twins with their navy ensembles, red hats and large red bags, Mrs. Kinkade's emblazoned with a gold eagle. Also attending were Mrs. Richard K. Thorndike, Jr, Mrs. Charles E. Mason, Jr., Mrs Lawrence Lowell Reeve, who wore a boutonniere of white clover with her black coat; Mrs. Benjamin Huntington, in gray wool and a brown felt hat trimmed with a coronet of gray and white feathers; Miss Peggy Parker, and bare-headed Miss Margarett McKean.

From the debutante set were Miss Polly Faulkner with a cluster of blue hyacinths and pink veiling topping her gray frock; Miss Elizabeth Sears, her black ribbon hat adorned with two large pink roses; Miss Polly Curtis, in a navy ensemble with white hyacinths on her tiny hat; and Miss Priscilla Blumer. Miss Katharine Ladd matched her red, white and blue striped turban with a striped bag, and Miss Anne Phillips' pink straw hat was trimmed with violets.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
APR 6 - 1941

HOROWITZ SYMPHONY SOLOIST THIS WEEK

The reappearance of Vladimir Horowitz as soloist, and the first performance hereabouts of a new Symphony by Eugene Goossens, the composer conducting, will be the features of the next pair of concerts of the Boston Symphony Orchestra, to be given in Symphony Hall on Thursday afternoon, April 10, and Saturday evening, April 12, the matinee being advanced from the usual Friday.

Serge Koussevitzky will conduct the Third Piano Concerto of Rachmaninoff while Horowitz plays this brilliant piece with which he made his notable Boston debut as soloist with this Orchestra in 1928. The famous pianist made a second appearance with the Boston Symphony Orchestra in the spring of 1931 in the First Concerto of Tchaikovsky. After a period of retirement, he resumed his career last season when his artistry was praised as even finer than before. The Symphony of Eugene Goossens was completed in the summer of 1939 and first performed at the concerts of the Cincinnati Symphony Orchestra of which he is the regular conductor. It was performed in the present year by the Philharmonic Symphony in New York. Mr. Goossens will conduct as an introductory number the Overture to Mozart's "The Marriage of Figaro."

THE CHRISTIAN SCIENCE MONITOR APRIL 9,

Goossens and H

Cincinnati Conductor To Be Guest

By Winthrop P. Tryon

"But you came to the United States as a composer, Mr. Goossens."

"No; I came as a conductor. You recall that I started the Rochester Philharmonic Orchestra going for George Eastman."

"Quite true; and still you were known in the United States at the time as a composer, and you had to prove yourself at conducting."

"Perhaps so. I had been represented, too, on an orchestral program, had I not, in Chicago as far back as 1919?"

That is how far an inquirer got with Eugene Goossens, conductor of the Cincinnati Orchestra, meeting him the other morning at Symphony Hall after a rehearsal which he directed of his Symphony, Opus 58. The intention was to discount the disability Mr. Goossens is supposed to labor under of being a conductor who dares compose and who ventures to ask the public to give attention to what he has written. He declined, however, to be regarded as anything but what his American record of seasons past has shown him. He is a conductor, and he will take the consequences.

* * *

Very well, then. He has come to town, all the same, not only to lead the Boston Symphony in its program of Thursday afternoon and Saturday evening, but, more important, to bring to notice here the new work, which he has already tried on his home audience in Cincinnati, and which he has had John Barbirolli test at the Philharmonic-Symphony concerts in New York.

If rehearsals really indicated anything, The Symphony, Opus 58, could be set down now as a brilliant example of the big form in which all composers aspire to excel. But rehearsals are notoriously deceptive. It takes regular performance before a house to determine merits; and Mr. Goossens is so mistrustful that he refuses even to accept the outcome of early presentations, no matter how favorable they may be.

"Ten years' time," he declared, "is wanted to show whether a piece of music possesses any quality or not. If by and by they ask about that symphony of Goossens and say that they would like to hear it once more, I shall know I have written something. Until then, I must take it for what the critics find it; and so far hardly encouraging—the effort of a conductor who composes."

So the policy that Serge Koussevitzky long ago instituted for the Boston Symphony goes on. Music of the day is brought out and given a chance. If people who hear it in the 'forties remember it until the 'fifties and call it back again, the repertory is enriched by an item. If they forget it, no harm done. The practice here and now of listening and judging certainly cultivates the national wit and helps America's artistic position in the world.

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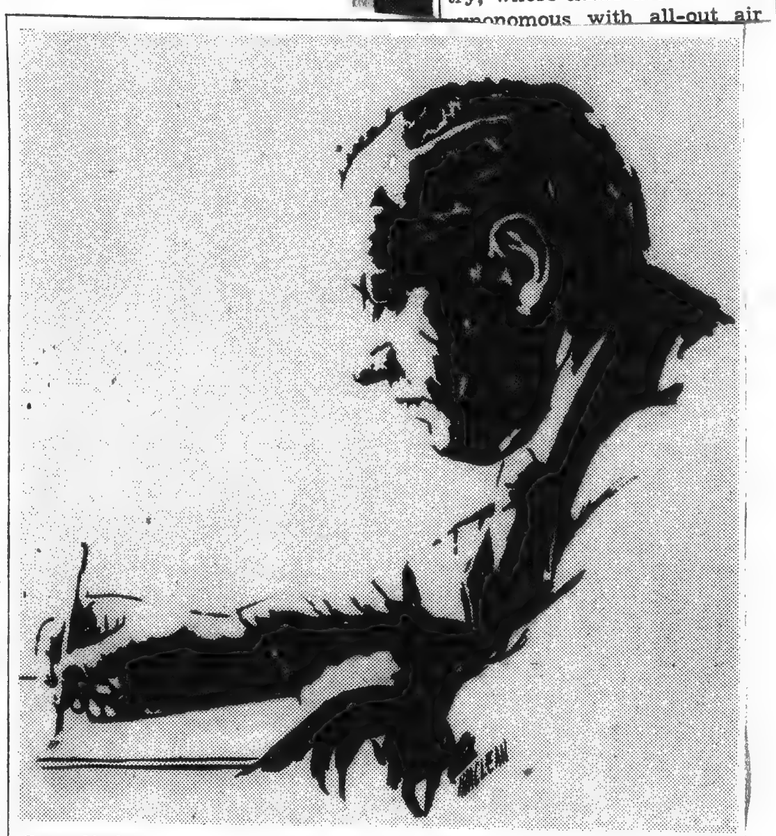

George MacLean

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Nazis Smas

LONDON, April 9 (AP)—Cov try, whose name has now beco eponomous with all-out air

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Horowitz Symphony Soloist

Pianist Receives Ovation; Goossens Leads New Symphony

By L. A. Sloper

Two distinguished guests returned to participate yesterday in the presentation of the twenty-first program of the Boston Symphony season. Eugene Goossens, conductor of the Cincinnati Orchestra, directed the Overture to Mozart's "Marriage of Figaro" and his own new Symphony, Op. 58. Vladimir Horowitz was soloist in Rachmaninoff's Third Piano Concerto, with Dr. Koussevitzky conducting. The program will be repeated Saturday evening in Symphony Hall.

Mr. Goossens is a familiar figure on the podium of Symphony Hall, having conducted the Boston Orchestra three times before. He obtained a lively performance of the Overture. On this occasion the interest of his visit centered of course in the symphony, which is his first, although he is well established as composer in other forms.

* * *

In his very witty program note to this symphony, Mr. Goossens insists amusingly on its freedom from any literary or descriptive ideas. Yet, he adds, if people will attach some programmatic meaning to the movements of this work, "who am I that I should deprive them of their private interpretative joys? Certainly not if it should render the music more palatable to them!"

Nevertheless, in his analysis, the composer describes one of his two "motto" themes as "menacing" and "sinister," the other as "wistful" and "plaintive." With this encouragement, plus the fact that the work was written largely in the summer of 1939 in England, one may easily discover in the first movement a reflection of the troubled times, and in the other three the symphonically concomitant pastoral, jovial, and triumphant moods.

* * *

Moreover, the music by its nature lends itself to such an interpretation. The style is that of neo-Celtic, post-French, British impressionism. In other words, it belongs to a school much given to pictorial music, and its idiom is difficult to dissociate from literary ideas. But since the composer did not intend this effect, it is possible that the association is only in the ear of the listener.

For the rest, the symphony eschews "modernist" harmonic and rhythmic extravagances, employs methods long accepted, and is altogether a workmanlike job. The composer had the co-operation of the orchestra, which joined the audience in acclaiming him.

Mr. Horowitz had been long absent from Symphony Hall. He was last heard with the Boston orchestra 10 years ago. He had made his debut here three years before that, when he used the same concerto he played yesterday. The triumph of that first occasion was repeated yesterday. The pleasure of the audience was expressed not only by loud handclapping, but by shouting and stamping; and the orchestra was hardly less enthusiastic.

* * *

This ovation was well deserved. Thirteen years is a long time in the concert world, and memory may falter; but yesterday's performance seemed to this reviewer far more impressive than the former one. The pianist appears to have matured musically. Today he has not only the dazzling technique of old, but a new musical penetration and interpretive expression. He has delicacy and poetry as well as brilliance and power.

Dr. Koussevitzky's sympathetic insight and the eloquence of the superb orchestra supplied an orchestral accompaniment that matched the solo part to make a wholly memorable performance.

George MacLean

Vladimir Horowitz

Piano soloist with the Boston Symphony Orchestra this afternoon and Saturday evening.

Vladimir Horowitz

Soloist with the Boston Symphony this evening in the Third Piano Concerto of Serge Rachmaninoff.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Vladimir Horowitz played Rachmaninoff's Third Piano Concerto magnificently at the Boston Symphony concert yesterday afternoon. That is the word, and no other. His performance, and the long, noisy applause that followed, were among the most impressive moments of the Symphony season. They put far, far into the background the entire first part of the concert, when Eugene Goossens conducted the Overture to Mozart's "The Marriage of Figaro" and then introduced his own ponderous Symphony to Boston.

Not for 10 years had Mr. Horowitz been soloist with the Boston Symphony. But in the audience were many who remembered his electrifying interpretation of the Tchaikovsky B-flat minor Concerto at a pair of concerts in the Friday-Saturday series. A decade has, if anything, ripened the art of Mr. Horowitz, a fact noted at his recital here in February of 1940, when he returned to Boston after several years of absence.

With Serge Koussevitzky conducting the orchestra and Mr. Horowitz at the piano, Rachmaninoff's D-minor Concerto was subjected to one of those beautiful and thrilling re-creations as necromantic as they are hard to describe. Such terms as "the grand style," "stupendous technic," "intensity," "rich, clear tone" do convey an idea of what it was like. But they cannot communicate the actual sensation of keenness and vitality in Mr. Horowitz' playing, nor the sensitive adjustment between piano and orchestra.

Virtuosity has been damned again and again as a base manifestation of the musical art. It naturally all depends upon the virtuoso, and to what uses his powers are put. In this case, virtuosity was the medium for exhibiting beauty, great art and utmost musicianship. For all that the Concerto itself is a great show, and that yesterday's performance was spectacular, what counted most of all—for musicians and listeners alike—was the music. And when that happens, a great miracle of art is wrought.

Mr. Horowitz and Mr. Koussevitzky, both applying handkerchiefs to perspiring faces, were greeted at the end with handclapping, stamping and cheers. Presently the orchestra was bidden to rise, and the demonstration began all over again.

Mr. Goossens' Symphony, designated his Opus 58, is his first essay in the form. It has no "program." Scored for an enormous orchestra, it must be a happy hunting ground for whose who delight in finding reminiscences. One thought of Strauss, Debussy, Vaughan, Williams and various others until, finally, the Symphony appeared a compendium of styles as well as a gigantic bore.

The afternoon concert this week was shifted to Thursday because today is Good Friday. The evening concert will, as usual, be given Saturday. Next week's program will be as follows: Aaron Copland: "Quiet City"; Howard Hanson: "Romantic" Symphony; Wagner: Overture to "The Flying Dutchman," Prelude to "Parsifal," Overture to "Tannhaeuser."—C. W. D.

MUSIC

Boston Herald April 11

Goossens Symphony

Composer Directs His Own Work with Boston Symphony; Horowitz in Rachmaninoff Concerto

By EDWARD DOWNES

As guest of the Boston Symphony, Eugene Goossens conducted the first performance here of his First Symphony, yesterday afternoon in Symphony Hall. From a purely objective point of view Mr. Goossens' Symphony, which was finished last year, is an excellent piece of work. The craftsmanship is more than solid, it is extremely skillful. Thematically there is an impressive unity which runs through the four movements, and though the instrumental apparatus demanded is rather enormous, there are only brief moments when the scoring seems actually redundant. The style is truly symphonic, that is, the themes are cleverly transformed homophonically, contrapuntally, harmonically rhythmically. It all appears and indeed is logical. The fact that the composer uses an antiquated musical idiom need not, in itself, disturb anyone unduly. It must be remembered that Sebastian Bach, in his later years, was considered completely old hat by most of the younger men growing up about him. Those younger men have since been forgotten

What then was the matter? For the symphony did not really come off in spite of the tremendous tonal impact of its finale with six trumpets and organ. The language this symphony speaks is clearly derivative. It reminds you of no one in particular (not even Mr. Goossens himself) but of a great many late romantic composers in general. It comes perhaps nearest to Mahler, in his more restrained moments. Now in itself there is nothing reprehensible in this particular musical language, but it seems strange that a composer of Mr. Goossens' youth should feel at home in it. Men of a generation earlier than Mr. Goossens still managed to use it convincingly. Goossens' mastery of the orchestra and its resources is so great that he manages to make this idiom superficially convincing, but inwardly it does not ring true.

All matters of style and technique aside, the music itself, the emotional urge, the spirit of the work, or whatever you choose to call it, seemed of a lesser man than Mr. Goossens has revealed himself to be in other compositions. A work of the length of a symphony, unless it is particularly witty, or has some light trick of charm, must have something important to say if it is not to fall flat.

Though Mr. Goossens, laudably enough, has waited long to write a symphony, until he felt that what he had in mind could only be expressed in symphonic terms, there are things he might have learned in just trying to write a symphony, which could have served him in good stead here. The value of a ruthless pruning might have been one of these. But in spite of this symphony, one looks forward to Mr. Goossens's next.

The guest conductor opened the program with Mozart's Overture to "The Marriage of Figaro" in a version to which we have become all too accustomed with our big modern symphony orchestras. It was big and brilliant and bustling and far from the Mozart spirit. The tempo was a shade too fast, and a body of strings, at least twice as large as it should have been, completely swallowed up the poor little wood-winds for which Mozart wrote with such fetching grace and skill.

Dazzling Concerto

After the intermission Vladmir Horowitz and Serge Koussevitzky gave a dazzling performance of Rachmaninoff's Third Piano Concerto in D minor. Horowitz is far from a mere virtuoso. He has brilliance and technique to spare. But his brilliance is always a musical brilliance, not just mechanical glitter. His technique is so fine and so artistically used, you can forget ten agile fingers hammering the ivories under the immediate impression that the composer himself is speaking. That is the highest compliment which can be paid any technique.

Tremendous emotional drive, wonderful elasticity of phrase, sensitive tonal coloring and a subtle dynamic chiaroscuro informed his performance yesterday. There was no denial of planistic virtuosity. On the contrary, Horowitz gloried in it. But his musical impulse was even stronger, and carried everything before it. Dr. Koussevitzky directed with dramatic fervor and understaning. Teamwork between the two was exemplary. Altogether this was one of the finest concerto performances we have heard here in many a month—in its own way, as masterly as if the composer himself had sat at the piano.

At the close of the concerto there were cheers and torrents of applause for soloist, conductor and the orchestra itself.

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 21st concert by the Boston Symphony Orchestra, Serge Koussevitsky and Eugene Goossens conducting, was given yesterday afternoon in Symphony Hall. Vladimir Horowitz, pianist, was the soloist. The program was as follows:

Mozart ...Overture to "The Marriage of Figaro"
Goossens.....Symphony Op. 58
Rachmaninoff...Piano Concerto in D minor No. 3 Op. 30

Mr. Eugene Goossens, the Cincinnati Orchestra's distinguished conductor, led the Boston Symphony yesterday in a vigorous performance of Mozart's familiar overture and then proceeded to disclose to us his own latest work on a large scale. This proved to be a mixed blessing. On the one hand we could be reasonably certain that the Symphony would be revealed to us clearly and with the authority of a composer who is also a trained conductor behind it. On the other, we cannot own to any great enthusiasm for the work itself.

Its main fault is the monotony of the composer's imagination. The second movement's ideas are very much like those of the first. The Divertimento does not wander far afield, after starting out bravely enough. With the finale we are back where we started, and this undeniably makes for dullness.

There are some effective pages in the score, notably the conclusion of the first movement. Always there is mechanical skill. Mr. Goossens is at the least a workman who knows his craft and is too clever to be inept or ever as boring as some of the academic symphonies which have been brought to our attention in recent years.

But what he has to say is definitely circumscribed. You get a modicum of starkness, a compensating dose of lushness, here some sober counterpoint, anon some dance-like bits. It has all been carefully planned before; and after a while the music simply ceases to interest you. The third movement did earnestly seek to offer some variety, but the experiment was not as successful as when the composer was on his own home ground. This was the first performance in Boston, and Mr. Goossens was cordially received.

After the intermission Mr. Koussevitzky returned to his own post and offered the Third Rachmaninoff Piano Concerto with Mr. Horowitz as soloist as the "bonne bouche" of the program. When Rachmaninoff himself plays this work—or any of his other music—he imparts a rather world-weary dignity to it, which is far from unattractive.

Mr. Horowitz plays it probably more brilliantly and with the idea of extracting the last ounce of effect that the music holds. It is thus a performance of more energy, perhaps of more vitality. No one need commit himself on the opinion that it is either better or worse, for it is merely different. It was played with all Mr. Horowitz's effortless technique, with grace and with power. It struck us that both he and Mr. Koussevitzky secured a magnificently orchestral interpretation. That is to say, the Concerto sounded bigger and more virile. Mr. Rachmaninoff himself would have imparted to it, we imagine, more nostalgic charm and languor. All this smacks of hair-splitting—let it rest that Mr. Horowitz won a richly-deserved ovation.

The concert will be repeated tomorrow night. Next week the program is as follows: Aaron Copland's "Quiet City"; Howard Hanson's 2nd Symphony; Wagner's Overtures to "The Flying Dutchman," "Parsifal" and "Tannhaeuser."

ing. We had a sample of that leanness yesterday in Eugene Goossens' outwardly effective (in spots) but essentially derivitive and frequently reminiscent Symphony, which its composer conducted here for the first time. But for compensation we are constantly being taught new meanings of the word virtuosity. Not only our orchestras but our soloists perform feats which once might have seemed incredible. This reviewer cannot report on Liszt and Rubinstein, but he did hear the giants of the next generation of pianists, and while these men were not without their points, their technical accomplishments were puny in comparison with the sort of playing that so excited yesterday's audience.

These same 13 years which have left Mr. Horowitz in the full possession of his remarkable powers have taken their toll of Rachmaninoff's Concerto, even though the latter seemed a work of heaven-sent inspiration after the strivings of Mr. Goossens. At least, Mr. Rachmaninoff is a creative personality with a style not to be confused with that of any other composer. And only those who possess such individuality of utterance can work successfully in the larger musical forms. This D-minor Concerto is not so well sustained as its immediate predecessor. The musical interest often flags and wanes. But Mr. Rachmaninoff always did know the trick of a rousing finish, in which a theme, both lyric and propulsive, is made to sound forth in the full splendor of an orchestra, or orchestra plus pianist. Even in a mediocre performance an effect is certain to be made. In a performance such as the one now under consideration there will inevitably be answering cheers and the stamping of feet.

By way of beginning, Mr. Goossens elicited from the orchestra, with full complement of strings, an inflated performance of Mozart's Overture to "The Marriage of Figaro," which only the other evening had sounded in its rightful voice at the Metropolitan Theatre. After all, our huge modern orchestras are really only proper to the pieces that were designed for them.

Horowitz Symphony Soloist

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Nevertheless, in his analysis, the composer describes one of his two "motto" themes as "menacing" and "sinister," the other as "wistful" and "plaintive." With this encouragement, plus the fact that the work was written largely in the summer of 1939 in England, one may easily discover in the first movement a reflection of the troubled times, and in the other three the symphonically concomitant pastoral, jovial, and triumphant moods.

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Moreover, the music by its nature lends itself to such an interpretation. The style is that of neo-Celtic, post-French, British impressionism. In other words, it belongs to a school much given to pictorial music, and its idiom is difficult to dissociate from literary ideas. But since the composer did not intend this effect, it is possible that the association is only in the ear of the listener.

For the rest, the symphony eschews "modernist" harmonic and rhythmic extravagances, employs methods long accepted, and is altogether a workmanlike job. The composer had the co-operation of the orchestra, which joined the audience in acclaiming him.

Mr. Horowitz had been long absent from Symphony Hall. He was last heard with the Boston orchestra 10 years ago. He had made his debut here three years before that, when he used the same concerto he played yesterday. The triumph of that first occasion was repeated yesterday. The pleasure of the audience was expressed not only by loud handclapping, but by shouting and stamping; and the orchestra was hardly less enthusiastic.

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This ovation was well deserved. Thirteen years is a long time in the concert world, and memory may falter; but yesterday's performance seemed to this reviewer far more impressive than the former one. The pianist appears to have matured musically. Today he has not only the dazzling technique of old, but a new musical penetration and interpretive expression. He has delicacy and poetry as well as brilliance and power.

Dr. Koussevitzky's sympathetic insight and the eloquence of the superb orchestra supplied an orchestral accompaniment that matched the solo part to make a wholly memorable performance.

George MacLean

Vladimir Horowitz

Piano soloist with the Boston Symphony Orchestra this afternoon and Saturday evening.

Vladimir Horowitz

Soloist with the Boston Symphony this evening in the Third Piano Concerto of Serge Rachmaninoff.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Vladimir Horowitz played Rachmaninoff's Third Piano Concerto magnificently at the Boston Symphony concert yesterday afternoon. That is the word, and no other. His performance, and the long, noisy applause that followed, were among the most impressive moments of the Symphony season. They put far, far into the background the entire first part of the concert, when Eugene Goossens conducted the Overture to Mozart's "The Marriage of Figaro" and then introduced his own ponderous Symphony to Boston.

Not for 10 years had Mr. Horowitz been soloist with the Boston Symphony. But in the audience were many who remembered his electrifying interpretation of the Tchaikovsky B-flat minor Concerto at a pair of concerts in the Friday-Saturday series. A decade has, if anything, ripened the art of Mr. Horowitz, a fact noted at his recital here in February of 1940, when he returned to Boston after several years of absence.

With Serge Koussevitzky conducting the orchestra and Mr. Horowitz at the piano, Rachmaninoff's D-minor Concerto was subjected to one of those beautiful and thrilling re-creations as necromantic as they are hard to describe. Such terms as "the grand style," "stupendous technic," "intensity," "rich, clear tone" do convey an idea of what it was like. But they cannot communicate the actual sensation of keenness and vitality in Mr. Horowitz' playing, nor the sensitive adjustment between piano and orchestra.

Virtuosity has been damned again and again as a base manifestation of the musical art. It naturally all depends upon the virtuoso, and to what uses his powers are put. In this case, virtuosity was the medium for exhibiting beauty, great art and utmost musicianship. For all that the Concerto itself is a great show, and that yesterday's performance was spectacular, what counted most of all—for musicians and listeners alike—was the music. And when that happens, a great miracle of art is wrought.

Mr. Horowitz and Mr. Koussevitzky, both applying handkerchiefs to perspiring faces, were greeted at the end with handclapping, stamping and cheers. Presently the orchestra was bidden to rise, and the demonstration began all over again.

Mr. Goossens' Symphony, designated his Opus 58, is his first essay in the form. It has no "program." Scored for an enormous orchestra, it must be a happy hunting ground for whose who delight in finding reminiscences. One thought of Strauss, Debussy, Vaughan, Williams and various others until, finally, the Symphony appeared a compendium of styles as well as a gigantic bore.

The afternoon concert this week was shifted to Thursday because today is Good Friday. The evening concert will, as usual, be given Saturday. Next week's program will be as follows: Aaron Copland: "Quiet City"; Howard Hanson: "Romantic" Symphony; Wagner: Overture to "The Flying Dutchman," Prelude to "Parsifal," Overture to "Tannhaeuser."—C. W. D.

MUSIC

Goossens Symphony

Composer Directs His Own Work with Boston Symphony; Horowitz in Rachmaninoff Concerto

By EDWARD DOWNES

As guest of the Boston Symphony, Eugene Goossens conducted the first performance here of his First Symphony, yesterday afternoon in Symphony Hall. From a purely objective point of view Mr. Goossens' Symphony, which was finished last year, is an excellent piece of work. The craftsmanship is more than solid, it is extremely skillful. Thematically there is an impressive unity which runs through the four movements, and though the instrumental apparatus demanded is rather enormous, there are only brief moments when the scoring seems actually redundant. The style is truly symphonic, that is, the themes are cleverly transformed homophonically, contrapuntally, harmonically rhythmically. It all appears and indeed is logical. The fact that the composer uses an antiquated musical idiom need not, in itself, disturb anyone unduly. It must be remembered that Sebastian Bach, in his later years, was considered completely old hat by most of the younger men growing up about him. Those younger men have since been forgotten

What then was the matter? For the symphony did not really come off in spite of the tremendous tonal impact of its finale with six trumpets and organ. The language this symphony speaks is clearly derivative. It reminds you of no one in particular (not even Mr. Goossens himself) but of a great many late romantic composers in general. It comes perhaps nearest to Mahler, in his more restrained moments. Now in itself there is nothing reprehensible in this particular musical language, but it seems strange that a composer of Mr. Goossens' youth should feel at home in it. Men of a generation earlier than Mr. Goossens still managed to use it convincingly. Goossens' mastery of the orchestra and its resources is so great that he manages to make this idiom superficially convincing, but inwardly it does not ring true.

All matters of style and technique aside, the music itself, the emotional urge, the spirit of the work, or whatever you choose to call it, seemed of a lesser man than Mr. Goossens has revealed himself to be in other compositions. A work of the length of a symphony, unless it is particularly witty, or has some light trick of charm, must have something important to say if it is not to fall flat.

Though Mr. Goossens, laudably enough, has waited long to write a symphony, until he felt that what he had in mind could only be expressed in symphonic terms, there are things he might have learned in just trying to write a symphony, which could have served him in good stead here. The value of a ruthless pruning might have been one of these. But in spite of this symphony, one looks forward to Mr. Goossens's next.

The guest conductor opened the program with Mozart's Overture to "The Marriage of Figaro" in a version to which we have become all too accustomed with our big modern symphony orchestras. It was big and brilliant and bustling and far from the Mozart spirit. The tempo was a shade too fast, and a body of strings at least twice as large as it should have been, completely swallowed up the poor little wood-winds for which Mozart wrote with such fetching grace and skill.

Dazzling Concerto

After the intermission Vladmir Horowitz and Serge Koussevitzky gave a dazzling performance of Rachmaninoff's Third Piano Concerto in D minor. Horowitz is far from a mere virtuoso. He has brilliance and technique to spare. But his brilliance is always a musical brilliance, not just mechanical glitter. His technique is so fine and so artistically used, you can forget ten agile fingers hammering the ivories under the immediate impression that the composer himself is speaking. That is the highest compliment which can be paid any technique.

Tremendous emotional drive, wonderful elasticity of phrase, sensitive tonal coloring and a subtle dynamic chiaroscuro informed his performance yesterday. There was no denial of pianistic virtuosity. On the contrary, Horowitz gloried in it. But his musical impulse was even stronger, and carried everything before it. Dr. Koussevitzky directed with dramatic fervor and understaning. Teamwork between the two was exemplary. Altogether this was one of the finest concerto performances we have heard here in many a month—in its own way, as masterly as if the composer himself had sat at the piano.

At the close of the concerto there were cheers and torrents of applause for soloist, conductor and the orchestra itself.

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 21st concert by the Boston Symphony Orchestra, Serge Koussevitzky and Eugene Goossens conducting, was given yesterday afternoon in Symphony Hall. Vladimir Horowitz, pianist, was the soloist. The program was as follows:

Mozart ...Overture to "The Marriage of Figaro"
Goossens.....Symphony Op. 58
Rachmaninoff...Piano Concerto in D minor No. 3 Op. 30

Mr. Eugene Goossens, the Cincinnati Orchestra's distinguished conductor, led the Boston Symphony yesterday in a vigorous performance of Mozart's familiar overture and then proceeded to disclose to us his own latest work on a large scale. This proved to be a mixed blessing. On the one hand we could be reasonably certain that the Symphony would be revealed to us clearly and with the authority of a composer who is also a trained conductor behind it. On the other, we cannot own to any great enthusiasm for the work itself.

Its main fault is the monotony of the composer's imagination. The second movement's ideas are very much like those of the first. The Divertimento does not wander far afield, after starting out bravely enough. With the finale we are back where we started, and this undeniably makes for dullness.

There are some effective pages in the score, notably the conclusion of the first movement. Always there is mechanical skill. Mr. Goossens is at the least a workman who knows his craft and is too clever to be inept or ever as boring as some of the academic symphonies which have been brought to our attention in recent years.

But what he has to say is definitely circumscribed. You get a modicum of starkness, a compensating dose of lushness, here some sober counterpoint, anon some dance-like bits. It has all been carefully planned before; and after a while the music simply ceases to interest you. The third movement did earnestly seek to offer some variety, but the experiment was not as successful as when the composer was on his own home ground. This was the first performance in Boston, and Mr. Goossens was cordially received.

After the intermission Mr. Koussevitzky returned to his own post and offered the Third Rachmaninoff Piano Concerto with Mr. Horowitz as soloist as the "bonne bouche" of the program. When Rachmaninoff himself plays this work—or any of his other music—he imparts a rather world-weary dignity to it, which is far from unattractive.

Mr. Horowitz plays it probably more brilliantly and with the idea of extracting the last ounce of effect that the music holds. It is thus a performance of more energy, perhaps of more vitality. No one need commit himself on the opinion that it is either better or worse, for it is merely different. It was played with all Mr. Horowitz's effortless technique, with grace and with power. It struck us that both he and Mr. Koussevitzky secured a magnificently orchestral interpretation. That is to say, the Concerto sounded bigger and more virile. Mr. Rachmaninoff himself would have imparted to it, we imagine, more nostalgic charm and languor. All this smacks of hair-splitting—let it rest that Mr. Horowitz won a richly-deserved ovation.

The concert will be repeated tomorrow night. Next week the program is as follows: Aaron Copland's "Quiet City"; Howard Hanson's 2nd Symphony; Wagner's Overtures to "The Flying Dutchman," "Parsifal" and "Tannhaeuser."

ing. We had a sample of that leanness yesterday in Eugene Goossens' outwardly effective (in spots) but essentially derivitive and frequently reminiscent Symphony, which its composer conducted here for the first time. But for compensation we are constantly being taught new meanings of the word virtuosity. Not only our orchestras but our soloists perform feats which once might have seemed incredible. This reviewer cannot report on Liszt and Rubinstein, but he did hear the giants of the next generation of pianists, and while these men were not without their points, their technical accomplishments were puny in comparison with the sort of playing that so excited yesterday's audience.

These same 13 years which have left Mr. Horowitz in the full possession of his remarkable powers have taken their toll of Rachmaninoff's Concerto, even though the latter seemed a work of heaven-sent inspiration after the strivings of Mr. Goossens. At least, Mr. Rachmaninoff is a creative personality with a style not to be confused with that of any other composer. And only those who possess such individuality of utterance can work successfully in the larger musical forms. This D-minor Concerto is not so well sustained as its immediate predecessor. The musical interest often flags and wanes. But Mr. Rachmaninoff always did know the trick of a rousing finish, in which a theme, both lyric and propulsive, is made to sound forth in the full splendor of an orchestra, or orchestra plus pianist. Even in a mediocre performance an effect is certain to be made. In a performance such as the one now under consideration there will inevitably be answering cheers and the stamping of feet.

By way of beginning, Mr. Goossens elicited from the orchestra, with full complement of strings, an inflated performance of Mozart's Overture to "The Marriage of Figaro," which only the other evening had sounded in its rightful voice at the Metropolitan Theatre. After all, our huge modern orchestras are really only proper to the pieces that were designed for them.

Horowitz Symphony Soloist

Pianist Receives Ovation; Goossens Leads New Symphony

By L. A. Sloper

Two distinguished guests returned to participate yesterday in the presentation of the twenty-first program of the Boston Symphony season. Eugene Goossens, conductor of the Cincinnati Orchestra, directed the Overture to Mozart's "Marriage of Figaro" and his own new Symphony, Op. 58. Vladimir Horowitz was soloist in Rachmaninoff's Third Piano Concerto, with Dr. Koussevitzky conducting. The program will be repeated Saturday evening in Symphony Hall.

Mr. Goossens is a familiar figure on the podium of Symphony Hall, having conducted the Boston Orchestra three times before. He obtained a lively performance of the Overture. On this occasion the interest of his visit centered of course in the symphony, which is his first, although he is well established as composer in other forms.

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In his very witty program note to this symphony, Mr. Goossens insists amusingly on its freedom from any literary or descriptive ideas. Yet, he adds, if people will attach some programmatic meaning to the movements of this work, "who am I that I should deprive them of their private interpretative joys? Certainly not if it should render the music more palatable to them!"

Nevertheless, in his analysis, the composer describes one of his two "motto" themes as "menacing" and "sinister," the other as "wistful" and "plaintive." With this encouragement, plus the fact that the work was written largely in the summer of 1939 in England, one may easily discover in the first movement a reflection of the troubled times, and in the other three the symphonically concomitant pastoral, jovial, and triumphant moods.

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Moreover, the music by its nature lends itself to such an interpretation. The style is that of neo-Celtic, post-French, British impressionism. In other words, it belongs to a school much given to pictorial music, and its idiom is difficult to dissociate from literary ideas. But since the composer did not intend this effect, it is possible that the association is only in the ear of the listener.

For the rest, the symphony eschews "modernist" harmonic and rhythmic extravagances, employs methods long accepted, and is altogether a workmanlike job. The composer had the co-operation of the orchestra, which joined the audience in acclaiming him.

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MUSIC

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At the close of the concerto there were cheers and torrents of applause for soloist, conductor and the orchestra itself.

MUSIC

Minn., hospital in 1938, applied for a marriage license today.

The President's eldest son said they would be married in a civil ceremony early next week, possibly Tuesday. The date depends on his mother's ability to attend.

In New York, Mrs. Roosevelt said the wedding probably would be Monday.

"I shall be surprised if it is Tuesday," she added.

Roosevelt said it had not been decided who would officiate. The ceremony will be performed either at the home of Miss Schneider's mother, Mrs. Agnes Schneider, or at that of a friend.

Asked if he had considered a White House wedding, he said he preferred to follow the custom of having it at the bride's home.

There will be no honeymoon. Roosevelt explained, because he has standby orders from the marine corps, in which he is a reserve captain on active duty at San Diego.

He and his bride will make their home in San Diego.

In view of Miss Schneider's mem-

Nantasket-Boston Line to Resume

Definite assurances that the Nantasket-Boston Steamboat Company would resume operations this year between Boston, Pemberton and Nantasket, starting late next month were given yesterday as stockholders met in the Hull municipal building for a re-organization meeting. The announcement was made by Andrew F. Pope, town clerk of Hull and manager of the Hull municipal electric light plant, who was elected treasurer and general manager of the line.

The other officers elected were: John R. Wheeler of Hull, president; Mayo Shattuck of Hingham, clerk and counsel; Frank P. Wright, president of the Rockland Trust Company, vice-president; and a board of directors including, Wheeler, Wright, Pope, Clarence V. Nightingale, Hull

PIANIST STIRS HUB AUDIENCE

Horowitz's Playing Causes Frenzied Cheering

BY WARREN STOREY SMITH

History repeated itself at yesterday afternoon's Symphony concert, put forward a day because of Good Friday. The second part of the programme brought Vladimir Horowitz as soloist in the Third Pianoforte Concerto of Rachmaninoff, the piece in which he was introduced to Boston on March 16, 1928, when the then little known Russian was but 23. Mr. Horowitz created a sensation at that time and he created a sensation yesterday, inciting a usually staid and largely feminine audience to the kind of frenzy that some people mistakenly believe to be peculiar to sporting events.

It was recorded 13 years ago that the audience "rose to its feet, stamped and cheered, banged its vacated seats and recalled Mr. Horowitz times without number." If this early occasion was by a narrow margin the more exciting of the two, it was only because Mr. Horowitz's extraordinary virtuosity was something not before experienced and hence the more breathtaking and electrifying. In 13 years we have learned what to expect from him, even if he was in enforced retirement for a few of them. In much the same way we have grown accustomed to the virtuosity of the Boston Symphony Orchestra and to the prowess of Dr. Koussevitzky. However, every now and then we are shaken out of this complacency, and yesterday afternoon was a case in point.

This particular present is a bit lean on the creative side, musically speaking. We had a sample of that leanness yesterday in Eugene Goossens' outwardly effective (in spots) but essentially derivitive and frequently reminiscent Symphony, which its composer conducted here for the first time. But for compensation we are constantly being taught new meanings of the word virtuosity. Not only our orchestras but our soloists perform feats which once might have seemed incredible. This reviewer cannot report on Liszt and Rubinstein, but he did hear the giants of the next generation of pianists, and while these men were not without their points, their technical accomplishments were puny in comparison with the sort of playing that so excited yesterday's audience.

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News of Orchestras

The Boston Symphony Orchestra will give next week the final pair of concerts in the Monday evening-Tuesday afternoon supplementary series. The program will consist of Mozart's Symphony in G minor, Prokofieff's orchestral suite, "Lieutenant Kijé," and the Second Symphony of Sibelius.

At the Friday and Saturday concerts of next week Dr. Koussevitzky will present Aaron Copland's "Quiet City" for the first time in Boston. The score was written last summer at Tanglewood on themes used by Mr. Copland in incidental music for Irwin Shaw's play of the same name. The other items of the program will be Howard Hanson's Second Symphony, written for the orchestra's 50th season, and three Wagner excerpts, Overture to "The Flying Dutchman," Prelude to "Parsifal," and Overture to "Tannhäuser."

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Native Works Played

The Boston Symphony Orchestra ranks second among American orchestras in number of Amer[illegible] works played last season, and third in percentage. The Detroit Orchestra leads in the number of American works, and Detroit and Indianapolis in percentage. Detroit heard 23 American works, Boston, 13, and Indianapolis 9. The figures are taken from a survey by the National Music Council.

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This Clipping From
NEW BEDFORD, MASS.
MERCURY

APR 16 1941

Sibelius In Unmatched Performance

Monthly Series of Boston Symphony Closes on Second

The last concert in the monthly paired Monday-Tuesday series of the Boston Symphony Orchestra was heard yesterday. Under the direction of Serge Koussevitzky, it was made a memorable occasion through its substance, contrasts and superb performance by the orchestra. The program was the Mozart G minor symphony; Prokofieff's orchestral Suite Op. 60—"Lieutenant Kiji"—and the Sibelius No. 2 in D major, Op. 43.

It seemed a finer, more luminous playing of the Mozart, particularly in the Andante movement than when the same symphony was given a few weeks ago in the regular series. To a hearer of today, the power of the work must be estimated only relatively to its period, but its style, grace and integrity of design were revealed as Mozart might have rejoiced to hear it.

Even if one failed to read carefully the description of the five sections of the suite Prokofieff has made from his incidental music to a Soviet film comedy based upon an anecdote of a polite covering of an error by the Czar Paul I, the gay, carefree music spoke enjoyably for itself. There were several solo sections including a double bass passage, and saxophone and tuba contributed to the insouciant joys of the score. Off stage, a cornet fanfare intimates the military birth of the imaginary Kije and he grows to man's estate by fife and drum.

The Romance, Wedding and Troika sections reveal Kije as a faithless fellow whose Burial in the fifth section is still far from gloomy. Here he fades by off stage cornet again into the land of fancy whence he was summoned. A delightful musical joke for a sultry April afternoon.

Contrasted with the classical Mozart, Sibelius bore one along on a noble flood of sound. Both wrote honestly from genuine inspiration, yet Mozart pleases the mind by polished perfections; Sibelius sweeps the soul by his instinctive revelation of rugged strengths. Disclaim it as he may, Finland's airs and Finland's forests and Finlands ice fields cracking magnificently have wrought themselves into this Symphony of the Winds, as this hearer always thinks of the overpowering Second.

What orchestra but that before Dr. Koussevitzky could enrich the figure of a few repeated notes in the Vivacissimo with so varied dynamic expression. None but brasses with a beauty of tone like those of the Boston orchestra could so stirringly rise to climax. The last few minutes of the Finale one lived the music bodily even as it seemed to enthrall with its grandeur the figure of the conductor. Never has he so brought forth the ineffable glory that is inherent in this movement. The full choir of flutes and associated woodwinds came magically clear through the tonal mass which mounted unbelievably till one could shout at finish over the glory of a great orchestra voicing the spirit of a land told in a mood of exaltation.

A. C. R.

Four Concerts By Boston Symphony

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will close its series of Monday evening and Tuesday afternoon concerts in the coming week, and will likewise give the 22d of the series of 24 on Friday afternoon and Saturday evening.

For the Friday and Saturday concerts, Mr. Koussevitzky announces the first performance hereabouts of Aaron Copland's "Quiet City" for trumpet and English horn with string orchestra. Mr. Copland wrote his orchestral score at Tanglewood last summer after the close of the Berkshire Music Center. He used themes which he had written for a stage presentation of the same name of a play by Irwin Shaw. Howard Hanson's Symphony No. 2 will also be played. This Symphony was composed for the Boston Symphony Orchestra on its 50th anniversary and was included upon a special program of American music at the beginning of last season. The second portion of the program will consist of excerpts from Richard Wagner: namely, the Overture to "The Flying Dutchman"; the Prelude to "Parsifal," and the Overture to "Tannhauser."

The program for the Symphony concerts of the coming Monday, April 14, and Tuesday, April 15, will be as follows: "Mozart's Symphony in G Minor, Prokofieff's Orchestral Suite "Lieutenant Kije" and the Second Symphony of Sibelius. Prokofieff's score was derived from incidental music which he wrote for a Russian film of that name. The Suite, however, is entirely rewritten.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

APR 13 1941

Boston Symphony

Two American works, Aaron Copland's "Quiet City" for trumpet, English horn and strings, and Howard Hanson's second ("Romantic") Symphony, will be played by the Boston Symphony Orchestra in its home concerts of next Friday afternoon and Saturday evening in Symphony Hall. Serge Koussevitzky will close the program with three Wagner preludes.

Berkshire Festival Programs Given

Serge Koussevitzky announces the programs for each of the three weeks which will comprise the Berkshire Symphonic Festival of 1941 and which will consist of nine concerts by the Boston Symphony Orchestra, July 31-Aug. 17. The concerts will be given in the Shed at Tanglewood, Lenox, Miss., the summer home of the Boston Symphony Orchestra. There will be three concerts each week—Thursday evening, Saturday evening and Sunday afternoon. The music to be played will be as follows:

FIRST WEEK (JULY 31-AUG. 3)
Haydn.....Symphony in G major, No. 88
Beethoven.....Symphony No. 3, "Eroica"
Schubert..Symphony in B minor, "Unfinished."
Mendelssohn.....''Italian'' Symphony
Brahms.....Symphony No. 4, in E minor
Shostakovitch.....Symphony No. 5
Beethoven.....''Leonore'' No. 3
Debussy.....Three Nocturnes: ''Clouds,'' ''Festivals,'' ''Sirens.''
Villa Lobos.....Chorus No. 10
Copland.....''Quiet City''
Hindemith.....Concerto for Violoncello
SECOND WEEK (AUG. 7-AUG. 10)
Mozart....Requiem, Symphony in C major, Symphony in A major.
(In commemoration of the 150th anniversary of Mozart's death.)
Beethoven.....Symphony No. 5 in C minor
Berlioz.....''Fantastic'' Symphony
Hanson.....Symphony No. 2, ''Romantic''
Brahms..Piano Concerto in B flat major, No. 2.
Debussy.....''La Mer''
THIRD WEEK (AUG. 14-17)
Beethoven.....''Missa Solemnis''
Tchaikovsky.....Symphony No. 5
Sibelius.....Symphony No. 6
Vaughan Williams..''A London Symphony''
Wagner..Prelude and Love-Death, ''Tristan and Isolde,'' Prelude to ''Die Meistersinger von Nurnberg.''
Strauss..'.....''Death and Transfiguration'
Barber.....Violin Concerto
Piston.....''The Incredible Flutist''

MUSIC

Monday Symphony

By ALEXANDER WILLIAMS

The final concert in the Monday evening series by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given last night in Symphony Hall. The program was as follows:

Symphony in G minor, K. 550.....Mozart
''Lieutenant Kije,'' Orchestral Suite Op. 60.....Prokofieff
Symphony No. 2 in D major Op. 43.Sibelius

The regulars at the Monday-Tuesday concerts would probably be tempted to describe last night's program as about the best ever and quite to their taste. And indeed it is hard to see how anyone could dispute that opinion. Perhaps the Sibelius No. 2 has been overplayed for many of us; but a subscriber who only attends six concerts a year in Symphony Hall would not agree.

The first part of the program was at any rate a complete contrast. This is a Mozart year—the 150th anniversary of his death—and it is fitting that we should be reminded of his three greatest symphonies. It is a matter of taste which you prefer, but the G minor is possibly the most original or rather the most forward-looking. Even that statement is open to contradiction, for the introduction of the E flat Symphony is very like Beethoven. At least the G minor has aroused more discussion, and it is, of course, less sunny than is Mozart's wont. We have always maintained that Mr. Koussevitzky is an admirably sympathetic conductor of Mozart. He secures a combination of brilliance and exquisite taste that is quite irresistible.

Prokofieff's "Lieutenant Kije" is a very amusing suite. It was undoubtedly tossed off for the purposes of the film and then polished to its present ironic perfection. If not "great" music in the accepted sense of that much abused adjective, it is frankly the best of musical entertainment. Actually it provides some ticklish moments for the instrumental soloists; and for that reason Mr. Koussevitzky summoned the musicians to their feet each time he came out in response to the applause of the audience. "Lieutenant Kije" has been recorded by the Boston Symphony, but it is one of those pieces that gains a good deal if you can see as well as hear the orchestra.

The concert, it may be added, will be repeated this afternoon.

Symphony

Koussevitzky Ends Monday Concerts

That sky-storming, exultant chant of Sibelius' youth, his Second Symphony in D minor, furnished both climax and finale to the Boston Symphony's brief Monday subscription series, last night in Symphony Hall. The program, which opened with Mozart's G minor Symphony, continuing with the adroit persiflage of Prokofieff's Suite, "Lieutenant Kije," is repeated this afternoon under the baton of Serge Koussevitzky. Thus three of Dr. Koussevitzky's most distinguished interpretations, and a model of program-building combined to bring the miniature season to a brilliant close.

Whether Dr. Koussevitzky's mood, or that of the listener had changed from ten days ago when he played the Mozart symphony, is hard to say. But last night the first movement seemed more hurried, and therefore to have lost something of it intensity. The remaining movements were achieved, as before, a wonderful balance between the dark emotions so rare in Mozart, his more familiar, restrained melancholy, and the delicate, sensuous glow of the Andante. The cunning balance of timbres, transparent orchestral sonorities, took their rightful place as details of a masterly performance.

Prokofieff's Suite after the music he wrote to the Russian film, "Lieutenant Kije," is flimsy stuff at second hearing, but so witty is the orchestra with which Prokofieff unfolds the story of his ephemeral hero, that it is emphatically worth performing.

Sibelius Second Symphony is a thrice-familiar triumph of Dr. Koussevitzky and the Boston Symphony. Enthusiastic subscribers were still cheering and stamping their thanks as reviewers left the hall.

E. D.

APRIL 15, 1941

Final Monday Symphony

Sibelius Second Offered For Rousing Conclusion

A coda is desirable for a music season no less than for an individual piece of music, and for a series of concerts no less than for a work performed at a given concert. A better choice for a finale to the Monday evening and Tuesday afternoon meetings of Boston Symphony Orchestra patrons could hardly have been made than the Symphony No. 2, in D major, of Sibelius, with which Dr. Serge Koussevitzky wound up proceedings at Symphony Hall last night.

The Second Symphony of Sibelius consists wholly of coda; that explains the matter. From the first note, it is preparing for a big close. It never settles down to the four-movement plan with any sort of classic compulsion. It never quite accepts the allegro idea, never confidently becomes andante, never betakes itself to giocose, but constantly maintains a majestic mood, always approaching a grand triumphal outburst, which it reaches, at last, in a fashion gradiose to the last degree. The composition stands, truly, a great, perhaps unsurpassed, study in orchestral rhetoric. Without being in the least rude, or bombastic, it exults and leaps from ecstasy to ecstasy until nothing remains to be done. The top rung of climax is attained, the brasses have sounded their loudest, and the drums have beaten their heaviest.

Farewell, then, to 1940-41 for the Monday nights. But something at this time transpired besides the jubilant sonorities of Sibelius. Some sentiment of a warm sort came to notice in a presentation of Mozart's Symphony in G minor, and plenty of humor sparkled in a reading of the "Lieutenant Kijé" Orchestral Suite of Prokofieff. Could not Dr. Koussevitzky have let the occasion pass with a routine handling of Mozart? Not at all. Nor could his men. The interpretation was one of the sort in which the man of the baton and the instrumentalists contribute about 50-50; he does half and they half. Old classics ought to be treated that way—not over-conducted. Let string quartet methods, as far as may be, prevail.

Regarding Prokofieff, we may lightly pass him off as an advanced member of the Rimsky-Korsakoff school and so in a measure discount his originality. But set his rating where we will, he gets Russian humor into music after a surpassing fashion. He brings orchestral writing back into the literary realm, where the symphonic poem composers had it, ignoring, happily, the abstract affectations of many of his fellow-moderns.

W. P. T.

Josephine Rossi

Rose Dirman

Soprano soloist in the Boston Symphony Orchestra's Pension Fund Concert performance of "Missa Solemnis" at Symphony Hall Sunday afternoon, April 27.

Except for a recent performance of the Mozart G minor in the regular Friday-Saturday concerts, this greatly beloved work of the composer (whose 150 anniversary of death is this year being observed) has not been played in Symphony Hall for some years.

The orchestral suite Prokofieff has made about an imaginary officer created to save embarrassment to a royal blunderer has much of the originality and good spirits of his "Peter and the Wolf."

The Tuesday afternoon commuters' matinee" at the special hour of 3, is arranged to convenience out-of-town attendance.

This Clipping From
NEW BEDFORD, MASS.
MERCURY

APR 12 1941

Commuters Season Ends Tuesday

Mozart, Prokofieff, Brahms for Boston Symphony Program

For the closing of the paired concerts of the Monday-Tuesday monthly series by the Boston Symphony Orchestra, Seige Koussevitzky, conductor, has chosen this program: Mozart-Symphony in G minor (Koechel No. 550); Prokofieff—"Lieutenant Kije," Orchestral Suite, op. 60; Brahms—Symphony No. 2 in D major, op. 73.

In the First Balcony Gallery of Symphony Hall, the current exhibit is of 101 American Prints, representing three centuries of print making. The assembly, originally made for the American National Committee of Engraving, was under the direction of its president, John Taylor Arms. Mr. Arms, himself a leading etcher of this country, spent many Summers at Salter's Point in the first decade of this century.

Another name of local connection in the show of single examples of famous print makers is that of Ernest Haskell, a cousin of Mrs. Andrew G. Pierce Jr.

The exhibit goes on a South American tour after it leaves Boston.

A. C. R.

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THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, APRIL 17, 1941

A New Work From Aaron Copland

His 'Quiet City' Scheduled On Week's Symphony Program

By Winthrop P. Tryon

What the representation of a musical idea comes about at this week's concerts of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, in a little, 10-minute study by an American composer. A work in the small hardly associates itself with grandiloquent modern times, but here we have one—a piece requiring little more than half a platform of players for its performance, and gaining, as its title hints, very slight place—"Quiet City," for English horn, trumpet, and strings, by Aaron Copland.

At first thought, anyone could reasonably remark that a fancy of the sort does not fall into the orchestral category at all, and could point upon Dr. Koussevitzky and quiz on the appropriateness of his putting into his program "Quiet City." For is it music, consider music?

Surely, the two wind instruments do, in a way, form a melodic line along with a string instrument of the violin, viola, or the same time, the ultimate purpose of the composer is plain. The English horn and the trumpet may be said to stand for all the woods and all the brasses. They are, in a fair view of the case, two grand choirs reduced to a pair of voices.

Another way of explaining the matter, we have here a condensation of the orchestral story from early civilized times. Curious tone and pastoral melody of the double-reed English horn tell of the Greek contribution to instrumentation. Ordered sound and a lyric melody of the trumpet sing the Roman contribution. Over the harmony of the bowed instruments brings to the mind of the listener the Medieval and the Renaissance eras and completes the record up to latter days.

A strange moment of contemplation this piece offers of one who has been through the modern musical mill and who has had every experience an American man of music can enjoy. Successful as a student, taught in Europe, acclaimed as a youthful talent on return to the United States, approved as a mature composer, and honored with educational appointments, he settles down to the simplest kind of an expression of himself. It is as though he had got such an abundance of instruction and opportunity that he had determined to find the common denominator of it all and get things down to their lowest terms and their final analysis.

"Big symphonies are all right," he seems to observe, "but who has told more in an hour with all the means of sonority available than I can tell in a sixth of the time with a mere outline of an orchestra?"

Action begins in the strings, mild in manner. The English horn speaks; then the trumpet, at first outright and then in echo. Greek and Roman hold deliberate conversation. Remarkable that either of the single voices equals in power the whole body of strings with seven double basses as foundation. The trumpet, its bell plugged with the mute, has a passage, again sounding first near and then afar. To close, the two classic principals hold a duet, the Medieval company standing by and encouraging.

"Quiet City" bears date of 1940, and seems to count as a product of the Berkshire summer academic doings of the Boston Symphony Orchestra. Perhaps the thing could not have been imagined or accomplished in any other locality but that from which it arises. Mr. Copland, as a practical musician, recognizes that not all orchestras have an English horn player, and accordingly he has written in his score an alternative oboe arrangement of the double-reed part.

Next Week's Symphony

Benjamin Britten's Variations for String Orchestra on a Theme by Frank Bridge will be presented by Dr. Serge Koussevitzky at next week's pair of Boston Symphony concerts, the last but one of the season. The work contains eight variations and a fugued finale. The other items of the program will be Schumann's Fourth Symphony, in D minor, Falla's Suite from "El Amor Brujo," and Strauss' "Till Eulenspiegel."

SHOW HONORS TO CONDUCTOR

Orchestra and Audience Rise to New American

BY WARREN STOREY SMITH

Serge Koussevitzky, who became an American citizen last Wednesday, conducted compositions by two fellow-Americans, Aaron Copland's "Quiet City," and Howard Hanson's "Romantic" Symphony, at the Symphony Concert of yesterday afternoon. When the conductor first came upon the stage the orchestra stood and applauded and the audience, many members of which may not have known what all the fuss was about, applauded much more heartily than usual.

After the intermission Dr. Koussevitzky led his men through three Wagnerian introductions, the Overture to "The Flying Dutchman," the Prelude to "Parsifal," and the Overture to Tannhaeuser." His grandiose reading of the "Tannhaeuser" Overture's closing pages won him another ovation, although the real climax, not only of the Wagner, but of the entire concert, was the singularly impressive performance of the "Parsifal" Prelude.

"The Flying Dutchman" Overture had stirring moments, such as the electrifying opening, but taken as a whole, it was a bit studied and self-conscious; also uncomfortably brassy in spots. It would not be strictly accurate to say that Dr. Koussevitzky is a great interpreter of Wagner—or that he is not. He is likely to prove one and quite as likely not to. The up-and-down-ness of his Wagner yesterday was a case in point.

Getting back to Messrs. Copland and Hanson, the former's "Quiet City," scored for trumpet, English horn and strings, is drawn from music for a stage play (by Irwin Shaw) but stands very well by itself, while Mr. Hanson's Second Symphony sounds much of the time like the score for a movie which does not exist. It might also be said of "Quiet City," heard yesterday for the first time in Boston, that it is very nice as far as it goes but doesn't go very far. It is mostly mood, yet there is in it a fine and sensitive quality and there is a climax of considerable intensity. Incidentally, it offered Mr. Mager and Mr. Speyer, particularly the former, a fine opportunity to shine. Dr. Koussevitzky had them both rise in acknowledgment of the applause.

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JOURNAL
APR 2 - 1941

Conductor Hails Citizenship

Boston, Mass.—(U.P.)—Serge Koussevitzky, Russian born conductor of the Boston symphony orchestra, celebrated his becoming a United States citizen by presenting a special program of American music.

THE BOSTON HERALD, SATURDAY, APRIL 19, 1941

Copeland, Hanson and Wagener Compositions on Afternoon Symphony Program

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 22nd concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Copeland..."Quiet City" for trumpet, English horn and strings
Hanson.....Symphony No. 2, "Romantic"
Wagner.....Overture to "The Flying Dutchman"
Wagner.....Prelude to "Parsifal"
Wagner.....Overture to "Tannhaeuser"

We have had a good deal of music this season that has sought to express the spirit of a city—Vaughn-Williams's London Symphony, Delius's Paris and now Mr. Copeland's "Quiet City," which is presumably New York. It is a short piece and was derived from some music he wrote for a play by Irwin Shaw. The curious combination of solo trumpet and English horn (ably played yesterday by Messrs. Mager and Speyer) and a string orchestra is employed.

Mr. Copeland seems in his recent work to have turned his back on his earliest music which so aggressively eschewed charm. "Quiet City" has an idea behind it and some originality. Yet it remains a not very effective piece as it stands. It would be interesting to know if the composer honestly feels that he has clearly conveyed what he had in mind. To use the piece seemed amorphous.

If Mr. Koussevitzky is affectionately termed the "godfather of American music," certainly Howard Hanson is its enthusiastic big brother. No one is more energetic than he in whooping up the cause, introducing the other members of the family and praising them behind their backs to unsympathetic strangers. Unfortunately the big brother himself has found time to compose on a large scale, and in view of all that he has done for American music it would naturally be a gross discourtesy not to play his works frequently.

Again unfortunately, they do not merit amiable treatment. The 2nd Symphony, to be sure, is not nearly so bad as the 3rd, which Mr. Koussevitzky so earnestly fostered last season. On the other hand it is not, except for the first movement, much good. If Mr. Hanson had a spark of originality or even his fair share of that much despised quality, cleverness, a lot could be forgiven him.

In a sense he has cleverness, but it consists in his being able to copy pretty faithfully. With the 2nd Symphony he has spiked one of our best critical guns by himself pointing to it as "romantic," but that doesn't make the music any fresher.

The first movement is effective and not uninteresting in a by-gone manner. The second movement seemed to us very stale and tedious. The last movement is the poorest of all, because it depends for its climax on hauling back material from the first, material moreover that had been amply worked over at the time.

"Why then the applause?" asks the reader who liked the symphony. There are two reasons for this. First, the music is juicy and easy on the ear harmonically, for all its loudness. Second, the work received a surpassingly fine and intense performance under Mr. Koussevitzky's direction. Do but life the veils of conventional harmony and inspired interpretation, however, and you will behold the faded imitation within. Every so often Mr. Koussevitzky must say to himself: "Come, it is high time I played some Wagner. I'll just give up half a program to him next week. That ought to satisfy them." Maybe this practice does succeed in pacifying the Wagnerians, who as a rule have short tempers. Yesterday we must confess that, far fro mrighting the balance of a dull concert, the Wagner items plunged it further into boredom.

We cannot put our finger on just what it is about Mr. Koussevitzky's interpretations of Wagner that fails to be electrifying. Possibly it is that he tries too hard, that he is impatient with the music for not being more brilliant and as a result coaxes it out of shape.

Incidentally why may we not hear the Venusberg music alone? It can be so played, even though the beginning is a little awkward. It was, of course, written in Wagner's mature style and subsequently by him pinned on to that absurd Salvation Army hymn that does such laborious duty in "Tannhaeuser."

Next week let us hope for better luck with the following program: Benjamin Britten's Variations for string orchestra on a theme of Frank Bridge; Schumann's 4th Symphony (not the 2nd as announced); Falla's Suite from "El Amor Brujo"; Strauss's "Till Eulenspiegel."

SYMPHONY CONCERT

Koussevitzky Leads Two American Works in His First Concert As An American Citizen

By EDWARD DOWNES

An even warmer welcome than usual greeted Serge Koussevitzky as he stepped upon the platform of Symphony Hall yesterday afternoon: as one man the orchestra rose to its feet and the tapping of violin bows was drowned by clapping and stamping from the audience. For this was a Koussevitzky debut—the first concert which he has conducted in this country as a full-fledged American citizen. The applause was not only for Koussevitzky, the musician, whom Boston has long affectionately regarded as its own, it was also for Koussevitzky, the man, who has now taken the last symbolic step proclaiming his own affection and faith in the country and the community of his adoption.

The first half of the program was given over, appropriately enough, to American compositions, and it reminded us once more that Koussevitzky has not waited for his final papers to make himself the leading conductor of our country in the protection and encouragement of American composers.

Aaron Copland's new short piece, "Quiet City," had not been heard in Boston. It was arranged last summer at "Panglewood" (another link to Koussevitzky and the Boston Symphony) from incidental music to the play, "Quiet City," by Irwin Shaw, and had its first concert performance last January in New York. The play, writes Mr. Copland, "called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity," and was a realistic fantasy on the night-thoughts of many different kinds of people in a great city.

It is indeed imaginative and evocative music, but nevertheless simple, straightforward and to the point. How much emotion Mr. Copland intended to put into it, or how much emotion it actually conveys, is difficult to say at first hearing. The initial impression was more of fantasy than feeling, but that has happened before with music which later revealed the strongest emotional drive. "Quiet City" should be heard again.

Romantic Symphony Again

Howard Hanson's "Romantic" Symphony, which followed the Copland piece, is a work for which the writer, after repeated hearings and with the best will in the world, can muster no enthusiasm. It has, of course, its moments of broad and effective melody, the orchestration is colorful and expertly handled, there are trenchant and dramatic rhythmic figures. Mr. Hanson has excellent material, but it is what he does with that material, the development of his ideas, which sounds hopelessly derivative and unimaginative.

There were several opprotunities to hear this symphony last season and, being quite obviously convinced of its worth, Koussevitzky presents it to his public again for reconsideration. Personally I dislike it. But what would we think of a conductor who did not maintain his own faith in the face of any amount of journalistic mutterings and disaffection? And so with all heart, we say—more power to him!

After the intermission came three popular Wagner selections: the Overture to "The Flying Dutchman," the Prelude to "Parsifal" and the Overture to "Tannhaeuser" in the Dresden version. There was more of tonal splendor than intellectual subtlety in Koussevitzky's "Dutchman." Perhaps a faster tempo at the outset and greater emphasis of nuance would have changed this. The "Parsifal" Prelude did not achieve a true mystical atmosphere until the middle part describing the suffering of Amfortas. Similarly in the "Tannhaeuser" Overture the pious song of the pilgrims, with which it opens, was less convincing than the unholy fascinations of the Venusberg and the struggle and final reconciliation of the two elements, which is the essence of the entire opera.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Aaron Copland's "Quiet City" was played for the first time in Boston yesterday at the concert of the Boston Symphony Orchestra. The work stood first on a program that contained the "Romantic" Symphony by Howard Hanson and three Wagner excerpts: the Overture to "The Flying Dutchman," the Prelude to "Parsifal" and the Overture to "Tannhaeuser." Serge Koussevitzky conducted.

Taken as a whole this was one of the least effective programs Mr. Koussevitzky has given us. Copland's new music proved well worth hearing, but the Symphony of Hanson, with all its sentimental lushness, is second rate and the operatic excerpts proved a rather indigestible chunk of Wagner. Do not misunderstand. As a devout Wagnerian this reviewer always welcomes his music, but two overtures and a prelude lumped together are scarcely an artistic choice, especially when the solemnities of "Parsifal" are squeezed between the virile fury of "The Flying Dutchman" and "Tannhaeuser."

"Quiet City" is oddly but very cleverly scored for solo English horn and trumpet against a background of massed strings. The combination is fascinating. It produces some lovely sounds. Mr. Copland's writing is neat, spare, comfortably between harmonic richness and dissonance. "Quiet City" is, of course, a concert work, intended to be heard for and by itself, although the material is based on themes used by Mr. Copland in his incidental score (for trumpet, clarinet, saxophone and piano) to the stage play "Quiet City," by Irwin Shaw.

Yet Mr. Copland wrote what is essentially theatre music, a score of mood and feeling. Not that it fails to make effect as an abstract symphonic piece, because it does to a degree. But through its course one had the constant impression of how superbly it could emphasize the action of a play.

Mr. Copland would surely have been pleased had he been present yesterday to hear the virtuoso performance and brilliant interpretation. Mr. Speyer's playing of the English horn, and that of Mr. Mager in the trumpet part, were splendid.

Little can be written of Hanson's "Romantic" Symphony not already put in print. The score is competently written for large orchestra, but trivial in ideas and notably derivative. Sentimentality rules most of the time, reminding you of Vernon Blackburn's declaration that a tune is a melody become overripe. Due to Mr. Koussevitzky's intense reading, and the fine caliber of the orchestra, the Symphony was given a specious brilliance, another example of music being made to sound better than it actually is.

Of the Wagner group, this reviewer enjoyed best the "Parsifal" Prelude. The two overtures were fussed over and blown up almost to the point of distortion.

Mr. Koussevitzky received a gracious and prolonged welcome when he first appeared upon the stage, no doubt in recognition of his newly acquired American citizenship. The orchestra rose to greet him and the audience applauded even more than usual. The tribute was appropriate, and served to emphasize the esteem with which he is regarded.

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THE CHRISTIAN SCIENCE MONITOR, BOSTON, THURSDAY, APRIL 17, 1941

A New Work From Aaron Copland

His 'Quiet City' Scheduled On Week's Symphony Program

By Winthrop P. Tryon

Vignette representation of a musical idea comes about at this week's concerts of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, in a little, 10-minute study by an American composer. A work in the small hardly associates itself with grandiloquent modern times, but here we have one—a piece requiring little more than half a platform of players for its performance, and making, as its title hints, very slight noise—"Quiet City," for English horn, trumpet, and strings, by Aaron Copland.

At first thought, anyone could reasonably remark that a fancy of this sort does not fall into the orchestral category at all, and could call out upon Dr. Koussevitzky and question the appropriateness of his letting into his program the "Quiet City." For is it not, in truth, chamber music?

Admittedly, the two wind instruments do, in a way, form a light ensemble along with a group of instruments of the violin family. At the same time, the symphonic purpose of the composition is plain. The English horn and the trumpet may be said to stand for all the woods and all the brasses. They are, in a fair view of the case, two grand choirs reduced to a pair of voices.

Another way of explaining the matter, we have here a condensation of the orchestral story from early civilized times. Curious tone and pastoral melody of the double-reed English horn tell of the Greek contribution to instrumental music. Ordered sound and militant melody of the trumpet sum up the Roman contribution. Then the harmony of the bowed instruments brings to the mind of the listener the Medieval and the Renaissance eras and completes the record up to latter days.

A strange moment of contemplation this piece offers of one who has been through the modern musical mill and who has had every experience an American man of music can enjoy. Successful as a student, taught in Europe, acclaimed as a youthful talent on return to the United States, approved as a mature composer, and honored with educational appointments, he settles down to the simplest kind of an expression of himself. It is as though he had got such an abundance of instruction and opportunity that he had determined to find the common denominator of it all and get things down to their lowest terms and their final analysis.

"Big symphonies are all right," he seems to observe, "but who has told more in an hour with all the means of sonority available than I can tell in a sixth of the time with a mere outline of an orchestra?"

Action begins in the strings, mild in manner. The English horn speaks; then the trumpet, at first outright and then in echo. Greek and Roman hold deliberate conversation. Remarkable that either of the single voices equals in power the whole body of strings with seven double basses as foundation. The trumpet, its bell plugged with the mute, has a passage, again sounding first near and then afar. To close, the two classic principals hold a duet, the Medieval company standing by and encouraging.

"Quiet City" bears date of 1940, and seems to count as a product of the Berkshire summer academic doings of the Boston Symphony Orchestra. Perhaps the thing could not have been imagined or accomplished in any other locality but that from which it arises. Mr. Copland, as a practical musician, recognizes that not all orchestras have an English horn player, and accordingly he has written in his score an alternative oboe arrangement of the double-reed part.

Next Week's Symphony

Benjamin Britten's Variations for String Orchestra on a Theme by Frank Bridge will be presented by Dr. Serge Koussevitzky at next week's pair of Boston Symphony concerts, the last but one of the season. The work contains eight variations and a fugued finale. The other items of the program will be Schumann's Fourth Symphony, in D minor, Falla's Suite from "El Amor Brujo," and Strauss' "Till Eulenspiegel."

SHOW HONORS TO CONDUCTOR

Orchestra and Audience Rise to New American

BY WARREN STOREY SMITH

Serge Koussevitzky, who became an American citizen last Wednesday, conducted compositions by two fellow-Americans, Aaron Copland's "Quiet City," and Howard Hanson's "Romantic" Symphony, at the Symphony Concert of yesterday afternoon. When the conductor first came upon the stage the orchestra stood and applauded and the audience, many members of which may not have known what all the fuss was about, applauded much more heartily than usual.

After the intermission Dr. Koussevitzky led his men through three Wagnerian introductions, the Overture to "The Flying Dutchman," the Prelude to "Parsifal," and the Overture to Tannhaeuser." Hs grandiose reading of the "Tannhaeuser" Overture's closing pages won him another ovation, although the real climax, not only of the Wagner, but of the entire concert, was the singularly impressive performance of the "Parsifal" Prelude.

"The Flying Dutchman" Overture had stirring moments, such as the electrifying opening, but taken as a whole, it was a bit studied and self-conscious; also uncomfortably brassy in spots. It would not be strictly accurate to say that Dr. Koussevitzky is a great interpreter of Wagner—or that he is not. He is likely to prove one and quite as likely not to. The up-and-down-ness of his Wagner yesterday was a case in point.

Getting back to Messrs. Copland and Hanson, the former's "Quiet City," scored for trumpet, English horn and strings, is drawn from music for a stage play (by Irwin Shaw) but stands very well by itself, while Mr. Hanson's Second Symphony sounds much of the time like the score for a movie which does not exist. It might also be said of "Quiet City," heard yesterday for the first time in Boston, that it is very nice as far as it goes but doesn't go very far. It is mostly mood, yet there is in it a fine and sensitive quality and there is a climax of considerable intensity. Incidentally, it offered Mr. Mager and Mr. Speyer, particularly the former, a fine opportunity to shine. Dr. Koussevitzky had them both rise in acknowledgment of the applause.

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JOURNAL
APR 2 - 1941

Conductor Hails Citizenship

Boston, Mass.—(U.P.)—Serge Koussevitzky, Russian born conductor of the Boston symphony orchestra, celebrated his becoming a United States citizen by presenting a special program of American music.

THE BOSTON HERALD, SATURDAY, APRIL

Copeland, Hanson and Wagener Compositions o

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

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Mr. Copeland seems in his recent work to have turned his back on his earliest music which so aggressively eschewed charm. "Quiet City" has an idea behind it and some originality. Yet it remains a not very effective piece as it stands. It would be interesting to know if the composer honestly feels that he has clearly conveyed what he had in mind. To use the piece seemed amorphous.

If Mr. Koussevitzky is affectionately termed the "godfather of American music," certainly Howard Hanson is its enthusiastic big brother. No one is more energetic than he in whooping up the cause, introducing the other members of the family and praising them behind their backs to unsympathetic strangers. Unfortunately the big brother himself has found time to compose on a large scale, and in view of all that he has done for American music it would naturally be a gross discourtesy not to play his works frequently.

Again unfortunately, they do not merit amiable treatment. The 2nd Symphony, to be sure, is not nearly so bad as the 3rd, which Mr. Koussevitzky so earnestly fostered last season. On the other hand it is not, except for the first movement, much good. If Mr. Hanson had a spark of originality or even his fair share of that much despised quality, cleverness, a lot could be forgiven him.

In a sense he has cleverness, but it consists in his being able to copy pretty faithfully. With the 2nd Symphony he has spiked one of our best critical guns by himself pointing to it as "romantic," but that doesn't make the music any fresher.

The first movement is effective and not uninteresting in a by-gone manner. The second movement seemed to us very stale and tedious. The last movement is the poorest of all, because it depends for its climax on hauling back material from the first, material moreover that had been amply worked over at the time.

"Why then the applause?" asks the reader who liked the symphony. There are two reasons for this. First, the music is juicy and easy on the ear harmonically, for all its loudness. Second, the work received a surpassingly fine and intense performance under Mr. Koussevitzky's direction. Do but life the veils of conventional harmony and inspired interpretation, however, and you will behold the faded imitation within.

Every so often Mr. Koussevitzky must say to himself: "Come, it is high time I played some Wagner. I'll just give up half a program to him next week. That ought to satisfy them." Maybe this practice does succeed in pacifying the Wagnerians, who as a rule have short tempers. Yesterday we must confess that, far fro mrighting the balance of a dull concert, the Wagner items plunged it further into boredom.

We cannot put our finger on just what it is about Mr. Koussevitzky's interpretations of Wagner that fails to be electrifying. Possibly it is that he tries too hard, that he is impatient with the music for not being more brilliant and as a result coaxes it out of shape.

Incidentally why may we not hear the Venusberg music alone? It can be so played, even though the beginning is a little awkward. It was, of course, written in Wagner's mature style and subsequently by him pinned on to that absurd Salvation Army hymn that does such laborious duty in "Tannhaeuser."

Next week let us hope for better luck with the following program: Benjamin Britten's Variations for string orchestra on a theme of Frank Bridge; Schumann's 4th Symphony (not the 2nd as announced); Falla's Suite from "El Amor Brujo"; Strauss's "Till Eulenspiegel."

SYMPHONY CONCERT

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By EDWARD DOWNES

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The first half of the program was given over, appropriately enough, to American compositions, and it reminded us once more that Koussevitzky has not waited for his final papers to make himself the leading conductor of our country in the protection and encouragement of American composers.

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It is indeed imaginative and evocative music, but nevertheless simple, straightforward and to the point. How much emotion Mr. Copland intended to put into it, or how much emotion it actually conveys, is difficult to say at first hearing. The initial impression was more of fantasy than feeling, but that has happened before with music which later revealed the strongest emotional drive. "Quiet City" should be heard again.

Romantic Symphony Again

Howard Hanson's "Romantic" Symphony, which followed the Copland piece, is a work for which the writer, after repeated hearings and with the best will in the world, can muster no enthusiasm. It has, of course, its moments of broad and effective melody, the orchestration is colorful and expertly handled, there are trenchant and dramatic rhythmic figures. Mr. Hanson has excellent material, but it is what he does with that material, the development of his ideas, which sounds hopelessly derivative and unimaginative.

There were several opprotunities to hear this symphony last season and, being quite obviously convinced of its worth, Koussevitzky presents it to his public again for reconsideration. Personally I dislike it. But what would we think of a conductor who did not maintain his own faith in the face of any amount of journalistic mutterings and disaffection? And so with all heart, we say—more power to him!

After the intermission came three popular Wagner selections: the Overture to "The Flying Dutchman," the Prelude to "Parsifal" and the Overture to "Tannhaeuser" in the Dresden version. There was more of tonal splendor than intellectual subtlety in Koussevitzky's "Dutchman." Perhaps a faster tempo at the outset and greater emphasis of nuance would have changed this. The "Parsifal" Prelude did not achieve a true mystical atmosphere until the middle part describing the suffering of Amfortas. Similarly in the "Tannhaeuser" Overture, the pious song of the pilgrims, with which it opens, was less convincing than the unholy fascinations of the Venusberg and the struggle and final reconciliation of the two elements, which is the essence of the entire opera.

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Taken as a whole this was one of the least effective programs Mr. Koussevitzky has given us. Copland's new music proved well worth hearing, but the Symphony of Hanson, with all its sentimental lushness, is second rate and the operatic excerpts proved a rather indigestible chunk of Wagner. Do not misunderstand. As a devout Wagnerian this reviewer always welcomes his music, but two overtures and a prelude lumped together are scarcely an artistic choice, especially when the solemnities of "Parsifal" are squeezed between the virile fury of "The Flying Dutchman" and "Tannhaeuser."

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ONITOR, BOSTON, THURSDAY, APRIL 17, 1941

From Aaron Copland

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THE BOSTON HERALD, SATURDAY, APRIL 19, 1941

Copeland, Hanson and Wagener Compositions on Afternoon Symphony Program

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APR 17 1941

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Sworn in as U. S. Citizens

(Wide World Photo)

Photo shows Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, with Mrs Koussevitzky, left, and Miss Olga Naoumoff, his niece, in the Federal building at Boston, where all three yesterday were sworn in as United States citizens. This picture was taken when their final papers were filed in February.

Boston, April 16—(AP)—Dr Serge Koussevitzky, internationally known conductor and leader of the Boston Symphony orchestra, became an American citizen today.

He was sworn in by Federal Court Judge George C. Sweeney, along with his wife, Natalie, and his secretary Olga Naoumoff.

Koussevitzky, a native of Russia took out his first papers in 1935 and his final papers only recently. At that time he said it was a "great day" for him as this was the only country left in which there was freedom of expression in music and art.

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BROOKLINE, MASS
CHRONICLE
4/17/41

Koussevitzkys Become American Citizens

Dr. Serge Koussevitzky of Brookline, conductor of the Boston Symphony Orchestra; his wife, Natalie, and their niece, Olga Naumoff, became American citizens Wednesday. The oath was administered the family by Arthur B. Grandison, naturalization examiner, before Judge George C. Sweeney at the Federal Building in Boston. Natives of Russia, Dr. and Mrs. Koussevitzky have been in this country seventeen years and residents of Brookline for ten years. Dr. Koussevitzky was greatly impressed by the oath of citizenship and after the ceremony remarked: "I am sorry I didn't do this earlier."

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COURANT
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REPUBLICAN
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Sworn in as U. S. Citizens

(Wide World Photo)

Photo shows Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, with Mrs Koussevitzky, left, and Miss Olga Naoumoff, his niece, in the Federal building at Boston, where all three yesterday were sworn in as United States citizens. This picture was taken when their final papers were filed in February.

Boston, April 16—(AP)—Dr Serge Koussevitzky, internationally known conductor and leader of the Boston Symphony orchestra, became an American citizen today.

He was sworn in by Federal Court Judge George C. Sweeney, along with his wife, Natalie, and his secretary Olga Naoumoff.

Koussevitzky, a native of Russia took out his first papers in 1935 and his final papers only recently. At that time he said it was a "great day" for him as this was the only country left in which there was freedom of expression in music and art.

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BROOKLINE, MASS
CHRONICLE
4/17/41

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Dr. Serge Koussevitzky of Brookline, conductor of the Boston Symphony Orchestra; his wife, Natalie, and their niece, Olga Naumoff, became American citizens Wednesday. The oath was administered the family by Arthur B. Grandison, naturalization examiner, before Judge George C. Sweeney at the Federal Building in Boston. Natives of Russia, Dr. and Mrs. Koussevitzky have been in this country seventeen years and residents of Brookline for ten years. Dr. Koussevitzky was greatly impressed by the oath of citizenship and after the ceremony remarked: "I am sorry I didn't do this earlier."

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Camp Edwards' Soldier Band To Follow Koussevitzky Baton

News of defense and military activity in New England today:

Patriot—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, goes to Camp Edwards to lead the soldiers' band of the 180th Field Artillery in a special concert, May 6.

Battleground—Most of Cape Cod is becoming a pseudo battleground. Extensive unit and regimental maneuvers are taking place every day now, spreading farther and farther abroad from Camp Edwards. Old "salts" on the Cape are getting used to seeing soldiers anywhere at almost any time of day.

Doings at Dennis — A typical defense day on the Cape: The first battalion of the 180th Field Artillery (450 men) are conducting a tactical problem of defense to prevent the landing of "enemy" invaders along the shore between Dennis and Truro. Last night the troops bivouacked at Dennis, leaving at dawn today to take positions among the dunes and rolling hills.

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The measure, which listed several prominent Maine citizens as incorporators, was passed yesterday in anticipation of receipt of Federal funds.

The bill would establish a school to train young persons in defense activities.

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Dr. Koussevitzky and his party will be escorted to Camp Edwards by Lt. Robert W. Stewart. They will have lunch with Gen. Roger W. Eckfeldt, commander of the 26th Division, followed by inspection of the hospital service club and the camp area in general. A division band parade will be held in the conductor's honor. Col. Agnew will be host at dinner. The concert at which Dr. Koussevitzky will conduct will be held at 7.30 in the evening.

THE NEWS OF THE WORLD OF MUSIC

By WARREN STOREY SMITH

The Concerts

This Friday and Saturday evening, under the direction of Hugh Ross, the New England College Festival will take place at Durham, N. H. The now ubiquitous Mozart will be represented on Saturday by the Mass in F.

The Symphony Orchestra's Monday evening and Tuesday afternoon series concludes this week with Mozart's Symphony in G minor, Sibelius' Second and Prokofieff's "Lieutenant Kije" Suite. On Friday afternoon and Saturday evening Dr. Koussevitzky will introduce to us Aaron Copland's "Quiet City" Suite, and the balance of the programme falls to Hanson's "Romantic" Symphony and the Overtures to Wagner's "Flying Dutchman," "Parsifal" and "Tannhaeuser."

Berkshire Festival

The season of music festivals is about to begin and each mail brings some preliminary announcement. The nine concerts of the Boston Symphony's Berkshire Festival, which extend from July 31 through Aug. 17, will more than ever before deserve their title. Besides the inevitable standard symphonies and other repertory pieces, which form the backbone of the Tanglewood concerts, Dr. Koussevitzky will present two major choral works, Mozart's Requiem and Beethoven's "Missa Solemnis." Room will be found for the shorter "Chorus No. 10" of the Brazilian Villa-Lobos, heard here a few weeks ago, and the rarely heard "Sirens" of Debussy with women's chorus, will be performed along with the other two Nocturnes.

It is right that the Berkshire Festival should honor the American composer. Certain years, one piece has sufficed. Next August there will come Hanson's "Romantic" Symphony; Copland's Suite, "Quiet City"; Walter Piston's "The Incredible Flutist" and possibly the Violin Concerto of Samuel Barber. Another Violin Concerto, that of Paul Hindemith, is certain to be heard and another novelty for the festival will be the Fifth Symphony of Shostakovitch.

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QUINCY, MASS.
PATRIOT LEDGER
APR 11 1941

Voted Contra-Bass Soloist To Appear in O.E.S. Concert

LUDWIG JUHT

Quincy chapter, O. E. S., is presenting a concert of high merit Wednesday evening in Quincy Masonic temple. Mrs. Hildur C. Sipprelle, worthy matron, long identified with Boston musical circles, has secured the aid of Ludwig Juht to assist in arranging the program.

Mr. Juht is a noted contra-bass soloist with the Boston Symphony orchestra. His contra-bass is a genuine Francesco Ruggeri (Cermona) built in 1679 and was owned by the royal house of Windsor in England at one time.

Assisting artists are Amanda Juht, soprano; Norman Soderstjerna, violinist, Sophia Stromberg, accompanist, and Mrs. Agnes Ruggles Allen, organist of the chapter. The concert will start promptly at 8:15 o'clock.

"Who's Who Today," 1937 says, "Ludwig Juht, contra-bass soloist, composer and teacher in Boston, was born in Estonia, 1894. Studied trumpet with his father, Karel Juht; flute, trombine and clarinet; contra-bass with Prof. Bech, St. Petersburg, Russia, and Prof. P. Juon, Berlin. Played wind instruments in various orchestras. Contra-bass soloist, 1916-18, Helsingfors Symphony orchestra; member and soloist, Estonia Symphony orchestra, 1918-20; Estonia Opera, 1927-30. Concerts in London, Berlin, Paris, Helsingfors, Estonia, Latvia, Litvonia, Germany, 1918-34. Professor of contra-bass, conservatory, Latvia, 1932-34. Member Boston Symphony Orchestra since 1934; soloist, playing "Concerto for Double-Bass," Dr. Koussevitzky composer and director, 1935. Radio and concert appearances, New York and New England. Recital with Prof. A. Lemba for birthday festival of President of Estonia, 1935. Transcribed for contra-bass, compositions by Mozart, Beethoven, Bach, Bruch, Eccles, Corelli."

SATURDAY EVE. POST
PHILA., PA.
5/5/41

"3249 West Forty-third Street and tune in the Boston Symphony."

Monitor apr 22/41

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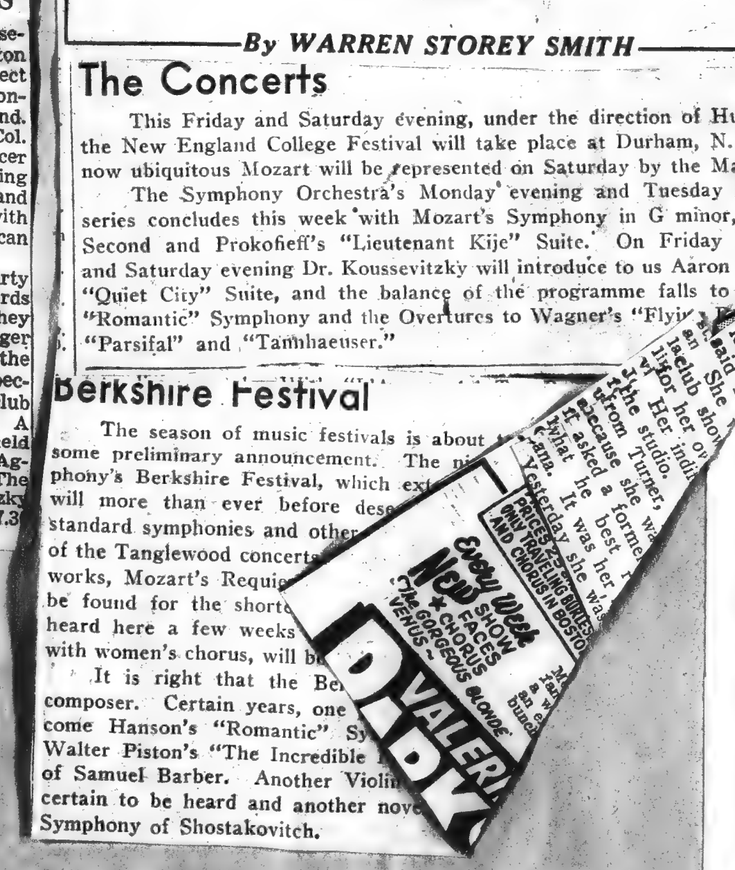

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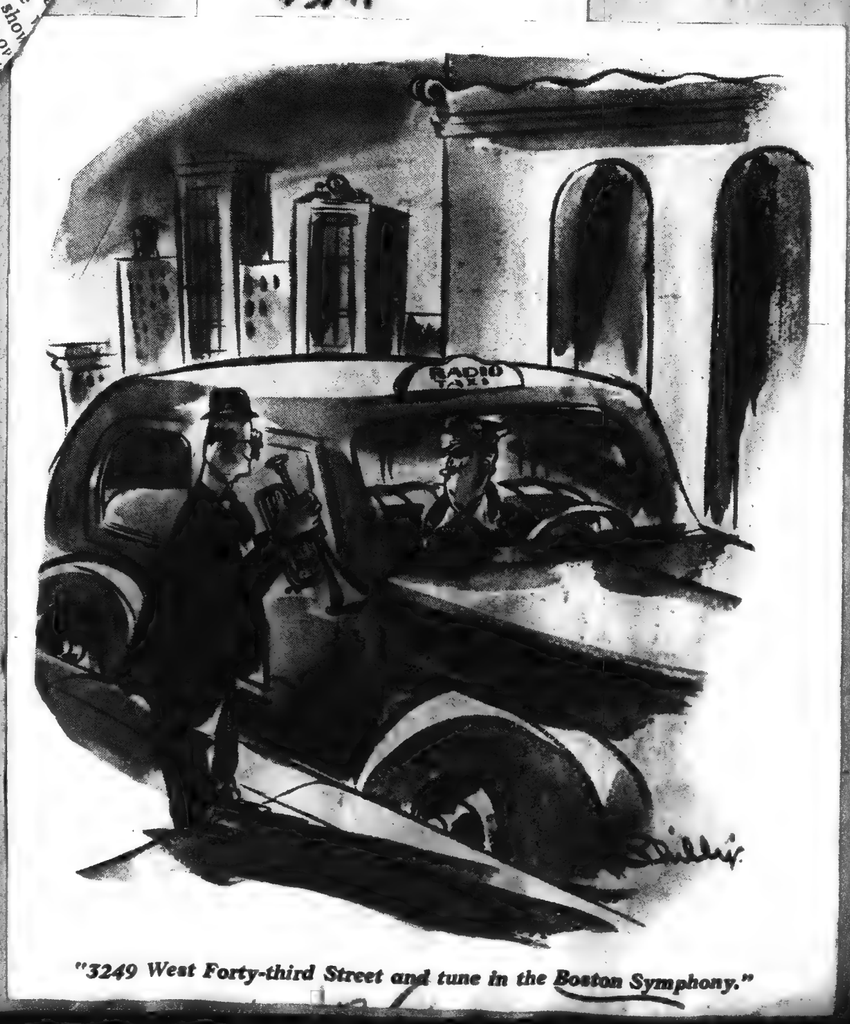
Mr. Juht is a noted contra-bass soloist with the Boston Symphony orchestra. His contra-bass is a genuine Francesco Ruggeri (Cermona) built in 1679 and was owned by the royal house of Windsor in England at one time.

Assisting artists are Amanda Juht, soprano; Norman Sodersjerna, violinist, Sophia Stromberg, accompanist, and Mrs. Agnes Ruggles Allen, organist of the chapter. The concert will start promptly at 8:15 o'clock.

"Who's Who Today," 1937 says, "Ludwig Juht, contra-bass soloist, composer and teacher in Boston, was born in Estonia, 1894. Studied trumpet with his father, Karel Juht; flute, trombine and clarinet; contra-bass with Prof. Bech, St. Petersburg, Russia, and Prof. P. Juon, Berlin. Played wind instruments in various orchestras. Contra-bass soloist, 1916-18, Helsingfors Symphony orchestra; member and soloist, Estonia Symphony orchestra, 1918-20; Estonia Opera, 1927-30. Concerts in London, Berlin, Paris, Helsingfors, Estonia, Latvia, Litvonia, Germany, 1918-34. Professor of contra-bass, conservatory, Latvia, 1932-34. Member Boston Symphony Orchestra since 1934; soloist, playing "Concerto for Double-Bass," Dr. Koussevitzky composer and director, 1935. Radio and concert appearances, New York and New England. Recital with Prof. A. Lemba for birthday festival of President of Estonia, 1935. Transcribed for contra-bass, compositions by Mozart, Beethoven, Bach, Bruch, Eccles, Corelli."

SATURDAY EVE. POST
PHILA., PA.
5/5/41



"3249 West Forty-third Street and tune in the Boston Symphony."

CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, APRIL 7, 1941

Maurice Seymour

Hertha Glaz

Contralto soloist in the Boston Symphony Orchestra's Pension Fund Concert performance of Beethoven's "Missa Solemnis" at Symphony Hall, Sunday afternoon, April 27.

MISSA SOLEMNIS TO BE REVIVED

Beethoven's "Missa Solemnis" will be revived after three years and performed at the Spring Pension Fund Concert of the Boston Symphony Orchestra on Sunday afternoon, April 27th.

Serge Koussevitzky will conduct the combined forces of the Boston Symphony orchestra, the Harvard Glee club and the Radcliffe Choral Society (prepared by G. Wallace Woodworth) and the following quartette of soloists: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass.

The "Missa Solemnis" occupied Beethoven intermittently from 1818 to the middle of 1823, the period in which he was at the height of his powers. It was designed to commemorate the installation of his aristocratic pupil, Rudolph, Archduke of Austria, as

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
APR 27 1941

MISSA SOLEMNIS AT TOMORROW'S CONCERT

Beethoven's "Missa Solemnis" will be performed at Symphony Hall tomorrow afternoon at 3:30. At this, the Spring Pension Fund concert of the Boston Symphony orchestra, Serge Koussevitzky will conduct. on an extended stage, the orchestra, the combined forces of the Harvard Glee club and the Radcliffe Choral Society (prepared by G. Wallace Woodworth), and the following quartette of soloists: Rose Dirman, soprano; Hertha Glaz, contralto; John Friebe, tenor; Julius Huehn, bass. The performance of the Mass will be prefaced by the Organ Prelude and Fugue of Bach in C major, which Dr. Koussevitzky has transcribed for wind instruments, and which will have its first performances here as interpreted by the transcriber.

BOSTON TRAVELER, MONDAY, APRIL 7, 1941

CONTRALTO—Bertha Glaz, who will appear as soloist with the Boston Symphony Orchestra in Beethoven's "Missa Solemnis" Sunday afternoon, April 27, for the orchestra's Pension Fund Concert.

'Missa Solemnis' Revived For Pension Fund Concert

Beethoven's "Missa Solemnis" will be revived after three years and performed at the Spring Pension Fund Concert of the Boston Symphony Orchestra on Sunday afternoon, April 27th.

Serge Koussevitzky will conduct the combined forces of the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society (prepared by G. Wallace Woodworth) and the following quartette of soloists: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass.

The "Missa Solemnis" occupied Beethoven intermittently from 1818 to the middle of 1823, the period in which he was at the height of his powers. It was designed to commemorate the installation of his aristocratic pupil, Rudolph, Archduke of Austria, as an Archbishop. So engrossed was the composer with the implications of his text, that the ceremony was long past before it was finished, and the "Missa Solemnis" became a moving work of art exceeding the confines of any church ritual.

Before the performance of the Mass, Serge Koussevitzky will conduct his transcription for wind orchestra of Bach's Organ Prelude and Fugue in C, No. 17. This will be the first hearing in Boston of the transcription under his own direction.

This Clipping From
LOWELL, MASS.
LEADER
APR 9 - 1941

Soloists for the performance of Beethoven's "Missa Solemnists" for the benefit of the pension fund of the Boston Symphony Orchestra on Sunday, April 27, will be Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass.

Delar

Julius Huehn

Baritone soloist in the performance of Beethoven's "Missa Solemnis" to be given by the Boston Symphony Orchestra for the Pension Fund, Sunday afternoon, April 27, in Symphony Hall.

BOSTON EVENING TRANSCRIPT, SATURDAY, APRIL 19, 1941

BEETHOVEN MISSA SOLEMNIS APRIL 27

Three of the soloists who will take part in the Boston Symphony Orchestra performance of Beethoven's Missa Solemnis on Sunday, April 27, for the benefit of the Orchestra's Pension Fund. They are, left to right: Rose Dirman, soprano; Julius Huehn, baritone of the Metropolitan Opera, and Hertha Glatz, soprano. Serge Koussevitzky will conduct.

This Clipping From
TULSA, OKLA.
WORLD
APR 13 1941

ANOTHER WONDERFUL work of Beethoven has had something of a compromise recording, but unavoidably this time. The "Missa Solemnis" is so tremendous that a performance solely for recording purposes would be economically unjustifiable; and the intricate problems of getting this mighty music for orchestra, chorus, and solo voices on discs have been solved with surprising success in Victor sets M-758 (first half, $6.50) and M-758 (second half, $6.50). Sergei Koussevitzky's dramatic yet devout interpretation is a truly great one; the Boston Symphony plays superbly, as it always does; and the chorus, made up of the Harvard Glee club and Radclyffe Choral society, sings magnificently. The soloists do not compare with those of Toscanini's broadcast just before New Years', but they are competent.

Victor held this recording up for almost two years, probably dubious of the financial risk; but there were so many demands for its release—mine was one of them—that it has been made available. And every one who wants to know the Himalayan peaks of music should buy it if he can, not only for the rich experience of coming to know the music better, but to encourage the recording of other great large-scale works.

THE BOSTON HERALD, SUNDAY, APRIL 13, 1941

Rose Dirman, contralto soloist with the Boston Symphony Orchestra in Beethoven's "Missa Solemnis," which will be presented at Symphony Hall on Sunday afternoon, April 27, for the benefit of the orchestra's pension fund.

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This Clipping From
NEW BEDFORD, MASS.
MERCURY
APR 12 1941

Radcliffe girls are shown examining some of the ancient church music such as Beethoven studied in preparation for composing his Mass. The page is dated 1563. So primitive is the system of notation that the girls, expert at reading present notation, were stumped. Left to right: Grace Anne Hubbard, '42, Patricia Hubbard, '43, Belmont; Margaret Burk, '41, Boston; Mabel Bouldry, '42, Roslindale. Miss Burk is majoring in music. She is the daughter of John N. Burk, who compiles the historical and descriptive notes for the programs of the Boston Symphony Orchestra.

* * *

Radcliffe Group to Sing At Boston Symphony Concert

An extra fillip was given Wednesday to the busy and exciting hours which are being experienced this month by the Radcliffe Choral Society in preparation for their share in the Pension Fund concert of the Boston Symphony Orchestra to be given on Sunday afternoon, April 27. To these young singers, joined with the Harvard Glee Club, is to fall the honor of taking part with the orchestra in the performance of one of the greatest and most difficult of all musical masterpieces — Beethoven's "Missa Solemnis."

Already informed in a general way concerning the ancient historical background of the five-part sacred cantata which the mass represents musically, a group of the girls got down to some particulars. They were shown materials from an exhibit in Symphony Hall which traces the course of more than 2,000 years of musical development leading up to Beethoven's "Missa Solemnis."

First, the girls hovered over a page of music from an old choir book. The date 1563 was on the leaf, which was of parchment, two feet wide and 2½ feet long. A good square inch was the size of each musical note, and the letters of the sacred text were three inches high. From such pages, the girls learned, an entire choir would sing in olden times—one choir book on a lofty lecturn sufficing for all. The Radcliffe choristers, who must excell in reading music, were however unable to give voice to the ancient notes. But they were impressed by the fact that the old system indicated by the page represented the nearest to perfection which musicians up to that time had achieved in about 500 years of experimentation after development of the musical staff to fix the pitch of notes.

Then came examples of the transition from hand-wrought to printed notation. These consisted of two volumes from early publishers of music—one dated Venice, 1611; one, Paris, 1671. The covers were of weed bound in heavy leather, with metal reinforcements. Although the books were large by today's standards, the pages were only about one quarter the size of the parchment first examined. Such volumes as these, it was pointed out, preserved the ancient sacred melodies which Beethoven studied in preparing himself to compose the "Missa Solemnis." Among his papers had been found the memorandum, "In order to write true church music . . . look through all of the monastic church chorals."

When the Radcliffe Choral Society rehearses the masterwork, in innumerable training sessions with G. Wallace Woodworth, they see only the vocal staves, and a piano accompaniment. This week they were shown the full orchestral score which Serge Koussevitzky will use in the actual performance. The music for each section of the women's choir and the men's, music for four soloists, and for every instrument of the orchestra, was laid out in stave piled on stave. They realized what a long way not only music, but the means of noting it down, had come from the time of the old parchment, up to that massive orchestral score!

The young singers had a new visioning of all that lay behind the pages of music over which they are toiling for the performance of April 27 and an impetus to return to the task with a new reverence.

THE BOSTON HERALD, SUNDAY, APRIL 27, 1941

Symphony in Final Concerts

Missa Solemnis At Symphony Hall Today

Beethoven's "Missa Solemnis" was the music of the dedicatory program of Symphony Hall in 1900. Serge Koussevitzky revived it at the Centennial of the Composer in 1927 and has since performed it on two occasions at Symphony Hall. Beethoven's dramatic and deeply moving score will again be heard. The performances will take place in Symphony Hall on Sunday afternoon, April 27. Serge Koussevitzky will conduct the choruses of Harvard and Radcliffe in conjunction with the Boston Symphony Orchestra, and the following quartet of soloists will assist: Rose Dirman, Soprano; Hertha Olas, Contralto; John Priebe, Tenor; Julius Huehn, Bass.

The "Missa Solemnis" occupied Beethoven for nearly four years while he was also at work on his Ninth Symphony. Vincent d'Indy bespoke a general opinion when he wrote "We stand in the presence of one of the greatest masterworks in the realm of music." As the full implication of the text absorbed him, the composer transcended the bounds and the letter of churchly ritual.

As a prefatory number Mr. Koussevitzky will give the first Boston hearing as interpreted by himself of his own transcription for wind orchestra of Bach's Organ Prelude and Fugue in G, No. 17.

Hertha Glaz, contralto soloist with the Boston Symphony Orchestra's presentation of Beethoven's "Missa Solemnis" to be given this afternoon at Symphony Hall for the orchestra's Pension Fund.

This Clipping From
NEW BEDFORD, MASS.
MERCURY
APR 28 1941

This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
APR 28 1941

Mass Sung For Pension Fund

A performance of Beethoven's Missa Solemnis—such as was given this glorious work by the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society yesterday afternoon under the final direction of Serge Koussevitzky—should not pass without some small tribute even from a city like ours whence attendance is possible.

The mere sight of the enlarged stage, tiered with young women and young men singers; the necessary rearrangement of instruments (massing richly the double basses close on the right), the slow-progressed entry of Dr. Koussevitzky; the four soloists taking their places well among the first line of singers—all these infrequent arrangements had an excitement of their own.

Then the Kyrie entrances—brilliant with the women, low half voice from the men, gave an opening thrill. That this was not felt throughout the mass in no way diminishes the laurels of the singers; theirs was a supreme crescendo, an endurance through taxing vocalism. If neither chorus nor soloists communicated emotion, they were presenting a masterpiece of strong technical demands.

There were passages of delicate beauty from the instruments; fine blendings of soloists with the singers behind them—Rose Dirman, soprano; Hertha Glaz, a contralto of clear effective timbre for such work rather than warmth; the sometimes tight, sometimes lovely tenor of John Priebe; above all, the towering Julius Huehn who made the one interpretive offering in his share of the Agnus Dei. Only to rejoice in his noble tones was worth all the effort to attend.

In whole, one was held and reverently excited, though an earlier performance in recollection seems of greater perfection, of more sympathetic interpretation.

The recently-performed transcription by Dr. Koussevitzky of a Bach Prelude and Fugue for woodwinds preceded the mass. The Prelude seemed this time over-pierced by the brasses; as before, the Fugue came to the ear in more integrity of organ technique—quite remarkable in its similitude and will always be a welcome number, giving Boston a feeling of superiority over Philadelphia in such arrangements.

A.C.B.

SYMPHONY OF VOICES

(Photos by Wide World)

Expressive music might well be the title for these excellent action pictures of Serge Koussevitzky during rehearsal of the Harvard and Radcliffe music clubs. Of him it has frequently been said that he can get more out of untrained voices than any other conductor. He welds a chorus into one voice and the results are as remarkable as those achieved by his orchestra.

Music Clubs To Present Beethoven's Solemn Mass

By TOM O'SULLIVAN

This piece was intended originally as a tribute to the Radcliffe Choral Society and the Harvard Glee Club and was to have been an enlarged advance notice of their concert Sunday afternoon with the Boston Symphony Orchestra in Symphony Hall. The event, an annual one, will benefit the orchestra's pension fund.

The college clubs will present Beethoven's difficult "Missa Solemnis" and it was around this work and the accomplishments of the musical groups during the year that this story was to have been written.

ENTHUSIATIC NOTE

But, if now and then an enthusiastic note about Serge Koussevitzky, the orchestra's eminent conductor, creeps in we ask the indulgence of the reader. Such is the personality of the man that it is difficut, even in this case, to make him secondary. As far as we are concerned he stole the show again.

This story dates back to a few days ago when Koussevitzky came to Harvard's Sever Hall to lead one of the last rehearsals of the piece. It was a warm spring night and the Harvard yard was a pleasant spot. Students ambled slowly along the hallowed walks, seemingly reluctant to get to their studies.

But here and there groups of boys aand girls hurried along to Sever Hall and their conversation turned, not on the season or its promise, but to the fact that Koussevitzky was to direct them that night. They had been rehearsing for months, and tonight they were to hear the "master's" verdict of their efforts.

Hardly had the last student been seated in the small amphitheater, whose chairs have been scarred through close association with generations of Harvard men, than a slight, gray-haired beaming man entered and made his way rapidly down the steep aisle to the platform. It was Koussevitzky and the ovation he received from the more than 250 eager young students must have thrilled him more than the acclaim of a concert audience. The applause rose and fell for two minutes and it filled the hall, swept out the open windows into the yard and then carried on to Harvard square to be lost in the din of the traffic.

PLEASED SMILE

A pleased smile crossed his face as he bowed courtly to the right, to the center, then to the left. That formality dispensed with, he was at once ready for the task at hand.

"It is very warm," he said hesitantly, awaiting the reaction of his audience which was not long in coming in the form of a whoop of delight and more cheers, then he doffed his suit coat and was prepared to go to work. And work he did for the next two hours, pausing but briefly a few times to mop his perspiring face with his handkerchief.

Much of the preliminary work had already been done in the preceding months by Prof. G. Wallace Woodworth, director of both musical clubs and chairman of the music department at Harvard. Long hours of arduous, painstaking effort had gone into these rehearsals for this, one of the most difficult of pieces, and Koussevitzky at once showed his pleasure at the results.

Frequently during the night his "Good," "Wonderful," rose above the massed voices. But, while he was quick to praise, he was even quicker to criticize, for that was his role.

At times the basses threatened to drown out the others and he had to caution them to be "Softer, softer." Then, again, the tenors did not have the power or the expression that he frequently wanted and he must stop, explain what he had in mind, then go back over the number.

"VERY TIRED"

As if to explain what he thought might have been interpreted by his young singers as a bit of perversity when he halted them at one point and grimaced in marked dislike for the singing, he said, "I am very tired. We, the orchestra, rehearsed for three hours this afternoon and it was a most difficult piece."

Always he tempered his criticism with a note of humor, a bit of pleasantry. The expression in parts of the "Credo" were not to his liking and he explained his ideas thusly:

"To make beauty you must think beautiful things. Think beauty and the results will be beautiful. Do not strain. Let the notes come out naturally." When he got the desired results on the next try his reward to them was a big smile and a "See, what did I tell you? You were all thinking of beautiful things."

Frequently, during the night, he took the tenors to task but he was quick to sense, at one point, that he was singling them out too often. It was during the "Credo" number when the tenors must burst forth in a pean of joy at the news of the Lord's resurrection.

His audience laughed as he halted this number.

"Really, gentlemen," the conductor said to the tenors, "that was wonderful. It was really wonderful. But it must be extraordinary. Extraordinary exultation." The next try, evidently, was just that because he beamed his praise in the direction of this group, then continued with the number.

ACCOMPANISTS

Below his stand two students "filled in" for the orchestra and supplied the accompaniment for the chorus. Unerringly they furnished the exact touch and returned time and again to the proper place in the music as a number had to be gone o'er. Blushing we are forced to admit that for some inexplicable reason we failed to learn their names. They deserve more than this anonymous bit of mention for their efforts.

Sunday afternoon, in the sacred precincts of Symphony Hall, the results of all these rehearsals will bear fruit at the formal concert. No student is downhearted that all these months of labor will end with but one presentation of this number which they have so painstakingly practised all this time. During the year the Harvard Glee Club has given 33 concerts in many parts of the country. But all of these appearances have been only preliminary to Sunday.

The students have faithfully attended rehearsals, for absence from more than one quarter of the three-from the club. And attendance cards which must be turned in are the only guide the leaders follow in determining who shall sing. The concert is a fitting conclusion to their work.

(Monday: The new boathouse on the Charles and the ambitious plans of the sponsor's for this summer's activities.)

Symphony, Harvard, Radcliffe Give Pension Fund Concert

THE BOSTON HERALD, MONDAY, APRIL 28, 1941

MUSIC

Pension Fund Concert

By ALEXANDER WILLIAMS

The 91st pension fund concert of the Boston Symphony Orchestra was given yesterday afternoon in Symphony Hall. Serge Koussevitzky conducted the orchestra and the choruses of the Harvard Glee Club and Radcliffe Choral Society, who had been trained by G. Wallace Woodworth. The soloists were Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass. The program was as follows:

Prelude and Fugue for organ in C major No. 17, transcribed for wind orchestra by Serge Koussevitzky.....Bach
Missa Solemnis in D major, Op. 123 Beethoven

Even though it added to the length of a fairly heavy afternoon's program, we were glad of the opportunity to hear Mr. Koussevitzky's arrangement of the Bach Prelude and Fugue again. As a matter of fact it ought to be played all over the country as a model of how this sort of thing should be done. There are quite a number of musicians, notably Mr. Stokowski, who should be tied down to a chair and made to listen to this transcription. After this experience we trust that they would have the good taste to go home and burn their own efforts in the same field.

The point is, merely, that Mr. Koussevitzky has had the humility to think of Bach first and his own glory as transcriber second. His arrangement for wind instruments gives one the feeling of the beautifully voiced organs of Bach's time. These have been admirably reconstructed in recent years in this country, and there is no longer much excuse, beyond that of wanton musical sport, to dress Bach's organ music in outlandish orchestration. Mr. Koussevitzky has a wonderful ear for sonorities and has consequently and unerringly made an enchanting orchestral version of this by no means famous Prelude and Fugue.

We regret to report that there does not seem to be a real popular demand for performances of the Missa Solemnis. There were quantities of empty seats yesterday and that, too, with the first seven rows taken out for the enlarged stage. It must be painful for Mr. Koussevitzky and all the others concerned in the performance, which demands so much work in preparation, to realize how little the music itself appears to attract the general public. It is not the length that is the trouble, for we will wager that either the B minor Mass or the St. Matthew Passion would fill the hall in a twinkling. To complain of trends in public taste is not our concern here, and we shall leave it at that. But the whole problem is one that could do with some serious study.

As to the performance itself yesterday, it left something to be desired. The best aspect of it was the quartet of soloists. It is all important in the Missa Solemnis that these four singers should be good not only individually, but also as an ensemble. Miss Dirman and Miss Glaz and Messrs. Priebe and Huehn seemed to us to have carried out their roles yesterday exceedingly well. Indeed, we should be willing to say that they are, taken as a whole, the best soloists in the Mass that we happen to have heard.

On the other hand we have certainly heard the Boston Symphony play and the Harvard and Radcliffe choruses sing better than they did frequently yesterday afternoon. It was not, then, quite as good a performance as we heard here a few years ago. It was, of course, creditable, but just not inspiring.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, APRIL 28, 1941

'Missa' Solemnis at Symphony Hall

Beethoven Music Heard At Pension Fund Concert

By L. A. Sloper

Beethoven's great Missa Solemnis was presented yesterday afternoon in Symphony Hall at the ninety-first Pension Fund Concert of the Boston Symphony Orchestra, with Dr. Koussevitzky conducting. The orchestra was assisted by the Harvard Glee Club and the Radcliffe Choral Society, of which G. Wallace Woodworth is conductor; by a quartet consisting of Rose Dirman, soprano, Hertha Glaz, contralto, John Priebe, tenor, and Julius Huehn, bass, and by E. Power Biggs, organist.

The Mass was preceded by the first performance under Dr. Koussevitzky's baton of his transcription for wind instruments of Bach's Prelude and Fugue in C major (No. 17), which was introduced in March by Mr. Burgin. The repetition confirmed the original impression that this is a faithful representation of Bach's musical thought. It was interesting to observe that under Dr. Koussevitzky's direction the transcription took on rather more emotional quality than it had revealed under Mr. Burgin's. There was noticeable, too, at times, a less than complete balance among the instrumental voices; due probably in part to the difference in body of tone of the several instruments, and partly to the fact that for the choral concert the orchestra was seated on a level. Nevertheless, the transcription is admirable for its clarity and for its restraint.

The performance of the Mass was particularly welcome at this time for its strong affirmation of faith in the ultimate establishment of a rightly founded peace. There is a special significance for today in the Agnus Dei, with its sudden military incursion overcome in the end by spiritual power.

The performance as a whole possessed a noble exaltation, as a performance of this work always must when it enlists, in addition to a devoted conductor and a superb orchestra, the aid of the fresh and eager young voices so ably prepared by Mr. Woodworth. If there were moments when, in response to the demands of the composer, the tone was a little strained, these were more than compensated for by the general vigor and ardor of the singing.

The soloists were all adequate to their tasks—which, in view of the difficulty of the music, is high praise. On the whole, the distaff side of the quartet had rather the better of it. Miss Dirman and Miss Glaz were both new to Boston, and both made a good impression. Miss Dirman has a voice of exceptional power, as was almost startlingly demonstrated by the impact of her first "Kyrie," and thereafter she was able to make herself heard above any volume of tone. Miss Glaz, although her voice had at times a hard edge, was free of the tremolo that so often mars the work of contraltos in this type of work, and she sang with great expressiveness. Mr. Huehn and Mr. Priebe sang with their usual competence.

The orchestra of course distinguished itself, and Dr. Koussevitzky directed the ensemble with his invariable enthusiasm. His reading of the score, now well established and familiar, is marked by dramatic power as much as by devotional expression. Both qualities are without doubt inherent in the music.

At the end, the audience, which left many seats vacant, gave an ovation to all concerned in the performance.

This Clipping From
HARTFORD, CONN. TIMES
APR 29 1941

Boston Symphony Works Well with College Singers

The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky presented Beethoven's "Missa Solemnis" with the assistance of the Harvard Glee Club and the Radcliffe Choral Society for the 91st Pension Fund Concert at Symphony Hall, Boston, Sunday afternoon.

The soloists were Rose Dirman, soprano, Hertha Glaz, contralto, John Priebe, tenor, and Julius Huehn, bass. The organ part was played by E. Power Biggs.

Throughout the "Missa," the chorus and conductor gave the impression they thoroughly enjoyed working with each other. The result was naturally a brilliant and stirring performance.

Literal Interpretation

Dr. Koussevitzky interpreted the score literally, insisting, especially with the soloists, that each mark of expression should come at its appropriate moment. At the same time he brought out the dynamic and dramatic quality of the sudden changes from fortissimo to piano which are an integral part of the "Missa," and succeeded in preventing these transitions from acquiring an overtheatrical character.

The Harvard Glee Club and the Radcliffe Choral Society, trained to a high degree of fluency by their conductor, Prof. G. Wallace Woodworth of Harvard, mastered with ease the many difficult passages in the extreme upper and lower registers. The soprano section of the Radcliffe Choral Society is particularly to be congratulated on the unusually clear and affecting tone they achieved in "Kyrie Eleison" and "Agnus Dei."

Prayer Number Stirring

For the audience the most moving phrase was the concluding "dona nobis pacem" of the "Agnus Dei," marked in the score by Beethoven as a prayer for inner and outward peace. After the joyful introduction of the prayer by the sopranos of the chorus, the orchestra provided an ominous contrast in a succession of warlike drum rolls and trumpet calls. This military background was effectively followed by the double fugal development of the "dona nobis pacem" theme by the sopranos and basses. After the reintroduction of the "Agnus Dei" by the soloists, the chorus and orchestra attained a final majestic statement of the prayer for peace.

Among the other high points in the concert was the intricate and yet clear relationship maintained in Beethoven's involved setting of the introductory "Kyrie Eleison."

In the "Gloria" an unusual sonority and clarity were attained by the chorus and orchestra in the "Gloria in excelsis Deo" and "domine Deus, Rex coelestis" passages. A rather average group of soloists gave an uninspired performance of the "gratias agimus tibi," but made up for this by their singing of the "amen."

Accurate Singing

In the "Credo" the majestic first theme and the exciting development by chorus and orchestra of the "sedet ad dexterum Patris" were particularly noteworthy. The "Et vitam venturi," often called the most difficult passage in all choral music, was sung accurately and will a full and easy tone.

The orchestral "Praeludium," violin obbligato intended by Beethoven to accompany the elevation of the Host, was well and sensitively done.

The sincerity of this performance was in large part due to the unusually keen and sympathetic relationship that existed between chorus, orchestra and conductor, and to their capable and musicianly interpretation of one of the great works of choral literature.

As an introduction to the concert Dr. Koussevitzky offered an excellent rendition of his setting of Bach's Organ Prelude and Fugue in C (No. 17) for wind instruments.

J. ... Jr.

PRESENT MASS OF BEETHOVEN

Symphony Plays in Aid of Pension Fund

BY WARREN STOREY SMITH

In aid of its pension fund, the Boston Symphony Orchestra yesterday afternoon presented Beethoven's Missa Solemnis. Again, the Harvard Glee Club and the Radcliffe Choral Society served as chorus and the solo singers were Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass. Dr. Koussevitzky's transcription for wind orchestra of Bach's Organ Prelude and Fugue in C major, No. 17, which received its first performance at a pair of symphony concerts a few weeks ago with Mr. Burgin conducting, preceded the mass.

Even with a greatly enlarged stage, there were still empty seats in Symphony Hall yesterday. No longer is Beethoven's much debated composition an unfamiliar experience here. Revived by Dr. Koussevitzky for the Beethoven Festival of 1927, it was performed at a pension fund concert in the spring of 1938 and repeated at a pair of symphony concerts the following December. Much of the music is hard going for all concerned, and the work can never have the general appeal of the B minor mass of Bach.

Because these two are the most celebrated concert versions of the mass, comparison between them seems inevitable. With Bach, and quite naturally, the chorus is the centre of interest, with Beethoven it is the orchestra. Like Schumann's orchestration, Beethoven's vocal writing is by no means all inept and unsatisfactory. It is sometimes impressive, sometimes highly imaginative, sometimes exciting. But the most treasurable portions of the Missa Solemnis are such things as the introduction, the two interludes in the gloria and, above all, the ineffably beautiful prelude to the benedictus.

There was another reason for this reaction to the work yesterday. The orchestra was the Boston Symphony; the

GLOBE—MONDAY, APRIL 28, 1941

MUSIC

SYMPHONY HALL

"Missa Solemnis"

Great art is a light of hope and faith in this darkening world. Such was the thought recurring through the afternoon as a superb performance of Beethoven's "Missa Solemnis" traversed its course at Symphony Hall yesterday afternoon. So long as there are free people to sing and play the "Missa Solemnis," the B minor Mass of Bach, the "St. Matthew Passion" and other great choral-orchestral works one could mention, the race is not consigned to irretrievable barbarism.

Beethoven's majestic expression of religious feeling was presented for the benefit of the Boston Symphony Orchestra's pension fund. Serge Koussevitzky conducted. The choruses were the Radcliffe Choral Society and the Harvard Glee Club, who had been trained by G. Wallace Woodworth. The four soloists were Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass. E. Power Biggs was the organist.

Most in the large audience must have realized what the performance represented in devoted hard work, and in the singular musical resources which it is the blessed good fortune of Boston to enjoy. Those who may have been hearing the "Missa Solemnis" for the first time must also have recognized instinctively its gigantic stature, its phenomenal intensity. Both its grandeur and the more modest beauty of the quieter pages exert a humbling influence upon people who listen with both their ears and hearts. The mighty affirmations of the Gloria and Credo are a vast embodiment of human faith and hope. So, too, is there an indescribable rapture in those moments when the voices first enter at the beginning of "Et Incarnatus Est" and the Sanctus.

The "Missa Solemnis" is of so extreme and consistent difficulty that only a great orchestra, more than adequate soloists and carefully prepared choruses can cope successfully with it. That yesterday's performance was more moving than printed words can indicate is sufficient acknowledgment of the efforts of all.

Small matters, of the rounding of a phrase, a pianissimo too soft to be audible, may be set down as shortcomings in the chorus. The most exacting may claim that an ff in the score produced more volume than pure resonance. Even that point is not wholly tenable, considering Beethoven's merciless demands for tone and yet more tone.

Miss Dirman's clear, round voice is remarkably well suited to the soprano part. Mr. Priebe was, as usual, most reliable, and Mr. Huehn was satisfactory. Miss Glaz (who, like Miss Dirman, was appearing for the first time with the Boston Symphony, is vocally less equipped for the work. She sang ardently, but many of her tones were hard.

The afternoon began with Mr. Koussevitzky's transcription for wind instruments of the Bach Organ Prelude and Fugue in C major, No. 17, which Richard Burgin had introduced here some weeks ago. Hearing the transcription for the first time under the direction of Mr. Koussevitzky, one was more impressed by its fine qualities. The tone was firm, compact and brilliant. No one could suggest that the transcription is too elaborate or too big for Bach's original ideas. Yet some of the inner voices, especially when entrusted to instruments of relatively small carrying power like the flutes and bassoons, were less clear than was desirable.

The ovation that burst when the "Missa" was finished followed the pattern of all such at pension fund concerts. Mr. Koussevitzky was the object of noisy and continuing applause, and so was Mr. Woodworth, who appeared on the stage. And it goes without saying that choruses, orchestra and soloists were all intended to share it.—C. W. D.

Pension Fund Concert Is Memorable Success

Radcliffe Choral Society, Harvard Singers Aid

The Pension Fund Concert which Dr. Serge Koussevitzky conducts each Spring is always an occasion of musical importance, and yesterday afternoon's concert added another memorable one to a distinguished list. The four soloists, Rose Dirman, Hertha Glaz, John Priebe and Julius Huehn, the Boston Symphony Orchestra and members of the Radcliffe Choral Society and the Harvard Glee Club all contributed to a distinctive performance of Beethoven's "Missa Solemnis."

Snapshots in the large audience: Post debutante Cynthia Sortwell chatting with a friend on the steps of Symphony before going in to put on her gown to sing with the Radcliffe group, her becoming tweed hat of the same plaid as her beige and brown coat. . . . Pretty Katharine Putnam, who also sang, joining her mother, Mrs. George Putnam, during intermission, blonde Katharine's dress a nice navy wool, and Mrs. Putnam in a good-looking suit of navy with a straw to match. . . . Mr. and Mrs. F. Murray Forbes Jr., the former Elizabeth Livermore, in an effective suit of cherry and brown. . . . Debutante Helen Knowles, her brown head bare above a jonquil color dress. . . . Mr. and Mrs. G. Wallace Woodworth, the former going to the stage after the concert to acknowledge the roar of applause that greeted him as conductor of the college choruses, and Mrs. Woodworth watching in slim black. . . . Elliott Forbes and his fiancee, Kathleen Allen, the latter in a nice blue tweed coat with a matching hat. . . . Carl Dreyfus Jr. watching from a balcony row. . . . Miss Mary Churchill Small, Mrs. Louis H. Hough (Kate-Alden Gandy), Mr. and Mrs. John Ohl, Faith Kidder, following the score from an orchestra seat. . . . Mr. and Mrs. Edward Ropes, Harold Winchester and many more.

Missa Solemnis

Suggestions for Improving Its Text — Some Misconceptions of Beethoven's Masterpiece

By EDWARD DOWNES

WITH ineffable consistency, there comes to us from Nazi Germany the suggestion that the ritual texts of church music be reformed to fit the spirit of the times (read: "the Nazi spirit"). One of the newer lights of European musical life, Hermann Stephani, speaking in poor Robert Schumann's "Zeitschrift fuer Musik," protests, with enchanting patronage, that Mozart's Requiem Mass, for example, really ought not to fall into disuse, simply because of certain "unmodern" passages in its text! And he points out to us how easily the text of the Mass can be cleansed and "gleichgeschaltet" (co-ordinated) with "modern" Nazi thought. The offending passages, of course, are those which refer to Jewish persons or places: "Deus in Sion," "hic in Jerusalem," "quam olim Abrahae," and so on.

What a pity Dr. Koussevitzky cannot be made to see the Nazi point of view! There would still be time, before tomorrow afternoon's performance of the Beethoven Missa Solemnis, to conceal the Jewish grandparent of the Christian Mass, and correct the text of the Sanctus. "Dominus Deus Sabaoth" could be changed so simply to "Dominus Deus omnipotens" — or at least that is the suggestion of the "Neue Zeitschrift."

Accustomed as we are to such Nazi brain-storms, one pauses amazed at each such revelation of the now ruling German mentality. It is easy to imagine what Beethoven, the hater of tyrants, who hymned the brotherhood of man in his Ninth Symphony, would have thought of the Nazis and all their ideological baggage.

It was with profound humility and deepest Christian faith that Beethoven approached the task of composing his Missa Solemnis. Not only did he study older styles of religious composition, he studied the text of the Mass reverently, in intimate detail, absorbed each nuance of its meaning, observed how that meaning had been expressed by his predecessors, and weighed carefully his own relation to that great body of tradition.

Then, like all great artists before him and after, he built on that tradition, expanding and transforming it, but preserving its essential spirit and thought. Like all great works of art, the Missa Solemnis acquired a life of its own and grew to a size and form, which Beethoven himself could not have predicted and which were a continual surprise to him. The result was a Mass which appears much more unorthodox than it really is.

"From the heart—may it go to the heart" was the moving inscription which Beethoven wrote on the first page, and this line has helped foster the impression that the Missa Solemnis is a strictly personal confession, perhaps more pantheistic than Christian, uttered in a free, fantastic musical language. This is far from true. Both stylistically and formally there is more tradition in the Missa Solemnis than casual listening or superficial study might reveal. From his own sketchbooks we know that Beethoven intended to write "real church music."

Just how literally Beethoven subscribed to church dogma we do not know, nor would it necessarily solve our problem if we did. "Religion and thorough-bass are closed subjects and should be argued no further," he pronounced in one of his semi-serious moods. Though he was born a Catholic, Beethoven was not a churchgoer and religious as he was, he probably interpreted church doctrine according to his own broad lights.

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The passage is one of the most moving in all religious music. The prayer for peace is interrupted by the approach of drums and trumpets. The orchestra shudders. In rising anxiety the alto solo calls upon the "Lamb of God, who taketh away the sins of the world." The tenor solo echoes her call, "Lamb of God, have pity upon us." The trumpets blare out in full fury and the soprano voice rises to a cry of fright: "Lamb of God, give us, give us peace." Chorus and soli are overwhelmed with terror.

But the danger passes and peace returns. Suddenly the drums and trumpets return with shattering impact. The prayer of the chorus is more fervid till finally a more beatific peace returns, the calm before the final triumphant proclamation of peace has an almost mystic depth and eloquence.

BOSTON EVENING TRANSCRIPT

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Beethoven Mass

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Incredibly, the house was not sold out. To judge by the immense and enthusiastic audiences which attend the regular Boston Symphony concerts, one would suppose Boston's musical public to feel an endless debt of gratitude to each of the great corps of musicians who, week for week, year for year, give us so much beauty and make Boston the great musical city that it is. Yet when given the opportunity not only to demonstrate that gratitude, but to hear the Mass which Beethoven himself called his greatest work, and to hear it played by the greatest orchestra in the world, led by one of the greatest of living conductors, we leave close to 200 empty seats. Why? In New York, where it is next to impossible to obtain a seat to a Boston Symphony concert, that performance would probably have filled Carnegie Hall at least twice. It should have filled Symphony Hall three times over.

For it was a great performance. It had the splendor of imagination which fired Beethoven's own thought. It had the grand line and the breadth of utterance which only an overwhelming declaration of faith can command. It had the soul-searching intensity of a composer and a conductor, to whom religion could never be a simple formula. It was replete with the drama inherent in its ancient text.

Musical peaks of the afternoon came in the intimate mystical opening of the Sanctus, the anguished appeal "Miserere nobis" (of the Agnus Dei), where Hertha Glatz distinguished herself, the serene Benedictus, the remendous affirmation of the Credo. But there is little space, nor any useful purpose in a long recital of details.

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Finest of the soloists was Julius Heuhn, whose growth as an artist and singer is more evident each season. Richard Burgin contributed the masterly violin solo of the Sanctus.

The Mass was preceded by Dr. Koussevitzky's own arrangement of a Bach organ prelude and fugue in C which is a model of its kind. Putting Bach before Koussevitzky and a sense of style before a sense of circus, Koussevitzky shames the bombastic perversions of Bach which have long been rampant in our concert halls. His subtle ear for sonorous balances is evident both in the score and his conducting of it.

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Haydn, Symphony in G, No. 88; Beethoven, "Eroica" Symphony; Schubert, Unfinished Symphony; Mendelssohn, "Italian" Symphony; Brahms, Symphony No. 4; Shostakovitch, Symphony No. 5; Debussy, Nuages, Fetes, Sirenes.

Music of Mozart will be featured in Series B, on Thursday and Saturday nights and Sunday afternoons, Aug. 7, 9 and 10. The programs will include:

Mozart, Requiem, Symphonies in C major and A major; Beethoven, Symphony No. 5; Berlioz, "Fantastic" Symphony; Hanson, "Romantic" Symphony; Brahms, Piano concerto No. 2; Debussy, La Mer.

Works to be heard in Series C, on Thursday and Saturday nights and Sunday afternoon, Aug. 14, 16 and 17, are:

Beethoven, Missa Solemnis; Tchaikovsky, Symphony No. 5; Sibelius, Symphony No. 6; Vaughan Williams, A London Symphony; Wagner, Prelude and Liebestod from "Tristan und Isolde," Prelude to "Die Meistersinger"; Strauss, Death and Transfiguration; Barber, Violin concerto; Piston, The Incredible Flutist.

This will be the fifth festival at Tanglewood, the fourth in the Music Shed, and the sixth with the participation of the Boston Symphony. Further information is obtainable either from the Berkshire Symphonic Festival at Stockbridge, Mass., or from its New York office at 113 West Fifty-seventh Street.

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A goal of 1,700 members has been set, according to Mrs. Langdon T. Thaxter, membership chairman, who also announced that the grand prize for turning in the most subscriptions will be admission to a Boston Symphony Orchestra Concert, with transportation paid.

THE CHRISTIAN SCIENCE MONITOR,

Art at Symphony Hall

4-29-41

By Dorothy Adlow

A selection of oils and water colors by outstanding painters of New England will be on view in the large gallery at Symphony Hall during the last of the season's regular concerts,

There have been of late several such group displays in town. Yet on two are alike. The latitude is great, preferences vary, and each exhibition seems to favor a certain group or style. Symphony Hall shows breadth and liberalism in its exhibition, an attitude in keeping with its musical programs.

The pictures now on view encompass considerable range. While one or two are dispatched in conventional style, most of them reveal some departure or other. What is evident in the variations is a conviction on the part of the painters. They seem confident of the methods employed; there is a positiveness in pattern and brushstroke. If there is any doubt expressed, it relates to ideas, to the strains and tensions implicit in the modern world.

While such a group working hereabouts a dozen years ago would have painted lyrically, exultantly, we find today that a solemn and sober mood lies over many canvases. The young painters particularly are seeking the appropriate symbol, the pictorial equivalent which will express their apprehension. It is not surprising to find them key down their palettes to foreboding shadows, employ stark contrasts, roughen, or sharpen, or polish surfaces so that there is either a primitive crudity, or a machine-like finish. To whatever extremes they go, they tend to get away from the forms favored in more balanced and pacific teims.

There are, to be sure, in the Symphony Hall exhibition pictures of cheerful mood, and multicolored palette, like the still-life by Yvonne Twining, in which craftsmanship is the primary issue, the canvas by Aimee Lamb, a bit of genre; or Polly Thayer's "Willows,"; or F. L. Spalding's "Dahlias." There is the Riviera scene of Charles Hovey Pepper and the Quebec views by Harold Rotenberg, both interesting for atmospheric quality.

It is the pictures by Peter Paul Dubanewicz, Cary Pickhardt, William H. Littlefield, Philip Malicoat, and Karl Zerbe which promote the mood of meditation. These are all artists who are serious, curious, introspective.

Other exhibitors who add to the breadth of the display are Ture Bengtz, Ruth Perry, Patrick Morgan, Susumu Hirota, Gertrude Fiske, George Marinko. The last is a very gifted artist from Waterbury, Conn., who comes to notice for the first time.

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One of the tests of a great musician is his ability to make a hackneyed work sound new and exciting without resorting to tricks. This is just what Mr. Huberman accomplished in a simple, straightforward performance of the Mendelssohn Concerto. Bruch's arrangement of "Kol Nidri," Szymanowski's "Fountain of Arethusa" and the violinist's own arrangement of a Chopin Waltz and Mazurka completed his list. The skillful accompanist was Boris Roubakine.

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A goal of 1,700 members has been set, according to Mrs. Langdon T. Thaxter, membership chairman, who also announced that the grand prize for turning in the most subscriptions will be admission to a Boston Symphony Orchestra Concert, with transportation paid.

...AY, APRIL 29, 194...
MONITOR,

Midweek

A pair of bowlers living in paint-...umbus, Ohio, will cycle to Los...geles to compete in the Women's ...ternational Bowling Congress ...ning May 15 at Vogue Bowl... They are Nellie Jo Gill and Eleanor ...ion. . . . A Caddie Benefit ...rnament, held at Wilshire ...ntry Club to help bolster the ...eted caddies' fund, drew more ...250 entries. Frank Lubin, who ...he 20th Century-Fox basket-...rs to a national championship ...nver, was awarded the Helms ...dation "Athlete of the Month" ...rch honor. . . . With an eye ...future and to help young-...launch themselves on ... the Ice-Capades of 1941 ...old an audition April 30 in which ...wood, where the show is now ...

A. S., 3d.

gout

...he Red Sox regulars were ... Di Maggio, Ted Williams ...e. Mike Ryba was throw-... it very far.

...sure, in the ...hibition pic-...d, and multi-...he still-life by ...nary issue, the ...amb, a bit of ...Thayer's "Wil-...palding's "Dah-...Riviera scene of ...epper and the ... Harold Roten-...sting for atmos-

...res by Peter Paul ...y Pickhardt, Wil-...d, Philip Malicoat, ...which promote the ...tion. These are all ...e serious, curious,

Other exhibitors who add to the breadth of the display are Ture Bengtz, Ruth Perry, Patrick Morgan, Susumu Hirota, Gertrude Fiske, George Marinko. The last is a very gifted artist from Waterbury, Conn., who comes to notice for the first time.

--MUSIC NOTES

Symphony Concert

Koussevitzky Directs Brilliant Performances of New Works by Barber and Benjamin Britten

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The generation of Mr. Barber and Mr. Britten never had to sow any wild oats either of the atonal or neo-classical sort. You do not sow wild oats if you are born into complete freedom. They leave that to the bad boys of Stravinsky's age.

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COLUMBUS, OHIO DISPATCH
APR 27 1941

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C.S.M. 4-23

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There will be three Mozart works the second week of the festival in commemoration of the 150th anniversary of the composer's death. The much-discussed Symphony No. 5 by Shostakovitch is included in the first series of concerts. The eminent Brazilian composer, Villa Lobos, will have presented his Chorus No. 10, also in the first series.

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Prelude and Love-Death .....Wagner "Tristan und Isolde"
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Two Symphonic Novelties

C.S.M. 4-26-41

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Two novelties adorn the program of the last symphony pair but one of the Boston season; one from an English, the other from an American pen. The first is Benjamin Britten's Variations for String Orchestra on a Theme by Frank Bridge, the composer's opus 10. The other is Samuel Barber's Essay for Orchestra. Between them on the program lies Schumann's Symphony No. 4, in D minor. Strauss' "Till Eulenspiegel" is the last item listed.

The compositions of Britten and Barber, played yesterday afternoon for the first time in Boston, are both works of striking individuality. Britten's Variations (three are omitted in these performances) reveal an indubitable talent. The workmanship is expert, but these are no pupil's exercises. Although the customary devices are employed, the composition is reminiscent of nobody.

The theme is introduced quietly in an unusual setting of chords and runs. An Adagio in similar mood leads to a bright March. This is followed by a Romance in waltz time which indicates that Mr. Britten, though a young man and a "modern," is not afraid of sentiment. The Aria Italiana proves him capable of burlesque, too, and the succeeding Bourrée Classique demonstrates his mastery of modern rhythmic design. A Chant has a devotional air, and a brisk fugue leads to a prolonged restatement of the theme in a Finale which ends calmly. The single hearing roused a desire to hear more of the composer's work. The string choirs of the orchestra played superbly.

A strong impression was left also by Mr. Barber's "Essay." This American composer had been represented before at these concerts only by his Overture, "The School for Scandal," which I missed. In this work, I judge, he is in more serious mood. The "Essay," unconventional in form, is clearly dramatic in mood. Indeed, it might easily be a Prelude to a tragic opera, or incidental music to a drama. Beginning quietly, it rises to a climax of brass and percussion, subsides, is built again to a climax, and finally fades into silence.

Dr. Koussevitzky established a new precedent with this work: he repeated it immediately. He had once played Prokofieff's "Sept, Ils Sont Sept" in both the first and the second half of a program; and did not Mr. Monteux once try the same experiment with Stravinsky's "The Rite of Spring?" But this was probably the first time in the history of the orchestra that a composition had been repeated at once, merely because the conductor liked it.

The experiment yesterday was successful in two respects: the second performance was much better than the first, in which there had been some palpable raggedness in the brass; and the audience, which was lukewarm after the first rendition, having apparently been surprised by the quiet ending, was much more cordial the second time, when it was prepared.

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INCORRECT PAGINATION

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
APR 14 1941

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MUSIC

By VIRGIL THOMSON

NEW YORK CITY SYMPHONY ORCHESTRA, Sir Thomas Beecham, conductor, concert last night in series presented by Mayor LaGuardia and the New York City WPA Music Project at Carnegie Hall, with the following program:

Symphony No. 102, in B flat major..Haydn
Symphony No. 36, in C major (Linz)..Mozart
"Paris," Impressions of a Great City..Delius
Symphonic Variations .....Dvorak

More Beecham

THE second Beecham concert of the New York City Symphony was a triumph like the first. The house was full and loved it. Sir Thomas was in form and looked as if he were loving it. The orchestra played as if they loved both him and music.

* * *

Beecham alone of the great conductors, as Nikisch did before him, collaborates with an orchestra rather than conquers it. As a result his orchestra always sounds like an ensemble of skilled musicians rather than like a Panzer Division on the march. This particular attitude toward music-making places him at once as the survivor of a vanished epoch and the hope of the next. He is the obvious rallying point for all those musicians, young and old, who have had enough of musical Caesarism.

Not that he is lacking in authority or discipline. He has more of both than most. But these are imposed and accepted, as such things can only be imposed and accepted in the Republic of Art, by the exercise of friendliness and human consideration. As a result of this courteous and pleasant manner, he achieves a spontaneity of collaboration that is in every musical way superior to the machine finish that makes the work of less humanely tempered men sound dead and horrid.

* * *

Noticeable in both his concerts this season has been the consistent musicality of his fortissimi. He can make the W. P. A. boys play as softly and as loud as the musicians do in any other orchestra. But one is never conscious of any forcing of the sonority. Koussevitzky often forces his strings beyond the point of maximum resonance. Mitropoulos makes all the instruments sound powerful but husky. Walter is not infrequently sloppy, inexcusably sloppy about his tuttis. Toscanini seems not to care what kind of a noise comes out of his musicians' efforts provided there is a certain equilibrium of one kind of sound against another and provided the whole machine is kept rolling. Stokowski, of course, sacrifices everything to the production of an organ-like sostenuto dominated by over-played brasses. Beecham, on the other hand, lets the strings dominate the ensemble, keeps them in command of tonal coloration, as is undoubtedly the correct tradition of orchestral execution, as it is of orchestral writing; and yet he seems to have no difficulty about building or sustaining majestic fortissimi in which the strings sound full and easy and unforced.

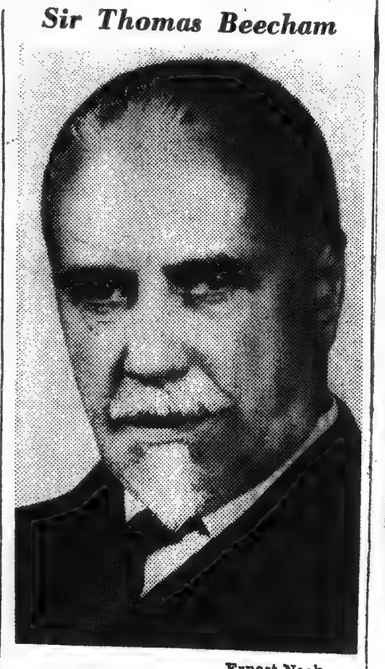
In contrast to the subtlety and flexibility of his string work at all dynamic levels, he keeps his woodwinds cool and neatly precise in the French taste. His brasses, too, are kept quietly rich, never allowed to scream. And he has a nice sense of dosage, spicy but not obtrusive, in dealing with the percussion section.

* * *

Last week I commented on the excellence of his musical interpretations both of eighteenth century and of nineteenth century repertory. This was again manifest last night in the brilliance and wit of his Haydn, in the majesty and mystery of his Mozart. (A Bostonian composer of my acquaintance was not entirely happy about the leisurely pace of both minuets.) The Delius piece last night was made to sound like the almost first-class impressionism it is. And the Dvorak came off as the Czechish charm-number that composer could write so prettily and so infallibly.

All that I mention simply for the record. I should like to impress on my readers this week that Beecham's interpretative excellence is the achievement of no mere gifted musical amateur. It is the expression not only of a sound musical culture but of a skilled orchestral technician as well. Sir Thomas makes music sound convincing because he is convinced of how it should sound. He succeeds finally, however, not only by being able to imagine the result but by being able to convince a hundred musicians that nothing is needed for its achievement beyond intelligent good will and the exercise of their instrumental skill within that range of sonorities traditionally considered legitimate and beautiful.

Sir Thomas Beecham



Ernest Nash

Who conducted his second concert with the New York City Symphony last night

YOAKUM, TEX.
HERALD
APR 25 1941

Music to Soothe Eglantine

Lenox, Mass.—On the theory, perhaps, that music hath charms to soothe the eglantine, Conductor Serge Koussevitzky of the Boston Symphony Orchestra has hired Robert Richardson, cornet-playing farmer, as superintendent of his Lenox estate.

—(Tom Tom, June 12-13-14)—

MISSOULA, MONT.
MISSOULIAN
APR 27 1941

Evidently homeward bound, the Philadelphia Orchestra reaches Pittsburgh on Saturday. The Boston Symphony, already at home, closes its winter season the same day. Seattle begins the five-day convention of the Washington Federation of Music clubs. New York has, besides the second concert of the Toscanini Orchestra summer series, under Reginald Stewart, and probably others not listed in the notes at hand, the local debut recital of Violinist Ernest Eniti.

This Clipping From
NEW YORK, N.Y.
TIMES
APR 27 1941

FROM THE MAIL POUCH

An Appeal for Aid for Daughter of Artur Nikisch—A Note on Composers

Nikisch's Daughter

To the Music Editor:

ONE of the many deplorable consequences of political persecution in Europe is the utter impoverishment of Eleanora Nikisch Schindler, the daughter of the renowned Arthur Nikisch, former conductor of the Boston Symphony Orchestra and later of the Berlin Philharmonic and Leipzig Gewandhaus Orchestras and one of the greatest orchestra leaders of all time. She, with her husband, Emil Schindler, and their two children, had to flee from their home in Prague at the time of the Nazi conquest of Czecho-Slovakia, and since that time they have led a most precarious existence. They are now in Italy, where Mr. Schindler is a prisoner in a concentration camp, for no other reason than that he is a Jew. He is a brother of the late Kurt Schindler, who is well remembered in New York as the founder and former conductor of the celebrated Schola Cantorum.

The situation of the family in Italy is most critical, and funds are now being raised in this country to enable them to come to America. As I was a friend of Arthur Nikisch and a great admirer of his wonderful art during the many years that I lived in Berlin before the first World War, I have been requested to make known through the press an appeal to music lovers to contribute to this fund. The sum of $1,500 is necessary for the purpose.

A home here has already been found for them with a niece of Arthur Nikisch, Mrs. Irma Groell, 240 River Road, Red Bank, N. J. Checks should be marked "For the Nikisch Fund," and made payable and mailed to Olga Naumoff, in care of Dr. Serge Koussevitzky, 88 Druce Street, Brookline, Mass. Miss Naumoff is Dr. Koussevitzky's niece and secretary and she will see that the funds thus collected reach their proper destination. She became interested in the plan because of a letter which Dr. Koussevitzky received from Mrs. Schindler describing the deplorable situation of the family. The two Schindler children are the only living grandchildren of Arthur Nikisch.

ARTHUR M. ABELL.

Hastings-on-Hudson, N. Y., April 22, 1941.

About Composers—From One

To the Music Editor:

THE TIMES has devoted generous space to the recent nation-wide contest for orchestra compositions by unheard native composers, held in Washington, D. C., under the auspices of the National Orchestra Association. Possibly the opinion of one of the contestants may be of interest to your readers.

Although no exponent of pure cacophony—Kataphony might be a better word—I am, I hope, sufficiently modern in my thinking to appreciate much contemporary music. Modern harmony, so called, with its atonality, its unrelieved and unresolved dissonances, and its rhythmic irregularities are good—IF the composer has something to say. It seems to me, however, that a composer should have something to say and that he should be able to say it coherently and intelligently—or keep still.

To my way of thinking, the concert hall is no laboratory for experimenting with tone colors and "discolors." Nor is it a classroom for propounding musical hypotheses. Above all, it is no place to learn how to orchestrate. Much of the cataleptic nonsense which the modern audience is expected to hear with fortitude—if not enthusiasm, is due to pure ignorance! Modern "harmony" cannot cover up deficiencies in the knowledge of the simplest fundamentals of good orchestra writing. You can't "fool all the people all the time."

To be sure, this ignorance, strange to say, is often aided and abetted in the classroom. I once heard a teacher of orchestration tell his class that the B flat clarinet was used for brilliant passages and that the A clarinet was to be used where the music was of a somber or quiet nature. This classic bit of misinformation was from a professor in one of our largest and best-known schools of music! Other mistakes of the lecture hall could easily be cited.

The best possible course for any serious young composer would be to learn to manipulate and play, passably, each instrument of the orchestra. In that way he could learn at first hand what the possibilities and limitations of the various instruments were, and would be able to write with an assurance and ease that no amount of study could bring. Certainly this involves a great amount of work. We live in an impatient age but the results would be so satisfactory both to the composer and his audience that the time and energy thus spent would be rewarded many times over.

In this connection, I am convinced that we might do well to take the audience more into consideration in our writing. We are too prone to assume that if the audience reaction is bad, it is due to ignorance. Such an assumption is a dangerous opiate. Audiences are far more intelligent than most of us would like to believe. They can sense bad writing, if they cannot analyze it. We have too many "Beethovens" and too few "Gounods" in this age. Beethoven could ignore his audience because of a magnificent self-assurance which most of the modern iconoclasts seem to lack.

If any generalization is to be made about modern music it must be this; that it lacks assurance and direction. It is marked by indecision and uncertainty. Was it G. B. Shaw who said that America reached decadence before it reached maturity? That is, of course, untrue, but indecision marks a lack of maturity. The "golden age" of art in America is waiting that very thing. All we need is to find out where we are going. We will not help matters along, however, by assuming an antagonistic attitude toward our hearers, either in our writing or our thinking.

ROBERT O. BARKLEY.

Wilkinsburg, Pa., April 23, 1941.

Boston Globe
April 26, 1941

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Three varieties of musical cleverness and one example of great romanticism are to be met with at the season's last pair of concerts but one by the Boston Symphony Orchestra. The three varieties, as they appear, are Benjamin Britten's Variations For String Orchestra On a Theme of Frank Bridge, "Essay For Orchestra" by Samuel Barber, and Richard Strauss' "Till Eulenspigel." Robert Schumann's D minor Symphony is the great work. Both the Britten and Barber were conducted yesterday afternoon by Serge Koussevitzky for the first time in Boston. Mr. Koussevitzky was so impressed by the Barber miniature (which took the place of the originally announced Suite from "Love, the Sorcerer" by Manuel De Falla), that he played it twice over.

Mr. Britten, a young English composer still under 28, knows how to write brilliantly and with many effects of color for massed strings. He also has a sense of humor. The seven variations are mostly in light vein, and the "Aria Italiana" is a delicious burlesque of a florid Italian aria of, say, the mid-19th century. These variations are the kind which go far afield from the theme, unlike the Beethoven or classic way of writing variations which always keeps the original tune or fragments of it handy in the background.

One would like to have heard the other three variations—"Viennese Waltz," "Perpetual Motion," and "Funeral March"—which Mr. Koussevitzky omits from the present performances. If they match the ingenuity of their fellows, they must be first-rate. No doubt the astonishing sonorities Mr. Koussevitzky drew from the Boston Symphony strings was partly accountable for the music's brilliance. Yet it is correct to assert that Mr. Britten has a good ear for clear, deep tone. His orchestration and some of his harmony make you think of Prokofieff's "Classical" Symphony, of Stravinsky's "The Fairy's Kiss," and a few traces of Debussy. What of it? They don't interfere with enjoyment unless you happen to be an incorrigible reminiscence hunter.

Barber's music could be called "Essay in a Minor Third." On brief acquaintance the thematic material seems to be a melodic phrase woven about the interval of a minor third, extended and manipulated. One easily recognized tune occurs again and again, and in the middle of the piece a slight variant of it makes the basis of a speedy little scherzino. Barber's style is really old-fashioned, his treatment of diatonic. A tinge of the scoring of Sibelius' "Valse Triste" lurks in the strings at the outset.

Barber's cleverness is his capacity to build up a dramatic mood in short time, to say as much as he wants and then stop. In all, only eight minutes are required. "Essay for Orchestra" is notably pleasant, though certainly not extraordinary. Its immediate repetition must have set a Boston Symphony precedent, the nearest approach to which was when "Sept, Ils Sont Sept," by Prokenfieff, having been introduced here, was played again at the end of the concert.

There was a good deal of enthusiasm from the audience the whole afternoon through. Nothing was obscure or baffling about the program, and the orchestra gave another exhibition of technical wizardry.

"Till Eulenspiegel" had this reviewer sitting on the edge of his seat. The voltage of Mr. Koussevitzky's interpretations, Schumann included, was even higher than usual.

How nice it would have been, just to carp a little, if the conductor had kept to his first intention and given us the Schumann Second Symphony instead of the Fourth. Not that anyone would avoid hearing the Fourth. But in recent years it has been done several times and the Second hardly at all. As it now stands we shall have to wait until next Fall, at least, with nothing to console us except the memory of Dimitri Mitropoulos' magnificent reading of the Second four years ago.

The last program of the season, next week, will be as follows: Corelli: Suite for Strings; Satie: Two "Gymnopedies" (orchestrated by Debussy); Debussy: Three Symphonic Sketches, "The Sea"; Brahms: First Symphony. C. W. D.

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U. S. Weather on Page 8

Boston Evening Transcript

Today's Truth = Tomorrow's Trend

VOL. CXII NO. 95 Established 1830 WEDNESDAY, APRIL 23, 1941 ★ ★ ★

Entered as Second Class Matter at the Post Office

An Editorial

HAIL AND FAREWELL

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The need for better newspapers continues. They are the foundation of our democracy and essential to our human freedoms. At their best, they are the most priceless possession that any community can have. Such a newspaper belongs to the citizens of its community just as definitely as to its owners.

You may have noticed the statement of Transcript policy which appears at the top of our editorial columns daily: "New in ideas; old in ideals."

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In conformity with that policy, the Transcript in the last two years has been modernized from cover to cover. Among many innovations, it introduced Newscope as the most advanced form of daily journalism in the United States. Its foreign and national news reporting is surpassed by but few papers in this country. Steadily and unalterably, it has followed within the limitations of human error, the policy of "Truth in News," even when it hurt.

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Two significant facts indicate the interest of the younger generation in the Transcript today. The first is that three-quarters of the twenty-four individuals who invested money to reorganize the Transcript two years ago were then under forty years of age. The second is the large number of parents in their thirties and forties who are Transcript readers. They are concerned about the kind of newspaper their growing children should read. The Transcript is one of the principal sources of current event material for school children.

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But tradition alone does not earn the right for continued existence. If the Transcript today were only a survival of the past, it would have no place in the life stream of the present.

What we regret and feel very deeply is the loss of what the Transcript is and stands for today; what it should be and would be tomorrow. In these dark days, more than ever before, the need is paramount for news and editorial policies which will contribute to that kind of American character and manner of life which our country was destined to have had.

We are duly conscious of our shortcomings. We have many. Most of them are the result of a necessarily limited budget.

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Before establishing the five-cent price in December, 1939, we made every effort to do those things necessary to establish a competitive price of two cents in order that the paper could be read by a larger number of readers. Similar efforts were made again in the last few months as it became increasingly clear that only in this way could the Transcript become permanently successful. To establish a two-cent price, we needed either more capital to carry larger losses until sufficient circulation attracted more advertising; or the assurance of enough additional advertising immediately upon the establishment of a competitive two-cent price to offset the reduction in circulation income.

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RICHARD N. JOHNSON, Publisher

TWO NOVELTIES BY SYMPHONY

Boston Post April 26, 1941

One Played Twice Upon Composer's Direction

BY WARREN STOREY SMITH

History, of a sort, is being made at this week's Symphony Concerts. On the programme stands, as one of two novelties, Samuel Barber's "Essay for Orchestra" (the other is Benjamin Britten's Variations for string orchestra, on a theme by Frank Bridge), and it is expressly stated that Mr. Barber's piece, which runs some eight minutes, is to be played twice. It was duly repeated yesterday afternoon and applauded both times.

Back in the spring of 1926 Dr. Koussevitzky staged a double performance, or a pair of double performances, of Prokofieff's hair-raising choral piece, "Seven, They Are Seven!" but between the two hearings of it other matter intervened. Prokofieff's music was a bit hard to grasp, while Mr. Barber's is transparent enough to be absorbed immediately by a person of ordinary musical intelligence. Its title suggests scholasticism, and it may be described as the development of a single brief and by no means original motive. As did his Overture, "The School for Scandal," played at Symphony Hall earlier in the season, this "Essay" shows Mr. Barber to be an expert craftsman who writes in a highly agreeable manner. Call it pleasant and clever and the story is told.

Of far more substance, individuality and anything else you want to add, is Mr. Britten's set of variations. Three of them were omitted yesterday and they might well have replaced the rather superfluous "Da capo" of Mr. Barber. We discovered when the Zighera Orchestra played his Sinfonietta a few weeks ago that young Mr. Britten writes with real brilliance and handles the instruments with uncommon skill. Together with his countrymen, William Walton and Constant Lambert, he possesses also the talent of mimicry, witness the variations entitled "Aria Italiana."

At this next-to-the-last pair of concerts Dr. Koussevitzky first planned to play Schumann's Second Symphony, which has not been heard here in some years, but deciding that it was too long, he substituted the Fourth, one of his particular favorites. Falla's "Love, the Sorcerer," was on the original list but ultimately gave place to Mr. Barber's "Essay." The final number, Strauss' "Till Eulenspiegel's Merry Pranks," was not changed. There is much that is beautiful and much that is perennially fresh in Schumann's D minor Symphony (it is also less of a symphony in the accepted sense than any of the others) and Dr. Koussevitzky conducted it con amore yesterday, emphasizing its best points and minimizing its weaknesses. Nevertheless, there was reason to regret that No. 2 had been shelved. Both it and the "Rhenish" Symphony, No. 3, are long overdue here. With "Till" the conductor was as felicitious as usual.

Britten and

Boston Herald April 26, 1941

MUSIC

By ALEXANDER WILLIAMS

Symphony Concert

The 23rd concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Variations for string orchestra on a Theme by Frank Bridge Op. 10 . . Britten
Symphony No. 4 in D minor Op. 120 Schumann
Essay for Orchestra . . . . . Barber
"Till Eulenspiegel's Merry Pranks" Op. 28 . . . . . Strauss

This was one of the best concerts of the season. The program was admirably chosen and contrasted. There were two unfamiliar and meritorious works for novelty. Finally, the concert ended with an amazingly clear and brilliant performance of "Till Eulenspiegel." That constitutes, surely, a triumphant come-back after last week's unsatisfactory excursion.

Both Messrs. Britten and Barber have an inestimable gift as composers, namely vitality of inspiration. You at once recognize that they have something to say, that they were not just writing music because they wanted to do something in the artistic line. Theirs is neither machine-made art nor sterile experimentation.

Undoubtedly the comparison ceases at this point. But it is something to be able to acclaim young contemporary composers for themselves and not feel that they are groping around for novelty at all costs or writing merely to build up a reputation in a given field. Both works were heard for the first time in Boston, and unfortunately neither composer was present to hear the sincere applause of the audience.

Mr. Britten's Variations are exceedingly attractive. They really comprise a suite, for the theme is not quickly grasped by the ear and the variations thus take on the character of independent pieces. If you studied the score, you would undoubtedly discover the inter-relationship and consequently realize that there is a deftly hidden unity. As to the character of the music itself, there is often a strong whiff of Prokofieff. That is a good influence, and Mr. Britten has his own fertility of invention to carry him past the danger of too faithfully following the model. It is plain that the English have a real creative find in Benjamin Britten.

We may agree with Mr. Koussevitzky that Americans have "got something" too in the same line with Samuel Barber. His "School for Scandal" Overture, played here earlier in the season, was good music; and this Essay is better. It is a short piece, and Mr. Koussevitzky did wisely in immediately repeating it. Heard but once, its qualities might have been forgotten.

Within its brief span it is music of dramatic contrast. In the orchestration the strings are deliberately opposed to the brass; in the material its sombre passion stands over against the satirical brilliance of the allegro section. After the second performance the piece obviously appealed to the audience and must have gratified Mr. Koussevitzky for the success of this departure from precedent.

Schumann's great Symphony was also welcome yesterday, but we need not discuss it here as it has been heard a great deal in recent seasons. The orchestra was in capital form throughout the afternoon and surpassed itself in the Strauss. "Till" wears the best of all the tone poems, and we have never heard it better played than it was yesterday. The clarity with which the inner voices of Strauss's rich polyphony emerged was nothing short of astounding. The phrasing was exquisite, the climaxes immense. These orchestral virtuosos, who are the Boston Symphony, outdid themselves. Above all it was proof of Mr. Koussevitzky's greatness as a conductor, for by no other means could such a perform-

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Undoubtedly the comparison ceases at this point. But it is something to be able to acclaim young contemporary composers for themselves and not feel that they are groping around for novelty at all costs or writing merely to build up a reputation in a given field. Both works were heard for the first time in Boston, and unfortunately neither composer was present to hear the sincere applause of the audience.

Mr. Britten's Variations are exceedingly attractive. They really comprise a suite, for the theme is not quickly grasped by the ear and the variations thus take on the character of independent pieces. If you studied the score, you would undoubtedly discover the inter-relationship and consequently realize that there is a deftly hidden unity. As to the character of the music itself, there is often a strong whiff of Prokofieff. That is a good influence, and Mr. Britten has his own fertility of invention to carry him past the danger of too faithfully following the model. It is plain that the English have a real creative find in Benjamin Britten.

We may agree with Mr. Koussevitzky that Americans have "got something" too in the same line with Samuel Barber. His "School for Scandal" Overture, played here earlier in the season, was good music; and this Essay is better. It is a short piece, and Mr. Koussevitzky did wisely in immediately repeating it. Heard but once, its qualities might have been forgotten.

Within its brief span it is music of dramatic contrast. In the orchestration the strings are deliberately opposed to the brass; in the material its sombre passion stands over against the satirical brilliance of the allegro section. After the second performance the piece obviously appealed to the audience and must have gratified Mr. Koussevitzky for the success of this departure from precedent.

Schumann's great Symphony was also welcome yesterday, but we need not discuss it here as it has been heard a great deal in recent seasons. The orchestra was in capital form throughout the afternoon and surpassed itself in the Strauss. "Till" wears the best of all the tone poems, and we have never heard it better played than it was yesterday. The clarity with which the inner voices of Strauss's rich polyphony emerged was nothing short of astounding. The phrasing was exquisite, the climaxes immense. These orchestral virtuosos, who are the Boston Symphony, outdid themselves. Above all it was proof of Mr. Koussevitzky's greatness as a conductor, for by no other means could such a perform-

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Music and Musicians

Continued on Page 52

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THE BOSTON DA

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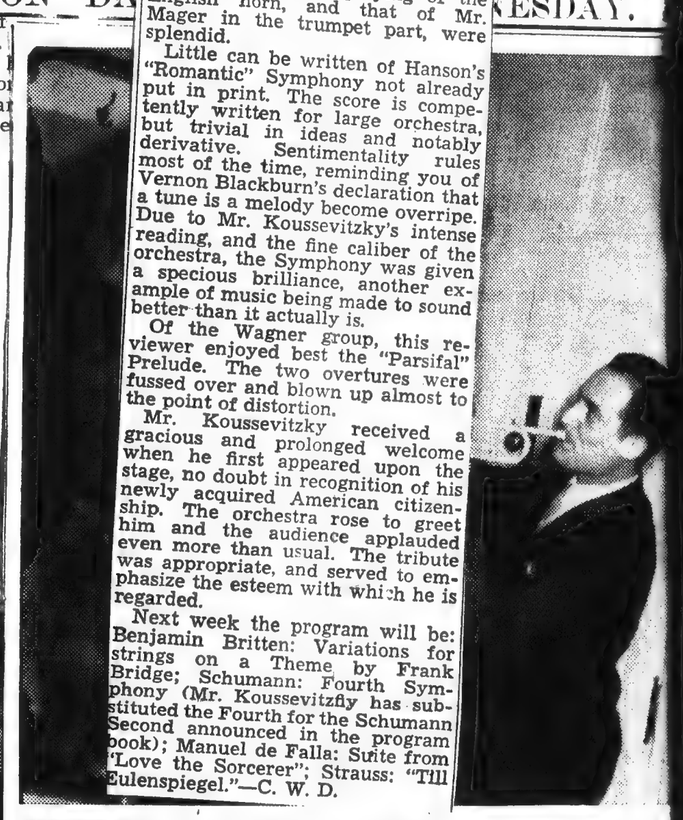

SYMPHONY PLAYERS GO SWINGY—"Gone With the Woodwinds" is the title of a program to be presented at Hotel Vendome next Monday evening for the benefit of South End Music School, in which staid, dignified players of the Boston Symphony will go jazzy. Here are a couple of them putting the old oomph into a rhumba at Symphony Hall yesterday. Jesus Sanroma, noted pianist (at left) and Roger Voisin.

Boston MUSIC Globe April 19, 1941

SYMPHONY HALL

Boston Symphony Orchestra

Aaron Copland's "Quiet City" was played for the first time in Boston yesterday at the concert of the Boston Symphony Orchestra. The work stood first on a program that contained the "Romantic" Symphony by Howard Hanson and three Wagner excerpts: the Overture to "The Flying Dutchman," the Prelude to "Parsifal" and the Overture to "Tannhaeuser." Serge Koussevitzky conducted.

Taken as a whole this was one of the least effective programs Mr. Koussevitzky has given us. Copland's new music proved well worth hearing, but the Symphony of Hanson, with all its sentimental lushness, is second rate and the operatic excerpts proved a rather indigestible chunk of Wagner. Do not misunderstand. As a devout Wagnerian this reviewer always welcomes his music, but two overtures and a prelude lumped together are scarcely an artistic choice, especially when the solemnities of "Parsifal" are squeezed between the virile fury of "The Flying Dutchman" and "Tannhaeuser."

"Quiet City" is oddly but very cleverly scored for solo English horn and trumpet against a background of massed strings. The combination is fascinating. It produces some lovely sounds. Mr. Copland's writing is neat, spare, comfortably between harmonic richness and dissonance. "Quiet City" is, of course, a concert work, intended to be heard for and by itself, although the material is based on themes used by Mr. Copland in his incidental score (for trumpet, clarinet, saxophone and piano) to the stage play "Quiet City," by Irwin Shaw.

Yet Mr. Copland wrote what is essentially theatre music, a score of mood and feeling. Not that it fails to make effect as an abstract symphonic piece, because it does to a degree. But through its course one had the constant impression of how superbly it could emphasize the action of a play.

Mr. Copland would surely have been pleased had he been present yesterday to hear the virtuoso performance and brilliant interpretation. Mr. Speyer's playing of the English horn, and that of Mr. Mager in the trumpet part, were splendid.

Little can be written of Hanson's "Romantic" Symphony not already put in print. The score is competently written for large orchestra, but trivial in ideas and notably derivative. Sentimentality rules most of the time, reminding you of Vernon Blackburn's declaration that a tune is a melody become overripe. Due to Mr. Koussevitzky's intense reading, and the fine caliber of the orchestra, the Symphony was given a specious brilliance, another example of music being made to sound better than it actually is.

Of the Wagner group, this reviewer enjoyed best the "Parsifal" Prelude. The two overtures were fussed over and blown up almost to the point of distortion.

Mr. Koussevitzky received a gracious and prolonged welcome when he first appeared upon the stage, no doubt in recognition of his newly acquired American citizenship. The orchestra rose to greet him and the audience applauded even more than usual. The tribute was appropriate, and served to emphasize the esteem with which he is regarded.

Next week the program will be: Benjamin Britten: Variations for strings on a Theme by Frank Bridge; Schumann: Fourth Symphony (Mr. Koussevitzky has substituted the Fourth for the Schumann Second announced in the program book); Manuel de Falla: Suite from "Love the Sorcerer"; Strauss: "Till Eulenspiegel."—C. W. D.

KESDAY. PRIL 30, 1941

SHOW HONORS TO CONDUCTOR

Boston Post
April 19, 1941

Orchestra and Audience Rise to New American

BY WARREN STOREY SMITH

Serge Koussevitzky, who became an American citizen last Wednesday, conducted compositions by two fellow-Americans, Aaron Copland's "Quiet City," and Howard Hanson's "Romantic" Symphony, at the Symphony Concert of yesterday afternoon. When the conductor first came upon the stage the orchestra stood and applauded and the audience, many members of which may not have known what all the fuss was about, applauded much more heartily than usual.

After the intermission Dr. Koussevitzky led his men through three Wagnerian introductions, the Overture to "The Flying Dutchman," the Prelude to "Parsifal," and the Overture to "Tannhaeuser." Hs grandiose reading of the "Tannhaeuser" Overture's closing pages won him another ovation, although the real climax, not only of the Wagner, but of the entire concert, was the singularly impressive performance of the "Parsifal" Prelude.

"The Flying Dutchman" Overture had stirring moments, such as the electrifying opening, but taken as a whole, it was a bit studied and self-conscious; also uncomfortably brassy in spots. It would not be strictly accurate to say that Dr. Koussevitzky is a great interpreter of Wagner—or that he is not. He is likely to prove one and quite as likely not to. The up-and-down-ness of his Wagner yesterday was a case in point.

Getting back to Messrs. Copland and Hanson, the former's "Quiet City," scored for trumpet, English horn and strings, is drawn from music for a stage play (by Irwin Shaw) but stands very well by itself, while Mr. Hanson's Second Symphony sounds much of the time like the score for a movie which does not exist. It might also be said of "Quiet City," heard yesterday for the first time in Boston, that it is very nice as far as it goes but doesn't go very far. It is mostly mood, yet there is in it a fine and sensitive quality and there is a climax of considerable intensity. Incidentally, it offered Mr. Mager and Mr. Speyer, particularly the former, a fine opportunity to shine. Dr. Koussevitzky had them both rise in acknowledgment of the applause.

THE CHRISTIAN SCIENCE MONITOR,

Symphony Orchestra Players 'Swin

By a Staff Photographer

Nothing 'Classical' About This Rehearsal

Here are members of the Boston Symphony Orchestra caught by the cameraman as they rehearse a surprise program. Under the title of "Gone With the Woodwinds," a concert will be given at the Hotel Vendome, Boston, on Monday evening, May 5, for the benefit of the South End Music School. In the front row, the man on the extreme left banging the piano is Jesus Sanroma, concert soloist; center is Henri Erkelens, violinist, while at the extreme right Harry Dubbs acts as conductor (he plays a violin in the Symphony). Center row (left to right) starts with Roger Voisin, trumpeter; Ludwig Juht, virtuoso soloist on the double bass; Rene Voisin, trumpeter; P. Cardillo, clarinetist; Alvin Ball, trumpeter. Then, in order, come Roland Tapley, Clarence Knudsen, and Gaston Dufresne, playing saxophones. In the Symphony Mr. Tapley and Mr. Knudsen play violins, while Mr. Dufresne performs on the double bass. At the end of the row comes Sam Diamond, violinist. In the background with trombones are Lucien Hansotte and Vinal Smith.

MUSIC AND MUSICIANS

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Boston MUSIC
SYMPHONY HALL
Boston Symphony Orchestra

12¼	11	Boston & Maine	200	11¾	
10¼	16	Borg Warner(.40E)	1300	16⅛	
10¼	18⅝	Borden Co (.30E)	100	19⅛	
2¼	18⅝	Bond Strs (1.60)	200	18⅜	
24	43¾	Bon Ami B(2½a)†	20	44⅛	
5	26⅜	Boeing Airplane	2200	27¼	
8⅝	13	Boeing Airplane	2200	13⅜	
0¼	6⅝	Blaw Knox (.15E)	700	7	
8	23¼	Bigelow San (1E)	400	24⅝	
1¾	121¼	Beth Steel 7 pf (7)	300	122¼	
9⅛	69	Beth Steel (1¾E)	4000	70⅜	
0⅛	19¼	Benefical (.45E)	100	19⅝	
7⅛	33	Bendix Avia (2E)	1200	33⅛	
1⅛	28⅜	Beech Crk R (2)†	10	30⅛	
4⅛	22	Beat Cream (1a)	100	22	
4⅛	18⅜	Bath Ir Wks (⅛E)	2800	21⅛	
9⅜	7⅛	Barnsdall (.15E)	400	8¼	
8⅛	6⅝	Barker Bros (⅜e)	300	7	
0⅛	7⅛	Barber Asph (⅜e)	700	7¾	
7⅛	4⅛	Balt & Ohio pf	700	6	
4⅛	31⅛	Baltimore & Ohio	700	3⅜	
9	13	Baldwin cfts	1000	13¼	
5¼	2⅜	Aviation Corp	7700	2⅜	
7	6	Atlas Tack (.15E)	600	6⅜	
8⅛	111⅛	Atlas Powd pr(5)†	10	111⅛	
9⅛	47⅛	Atlas Corp pr (3)	100	49⅛	
7⅛	6⅝	Atlas Corp (⅛E)	1200	6⅝	
4¼	20⅜	Atl Refining (1)	1300	23⅛	
9	16⅛	Atl Gulf & W I pr	400	27	
0¼	13⅛	Atl Coast Line	2100	18⅛	
0	60¼	Atch T&SF pr (5)	200	66⅛	
8	18	Atch T&SF (1E)	6400	25⅞	
6⅛	92¼	Assoc Inv pr (5)†	60	93⅛	
5⅛	29	Assoc Invest (2)	100	29	
7	79⅛	Ass'd D G 1st pr(6)	100	81⅛	
7⅛	5⅝	Ass'd Dry Gds	300	6⅛	
8⅛	6⅜	Arnold Cons (⅛E)	500	7	
1⅜	26⅜	Armstrong C (⅛E)	400	27⅛	
8	47⅛	Armour Ill pr pr	500	53	
5⅛	4¼	Armour Ill	3800	4⅛	
4¼	11⅛	Anchor Hck (.30E)	300	11⅛	
5	26	Anac W & C(½E)†	150	26⅛	
7⅜	22⅛	Anaconda (½E)	4100	23⅜	
8	5	Am Zinc & Lead	600	5⅛	
0⅛	51	Am Woolen pr(2k)	400	54⅛	
8⅛	6¼	Am Woolen	700	6⅜	
7⅛	4⅛	Am Water Works	1400	4⅜	
7	4⅛	Am Type Frds	900	4⅛	
9	147⅛	Am Tob pr (6)	100	150⅜	
4⅛	67¼	Am Tobacco B (5)	900	68⅛	
3⅛	67	Am Tobacco (5)	200	67	
8⅜	156	Am Tel & Tel (9)	1700	158	
9	13	Am Sugar (½E)	200	15⅛	
8⅛	19¼	Am Steel Fd (½E)	1100	20⅛	
5⅛	34	Am Smelting (½E)	900	34⅝	
0	30	Am Shipbldg (1E)†	320	35⅞	

SYMPHONY PLAYERS GO SWINGY—"Gone With the Woodwinds" is the title of a program to be presented at Hotel Vendome next Monday evening for the benefit of South End Music School, in which staid, dignified players of the Boston Symphony will go jazzy. Here are a couple of them putting the old oomph into a rhumba at Symphony Hall yesterday. Jesus Sanroma, noted pianist (at left) and Roger Voisin.

THE CHRISTIAN SCIENCE MONITOR,

Symphony Orchestra Players 'Swin

By a Staff Photographer

Nothing 'Classical' About This Rehearsal

Here are members of the Boston Symphony Orchestra caught by the cameraman as they rehearse a surprise program. Under the title of "Gone With the Woodwinds," a concert will be given at the Hotel Vendome, Boston, on Monday evening, May 5, for the benefit of the South End Music School. In the front row, the man on the extreme left banging the piano is Jesus Sanroma, concert soloist; center is Henri Erkelens, violinist, while at the extreme right Harry Dubbs acts as conductor (he plays a violin in the Symphony). Center row (left to right) starts with Roger Voisin, trumpeter; Ludwig Juht, virtuoso soloist on the double bass; Rene Voisin, trumpeter; P. Cardillo, clarinetist; Alvin Ball, trumpeter. Then, in order, come Roland Tapley, Clarence Knudsen, and Gaston Dufresne, playing saxophones. In the Symphony Mr. Tapley and Mr. Knudsen play violins, while Mr. Dufresne performs on the double bass. At the end of the row comes Sam Diamond, violinist. In the background with trombones are Lucien Hansotte and Vinal Smith.

SHOW HONORS TO CONDUCTOR

BOSTON POST
April 19, 1941

Orchestra and Audience Rise to New American

BY WARREN STOREY SMITH

Serge Koussevitzky, who became an American citizen last Wednesday, conducted compositions by two fellow-Americans, Aaron Copland's "Quiet City," and Howard Hanson's "Romantic" Symphony, at the Symphony Concert of yesterday afternoon. When the conductor first came upon the stage the orchestra stood and applauded and the audience, many members of which may not have known what all the fuss was about, applauded much more heartily than usual.

After the intermission Dr. Koussevitzky led his men through three Wagnerian introductions, the Overture to "The Flying Dutchman," the Prelude to "Parsifal," and the Overture to Tannhaeuser." His grandiose reading of the "Tannhaeuser" Overture's closing pages won him another ovation, although the real climax, not only of the Wagner, but of the entire concert, was the singularly impressive performance of the "Parsifal" Prelude.

"The Flying Dutchman" Overture had stirring moments, such as the electrifying opening, but taken as a whole, it was a bit studied and self-conscious; also uncomfortably brassy in spots. It would not be strictly accurate to say that Dr. Koussevitzky is a great interpreter of Wagner—or that he is not. He is likely to prove one and quite as likely not to. The up-and-down-ness of his Wagner yesterday was a case in point.

Getting back to Messrs. Copland and Hanson, the former's "Quiet City," scored for trumpet, English horn and strings, is drawn from music for a stage play (by Irwin Shaw) but stands very well by itself, while Mr. Hanson's Second Symphony sounds much of the time like the score for a movie which does not exist. It might also be said of "Quiet City," heard yesterday for the first time in Boston, that it is very nice as far as it goes but doesn't go very far. It is mostly mood, yet there is in it a fine and sensitive quality and there is a climax of considerable intensity. Incidentally, it offered Mr. Mager and Mr. Speyer, particularly the former, a fine opportunity to shine. Dr. Koussevitzky had them both rise in acknowledgment of the applause.

MUSIC AND MUSICIANS

Season's End for Boston Symphony

The 60th year of the Boston Symphony Orchestra is ended. Ended, that is, for the full orchestra, for Boston and the sort of programs which in part make these concerts what they are. We shall not go without music. For two months we shall have the lighter pleasures of the Pops, then—presumably—a few weeks of open-air concerts on the Charles River Esplanade before the orchestra reconvenes at "Tanglewood" for the nine programs of the Berkshire Symphonic Festival.

For some years the artistic fortunes of this great orchestra have remained constant. In excellence of ensemble and individuals, in discipline, technic and sheer splendor of sound the Boston Symphony remains at what is probably the highest peak of its history. Serge Koussevitzky continues to occupy his unique position among the world's foremost conductors, an artist of extraordinary magnetism, imagination and interpretive brilliance. His position is unique because, of the other first rank orchestras now existing—and they are all on this side of the Atlantic—there is no other governed artistically by one man throughout its main season.

Does Boston recognize its own fabulous good fortune? The answer must essentially be yes. All four subscription series at Symphony Hall are well attended. So is that in Sanders Theatre at Harvard. The Society of Friends of the Boston Symphony Orchestra loyally pay the inevitable deficit.

But if the answer is yes, how account for the obviously smaller support of the pension fund for retired players? Beethoven's "Missa Solemnis," presented for this purpose only a week ago, did not attract sufficient numbers to fill the hall. Why? Surely not entirely because people avoid such a great score. Revival of the "St. Matthew" Passion of Bach five years ago did not bring the response deserved. Going farther back, there were empty seats when Mr. Koussevitzky, the orchestra and the Radcliffe and Harvard singers gave the first performances of Bach's B minor Mass. In subsequent years, as the Mass grew more popular, attendance improved until finally it achieved the distinction of becoming a "sell-out."

One must, then, assume reluctant conviction that the public is unworthily indifferent to the pension fund. If the cause itself and the standard of music and performance received just recognition, every subscriber to the four series would buy at least one ticket to pension fund concerts.

Fundamentally, the season past has not differed from its immediate predecessors, except that we have had more guest conductors. Desire Dafauw was clearly outstanding among them. As conductor, Richard Burgin, the concert master, has for several years shown maturing technic and interpretive powers. It was interesting to hear Darius Milhaud and Igor Stravinsky, both of whom are primarily composers; Stanley Chapple and Eugene Goossens.

More interesting novelties appeared than in the season before. Samuel Barber's "School for Scandal" Overture and ingenious "Essay for Orchestra" led us to expect much of this young American composer, whose style is not yet completely individual. Precisely the same term is applicable to the Englishman, Benjamin Britten, also young, whose Variations for Strings on a Theme of Frank Bridge were the first of his music to be heard at these concerts.

Among the older, established composers Stravinsky himself gave us his unorthodox and fascinating Symphony in C major, and M. Milhaud directed a trio of ponderable original works—"Funeral March," "Provencal Suite" and "Pastoral Fantasy." Aaron Copland's "Quiet City" was worthy of him. Walter Piston's Violin Concerto is a valuable score, and the Cello Concerto of Hindemith merits further hearings. The list of rewarding novelties must include Mr. Koussevitzky's Bach transcription, the two Bach Clavier Concertos, Handel's "Fireworks" Music, Villa-Lobos Choros "Rasga-Coracao," and the Arnold Bax Overture to a Picaresque Comedy. One terms the Bach and Handel novelties because they had not been given before at these concerts.

Arthur Shepherd's Symphony, the Concert Piece of Henriette Bosmans, Roy Harris' "Folk Song" Symphony, the Symphony by Eugene Goossens, and Schoenberg's orchestration of the Brahms G minor Piano Quartet, Op. 25 were all disappointing, and except the Harris and Schoenberg, notably dull.

Of the music which was not new yet infrequently performed in other seasons, Mahler's Ninth Symphony, the "Faust" Symphony by Liszt, Rachmaninoff's Third Piano Concerto and the Third Symphony of Nicolai Berezowsky gave at least this writer a good deal of enjoyment. Shostakovitch's barren Fifth Symphony, one hopes, will be left to slumber, along with the Stravinsky Violin Concerto.

Fiedler Begins 56th Pops Season at Symphony Hall Tuesday Evening

Musical proof that Spring has again come to Boston will be found at Symphony Hall Tuesday evening, where Arthur Fiedler will begin the 56th season of Pop concerts. This will be Mr. Fiedler's 12th year as conductor. Under his regime the Pops have reached unprecedented favor with the public.

This Spring there will be an orchestra of about 90 Boston Symphony men. Symphony Hall will again be in Summer dress, and refreshments will be served at the tables on the floor of the hall. Concerts begin at 8:30.

Programs for the first week are as follows:

Tuesday, Opening Night — "Semper Fidelis," march, Sousa; Overture to "Orpheus in Hades," Offenbach; Minuet from "The Daughter of the Regiment," Donizetti; "Die Meistersinger," Excerpts from Act III, Wagner; "The Incredible Flutist," suite, Piston; triumphal march from "Peter and the Wolf," Prokofieff; Rumanian Rhapsody, No. 1, Enesco; "Music of the Spheres," waltzes, Josef Strauss; Andalucia, Lecuona-Gould; "Oxford Street," march from "London Again," Eric Coates.

Wednesday—Entrance of the Guests into the Wartburg, from "Tannhaeuser," Wagner; Overture to "The Merry Wives of Windsor," Nicolai; "Molly on the Shore," Grainger; "Aida," Fantasia, Verdi; "Peer Gynt" suite, Grieg; "Drink to Me Only with Thine Eyes," for string orchestra, arranged by Pochon; Overture to "Rienzi," Wagner; "Roses from the South," waltzes, Strauss; Intermezzo, "Souvenir of Vienna," Prevost; First Hungarian Dance, Brahms.

Thursday — Polonaise from "Eugene Onegin," Tchaikovsky; Overture to "Poet and Peasant," Suppe; "Entrance of the

Music and Musicians

Continued on Page 52

SYMPHONY HALL—COM. 1492
56th SEASON OPENS
TUESDAY at 8:30
POPS
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Boston Symphony Season

By L. A. Sloper

The Boston Symphony Orchestra closes its sixtieth season with the concerts of this week. The organization continues at the peak of its technical and artistic powers. Dr. Serge Koussevitzky, in his seventeenth season as conductor, has maintained his high standards in programs. As in other recent years, "world premieres" have been fewer than formerly; but that presumably is because fewer challenging works are being written nowadays. Novelties continue to hold a place beside standard works and revivals.

Of the three works heard this year for the first time anywhere, Paul Hindemith's Cello Concerto seemed a rather arid intellectual product, Mario Castelnuovo-Tedesco's "Cipressi" was nostalgically impressionistic, and Dr. Koussevitzky's transcription for wind instruments of Bach's Prelude and Fugue in C major (No. 17) was notable for its restraint and its faithfulness to the composer's musical thought.

Eighteen works were played for the first time at these concerts. Two of these revealed oncoming talents of great promise: Benjamin Britten's Variations for String Orchestra on a Theme by Frank Bridge and Samuel Barber's "Essay for Orchestra." Each of these young composers, one British, one American, displayed a significant musical individuality.

Another work that was striking, though in another sense, was the "Chôros No. 10" of the Brazilian Villa-Lobos. This seemed like a belated "Sept, Ils Sont Sept," with a South American accent. Roy Harris' Folk-Song Symphony was a not entirely successful attempt to reconcile the elements of popular song and symphonic composition, for popular use. Bax's "Overture to a Picaresque Comedy" showed the composer in a boisterous instead of a mystical mood. Aaron Copland's "Quiet City" seemed to suffer by its divorce from the play which it was written to accompany.

There were several distinguished guest conductors. Igor Stravinsky offered his symphony in C major, the "Baiser de la Fée" Divertimento, and Tchaikovsky's Second Symphony. Désiré Defauw made an excellent impression in a program made up of music by Franck, Grétry, Falla, and Beethoven (the Seventh Symphony). Darius Milhaud directed three compositions of his own, of which "Le Cortège Funèbre," composed last May, was a touching reminder of the immediate reason for his presence in the United States. Stanley Chapple submitted a lively program of works by Elgar, Delius, and Bax, and the Brahms Fourth Symphony. Eugène Goossens conducted his new Symphony, and Arthur Shepherd his Second Symphony.

Among the soloists, the most conspicuous success was scored by Vladimir Horowitz, returning after a long absence to play again the Third Piano Concerto of Rachmaninoff. Gregor Piatigorsky was warmly applauded for his performance in the Hindemith Concerto, and so was Nathan Milstein in the Stravinsky Violin Concerto.

The most treasurable musical experience of the season, however, was, for this listener, the performance of two Bach Concertos for two pianos (C minor and C major) and string orchestra. Conductor, soloists (Abram Chasins and J. M. Sanromá), and the string choirs were united in their understanding and revelation of these scores.

Eighty-six works altogether were listed during the season. By exception, Mozart led in number of works played, with six. Brahms was second with five, and Beethoven, Sibelius, and Stravinsky had four each.

For the final program of the year (May 2-3) Dr. Koussevitzky chose a Suite for Strings by Corelli, two of Satie's "Gymnopédies" (orchestrated by Debussy), Debussy's "La Mer," and the Brahms First Symphony.

The regular season will be followed as usual by the Pop Concerts, conducted by Arthur Fiedler. In the first three weeks of August, under the direction of Dr. Koussevitzky, the orchestra will hold the annual Berkshire Symphonic Festival at "Tanglewood," near Lenox, Mass. There will be three series of three concerts each.

Boston Globe April 30, 1941

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

1½			Boston & Maine		200	11½
9	13		Baldwin cfts		1000	13½
4½	3½		Baltimore & Ohio		700	3⅜
7⅝	4½		Balt & Ohio pr		700	6
0½	7⅛		Barber Asph (⅛e)		700	7¾
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9⅝	7⅝		Barnsdall (.15g)		400	8½
4⅞	18¾		Bath Ir Wks (⅛g)		2800	21⅜
7¾	22		Beat Cream (1a)		100	22
1⅛	28¾		Beech Crk R (2) †		10	30½
4¾	33		Bendix Avia (2g)		1200	33½
0⅞	19¾		Benefical (.45g)		100	19⅝
9¾	69		Beth Steel (1½g)		4000	70⅜
1⅝	121½		Beth Steel 7 pf (7)		300	122½
8	23½		Bigelow San (1g)		400	24½
0½	6⅝		Blaw Knox (.15g)		700	7
4	43¾		Bon Ami B(2½a) †		20	44½
5	26¾		Bohn A & R (½g)		200	27¼
8⅝	13		Boeing Airplane		2200	13⅝
0½	16		Borg Warner(.40g)		1300	16½
0½	18½		Borden Co (.30g)		500	19½
2¾	18¾		Bond Strs (1.60)		200	18¾
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Music and Musicians

Continued on Page 52

SYMPHONY HALL—COM. 1492
56th SEASON OPENS
TUESDAY at 8:30
POPS
ARTHUR FIEDLER—Conductor
1ST SUNDAY POPS
MAY 11 AT 8:30
Soloist—SANROMA—Piano
MON.—HARVARD NIGHT
TICKETS NOW ON SALE

Boston Symphony Season

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BOSTON MUSIC — SYMPHONY HALL — Boston Symphony Orchestra

9	13	Baldwin cfs	1000	13¼	
4⅝	3⅛	Baltimore & Ohio	700	3⅝	
7⅝	4⅝	Balt & Ohio pr	700	6	
0⅝	7⅛	Barber Asph (⅝e)	700	7¼	
8⅝	6⅝	Barker Bros (⅝e)	300	7	
9⅝	7⅝	Barnsdall (.15g)	400	8¼	
4⅞	18⅜	Bath Ir Wks (⅛g)	2800	21⅛	
4⅝	22	Beat Cream (1a)	100	22	
1⅛	28½	Beech Crk R (2) †	10	30½	
7⅞	33	Bendix Avia (2g)	1200	33⅛	
0⅞	19¼	Beneficial (.45g)	100	19⅝	
9⅛	69	Beth Steel (1½g)	4000	70⅜	
1⅝	121½	Beth Steel 7 pf (7)	300	122½	
3	23½	Bigelow San (1g)	400	24½	
0⅛	6⅝	Blaw Knox (.15g)	700	7	
4	43⅜	Bon Ami B(2½a) †	20	44⅛	
2⅛	18⅜	Bond Strs (1.60)	200	18¾	
0⅛	18⅛	Borden Co (.30g)	500	19⅛	
1	16	Borg Warner(.40g)	1300	16⅛	
17		Boston & Maine	200	17	
5	26⅜	Bohn A & H (½g)	200	27⅛	
8⅝	13	Boeing Airplane	2200	13⅝	
0⅛	6⅝	Braw Knox (.15g)	700	7	
3	23⅛	Bigelow San (1g)	400	24½	
1⅝	121½	Beth Steel 7 pf (7)	300	122½	
9⅛	69	Beth Steel (1½g)	4000	70⅜	
0⅞	19¼	Beneficial (.45g)	100	19⅝	
7⅞	33	Bendix Avia (2g)	1200	33⅛	
1⅛	28½	Beech Crk R (2) †	10	30½	
4⅜	22	Beat Cream (1a)	100	22	
4⅞	18⅜	Bath Ir Wks (⅛g)	2800	21⅛	
9⅝	7⅝	Barnsdall (.15g)	400	8¼	
0⅝	6⅝	Barker Bros (⅝e)	300	7	
7⅝	4⅝	Balt & Ohio pr	700	6	
4⅝	3⅛	Baltimore & Ohio	700	3⅝	
9	13	Baldwin cfs	1000	13¼	
5⅛	2⅝	Avlation Corp	7700	2⅝	
7	6	Atlas Tack (.15g)	600	6⅜	
8⅛	111⅜	Atlas Powd pr(5) †	10	111⅜	
9⅛	47⅛	Atlas Corp pr (3)	100	49⅛	
7⅛	6⅝	Atlas Corp (⅛g)	1700	6⅝	
4⅛	20⅜	Al Refining (1)	1300	23⅛	
9	16⅛	Al Gulf & W I pr	400	27	
0⅛	13⅛	Al Coast Line	2100	18⅜	
0	60⅛	Alch T&SF pr (5)	200	66⅛	
8	18	Alch T&SF (1e)	6400	25⅞	
6⅛	92⅛	Assoc Inv pr (5) †	60	93⅛	
5⅛	29	Assoc Invest (2)	100	29	
7	79⅛	Ass'd D G 1stpf(6)	100	81⅛	
7⅞	5⅝	Ass'd Dry Gds	300	6⅛	
8⅛	6⅛	Arnold Cons (⅝g)	500	7	
14⅛	26⅜	Armstrong C (1⅛g)	400	27⅛	
8	47⅛	Armour Ill pf pr	500	53	
5⅛	4⅛	Armour Ill	3800	4⅜	
4⅛	11⅛	Anchor Hck (.80e)	300	11⅛	
15	26	Anac W & C(⅝g) †	150	26⅛	
27⅛	22⅛	Anaconda (⅛g)	4100	23⅜	
8	5	Am Zinc & Lead	600	5⅛	
30⅛	51	Am Woolen pr(2k)	400	54⅛	
8⅜	6⅛	Am Woolen	700	6⅜	
7⅛	4⅛	Am Water Works	1400	4⅜	
7	4⅛	Am Type Fdrs	900	4⅛	
59	147⅛	Am Tob pr (6)	100	150⅜	
74⅛	67⅜	Am Tobacco B (5)	900	68⅛	
73⅛	67	Am Tobacco (5)	200	67	
38⅜	156	Am Tel & Tel (9)	1700	158	
19	13	Am Sugar (⅝g)	200	15⅛	
28⅛	19⅛	Am Steel Fd (⅛g)	1100	20⅛	
15⅛	34	Am Smelting (⅝g)	900	34⅛	
10	30	Am Shipbldg (1g) †	320	35⅞	

'LOBE—WED THE BOSTO
'SDAY, 'APRIL' 30, 1941

SYMPHONY PLAYERS GO SWINGY—"Gone With the Woodwinds" is the title of a program to be presented at Hotel Vendome next Monday evening for the benefit of South End Music School, in which staid, dignified players of the Boston Symphony will go jazzy. Here are a couple of them putting the old oomph into a rhumba at Symphony Hall yesterday. Jesus Sanroma, noted pianist (at left) and Roger Voisin.

SHOW HONORS TO CONDUCTOR

Boston Post
April 19, 1941

Orchestra and Audience Rise to New American

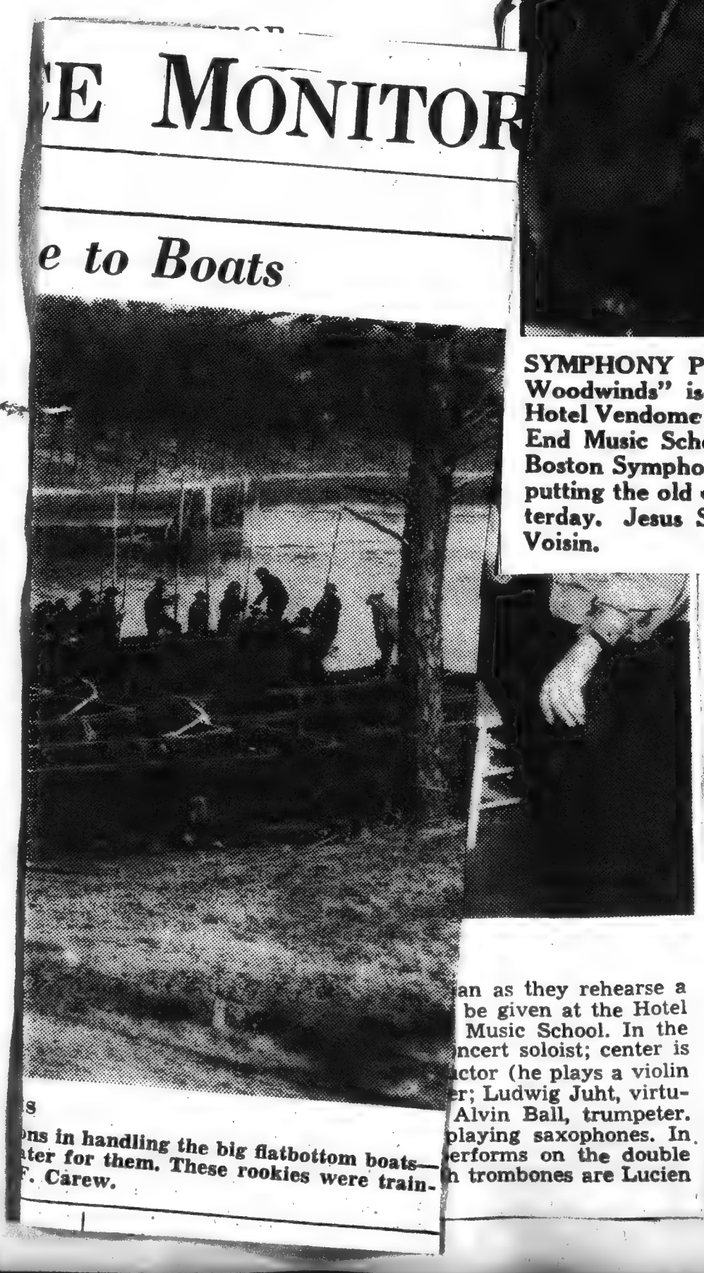
BY WARREN STOREY SMITH

Serge Koussevitzky, who became an American citizen last Wednesday, conducted compositions by two fellow-Americans, Aaron Copland's "Quiet City," and Howard Hanson's "Romantic" Symphony, at the Symphony Concert of yesterday afternoon. When the conductor first came upon the stage the orchestra stood and applauded and the audience, many members of which may not have known what all the fuss was about, applauded much more heartily than usual.

After the intermission Dr. Koussevitzky led his men through three Wagnerian introductions, the Overture to "The Flying Dutchman," the Prelude to "Parsifal," and the Overture to Tannhaeuser." Hs grandiose reading of the "Tannhaeuser" Overture's closing pages won him another ovation, although the real climax, not only of the Wagner, but of the entire concert, was the singularly impressive performance of the "Parsifal" Prelude.

"The Flying Dutchman" Overture had stirring moments, such as the electrifying opening, but taken as a whole, it was a bit studied and self-conscious; also uncomfortably brassy in spots. It would not be strictly accurate to say that Dr. Koussevitzky is a great interpreter of Wagner—or that he is not. He is likely to prove one and quite as likely not to. The up-and-down-ness of his Wagner yesterday was a case in point.

Getting back to Messrs. Copland and Hanson, the former's "Quiet City," scored for trumpet, English horn and strings, is drawn from music for a stage play (by Irwin Shaw) but stands very well by itself, while Mr. Hanson's Second Symphony sounds much of the time like the score for a movie which does not exist. It might also be said of "Quiet City," heard yesterday for the first time in Boston, that it is very nice as far as it goes but doesn't go very far. It is mostly mood, yet there is in it a fine and sensitive quality and there is a climax of considerable intensity. Incidentally, it offered Mr. Mager and Mr. Speyer, particularly the former, a fine opportunity to shine. Dr. Koussevitzky had them both rise in acknowledgment of the applause.



CE MONITOR

e to Boats

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ons in handling the big flatbottom boats—ter for them. These rookies were train-F. Carew.

ian as they rehearse a be given at the Hotel Music School. In the ncert soloist; center is ctor (he plays a violin er; Ludwig Juht, virtu-Alvin Ball, trumpeter. playing saxophones. In erforms on the double n trombones are Lucien

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St. Paul, MN 55119

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Boston Herald April 19, 1941

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 22nd concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Copeland..."Quiet City" for trumpet, English horn and strings
Hanson.....Symphony No. 2, "Romantic"
Wagner.....Overture to "The Flying Dutchman"
Wagner.....Prelude to "Parsifal"
Wagner.....Overture to "Tannhaeuser"

We have had a good deal of music this season that has sought to express the spirit of a city—Vaughn-Williams's London Symphony, Delius's Paris and now Mr. Copeland's "Quiet City," which is presumably New York. It is a short piece and was derived from some music he wrote for a play by Irwin Shaw. The curious combination of solo trumpet and English horn (ably played yesterday by Messrs. Mager and Speyer) and a string orchestra is employed.

Mr. Copeland seems in his recent work to have turned his back on his earliest music which so aggressively eschewed charm. "Quiet City" has an idea behind it and some originality. Yet it remains a not very effective piece as it stands. It would be interesting to know if the composer honestly feels that he has clearly conveyed what he had in mind. To use the piece seemed amorphous.

If Mr. Koussevitzky is affectionately termed the "godfather of American music,' certainly Howard Hanson is its enthusiastic big brother. No one is more energetic than he in whooping up the cause, introducing the other members of the family and praising them behind their backs to unsympathetic strangers. Unfortunately the big brother himself has found time to compose on a large scale, and in view of all that he has done for American music it would naturally be a gross discourtesy not to play his works frequently.

Again unfortunately, they do not merit amiable treatment. The 2nd Symphony, to be sure, is not nearly so bad as the 3rd, which Mr. Koussevitzky so earnestly fostered last season. On the other hand it is not, except for the first movement, much good. If Mr. Hanson had a spark of originality or even his fair share of that much despised quality, cleverness, a lot could be forgiven him.

In a sense he has cleverness, but it consists in his being able to copy pretty faithfully. With the 2nd Symphony he has spiked one of our best critical guns by himself pointing to it as "romantic," but that doesn't make the music any fresher.

The first movement is effective and not uninteresting in a by-gone manner. The second movement seemed to us very stale and tedious. The last movement is the poorest of all, because it depends for its climax on hauling back material from the first, material moreover that had been amply worked over at the time.

"Why then the applause?" asks the reader who liked the symphony. There are two reasons for this. First, the music is juicy and easy on the ear harmonically, for all its loudness. Second, the work received a surpassingly fine and intense performance under Mr. Koussevitzky's direction. Do but life the veils of conventional harmony and inspired interpretation, however, and you will behold the faded imitation within.

Every so often Mr. Koussevitzky must say to himself: "Come, it is high time I played some Wagner. I'll just give up half a program to him next week. That ought to satisfy them." Maybe this practice does succeed in pacifying the Wagnerians, who as a rule have short tempers. Yesterday we must confess that, far fro mrighting the balance of a dull concert, the Wagner items plunged it further into boredom.

We cannot put our finger on just what it is about Mr. Koussevitzky's interpretations of Wagner that fails to be electrifying. Possibly it is that he tries too hard, that he is impatient with the music for not being more brilliant and as a result coaxes it out of shape.

Incidentally why may we not hear the Venusberg music alone? It can be so played, even though the beginning is a little awkward. It was, of course, written in Wagner's mature style and subsequently by him pinned on to that absurd Salvation Army hymn that does such laborious duty in "Tannhaeuser."

Next week let us hope for better luck with the following program: Benjamin Britten's Variations for string orchestra on a theme of Frank Bridge; Schumann's 4th Symphony (not the 2nd as announced); Falla's Suite from "El Amor Brujo"; Strauss's "Till Eulenspiegel."

TIMES HER...
APR 20 1941

National Music Council Starts Bureau to Promote Works of Native Composers

Compilation of Alien Compositions Shows Symphony in Lower Brackets

By GLENN DILLARD GUNN

Music in the United States now benefits by the propaganda of the National Music Council, of New York city, of which Edwin Hughes is president.

The membership includes all the organizations that contribute to the musical life of the nation in any manner. Societies, associations and leagues of composers, publishers, teachers, piano manufacturers, wholesalers, sororities, broadcasters, artists, music clubs—in short everybody interested in the art, either actively or passively, except the symphony orchestras and opera companies, are banded together in the National Music Council, their purpose being to stimulate the performance and appreciation of native music.

Bid Them Welcome

As one who for 30 years has been merely a voice crying this cause in the wilderness of our superimposed European musical culture I hasten to bid them welcome and to spread abroad in these columns their first propaganda release.

This conveys information that is surprising, even shocking. The National Music Council, "believing that American orchestral composition has reached a point in its development where works of our native composers should be accorded increased attention by every orchestra in the country" has compiled tables showing the ratio of native to alien music as represented on the programs of our major symphonic institutions.

The Capital of the Nation will be shocked to learn that the National Symphony stands in the lower brackets of all these tables, a phenomenon that could not happen in France, Germany, Russia, Italy, Finland, or any other country that lays claim to a national culture.

The National Music Council has been more than lenient in compiling its ratios and percentages. It has not differentiated between works of symphonic dimensions and those of briefer duration, arguing, doubtless, that art is not a matter of size but of quality. When, however, they have counted 11 Negro spirituals played by the Detroit Symphony Orchestra as native symphonic works it is evident that they have become confused. Spirituals universally are classed as folk songs not as symphonic composiitons.

Chicago Rated Low

It is a fact that the Chicago Symphony played more native symphonies than any other orchestra but fewer native works. At the same time it played more alien music than any other major orchestra except the New York Philharmonic-Symphony, and thus earned a low rating of only 7 per cent as measure of its interest in native art.

The highest percentage was earned by the Indianapolis Symphony which stood above Boston—17.3 per cent of its programs being devoted to native music, while Boston, next in the honor role, devoted 15.6 per cent of its effort to the same cause. In artistic patriotism the cities supporting symphony orchestras stand as follows:

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Chicago, 7 per cent.
San Francisco, 6.3 per cent.
Kansas City, 6.2 per cent.
New York (Philharmonic Symphony), 6 per cent.
Washington (National Symphony), 5.7 per cent.
Minneapolis, 5.5 per cent.
St. Louis, 5.3 per cent.
Philadelphia, 4.7 per cent.
Rochester, 2.6 per cent.

One Native Conductor

The men responsible for these ratios of alien and native art in the symphonic life of the nation are, of course, the conductors. Only one of them is a native, Karl Krueger, of Kansas City, who might well have done better. The leaders, Sevitzky, of Indianapolis, and his uncle Koussevitzky, of Boston, are Russians. Klemperer, of Los Angeles, is German. Rodzinski, of Cleveland, is Polish. Reiner, of Pittsburgh, is German. Goossens, of Cincinnati, is English. Stock, of Chicago, is German. Monteux, of San Francisco, is French. Barbirolli, of New York, is English. Kindler, of Washington, is Dutch. Metropoulis, of Minneapolis, is Greek. Golschmann, of St. Louis, is Russian. Ormandy, of Philadelphia, is Hungarian. Iturbi, of Rochester, least interested in native art, is Spanish, and the poorest conductor of the lot.

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Lead, E. St. Louis, spot	6.80-90	3.85-90
Zinc, E. St. Louis, spot	6.70	6.70
Iron, 2 POR, Louis, spot	7.25	7.25
Iron, 2 POR, E. Pittsburgh	7.25	7.25
Iron, 2 POR, Buffalo	22	22
Antimony, Alabama	23	23
Quicksilver, spot	16.38	16.38
Aluminum	181/2	181/2
Wolframite	180-184	182-184
Platinum	37	37
Bar silver (foreign)	25-26	25-26
	36	36
	34¾	34¾

Cotton Price Easy at Close

Futures Decline 3 to 4 Points

NEW YORK, April 18 (AP)—Cotton remained in a narrow range today with closing prices 3 to 4 points lower.

Making for inactivity again was the absence of definite word from Washington on the farm legislation program.

Reports from Worth street said print cloths and some other fabrics were offered in small amounts by second hands at concessions of ½ cent a yard. General turnover was small.

Exports yesterday 11,728 bales; season so far 844,018. Port receipts 12,247. Port stocks 3,360,210.

Today's quotations follow:

	Open	High	Low	Last	Prev cl
May	11.28	11.28	11.22	11.22	11.26
July	11.22	11.23	11.22	11.22	11.24
Oct.	11.16	11.20	11.15	11.20	11.24
Jan.	11.18	11.19	11.16	11.17	11.21
March	11.17	11.17	11.14	11.17	11.20

Spot on four points at 11.45.

Boston Produce Market

WHOLESALE PRICES

FLOUR—Mill shipments, carlots, per bbl f. o. b. Boston points: small lots 40c higher: spring patents, standards, $6.40-6.60; spring first clears, $5.65-5.85; spring patents, $6.75-6.95; soft winter straights, $4.60-5.30; soft winter patents, $5.50-5.80; soft winter clears, $4.50-4.85; working flour, choice winter straights, $4.50-4.80; standard patents, $5.30-5.60; rye flour, standard patents, $5.40-5.70; dark rye, $3.15-3.50; rye meal, $3.45-3.75.

CORN—All rail, No. 2 yellow, 65-66c; No. 3 yellow, 58-87c; lake and rail No. 2 yellow, 87-88c; cornmeal, 40-lb bag, granulated and bolted, $2.45; feeding meal and cracked corn, $1.80.

OATS—All rail, 40 lbs poultry, 54-55c; 38-lb pigeon, 50-52c; oat meal pulled, per 100-lb sack, $2.80; oat meal ground, $2.10.

MILLFEED — Standard bran, $29.00-30.00; middlings, $29.00-29.00; red dog, $30.00-31.00; gluten feed, $28.40; stock feed, $24.80; hominy feed, $25.40; cottonseed meal (41%) $36.00; soya flour meal (41%) $36.00; soya stream meal (41%) $36.00; linseed meal (34%) $38.50; soya stream meal (41%) $36.00; linseed meal (34%) $36.50; 1 first cutting alfalfa, $18.00; dried brewers grain, $27.50; dried beet pulp, $34.00.

HAY—Wholesale, dealers' prices; timothy $19.00-20.00; No. 1, $18.00-19.00; No. 2, $17.00-18.00; No. 3, $16.00-17.00; clover mixed, $17.00-18.00; clover, $17.00-18.00; alfalfa, $18.00-19.00; straw, $9.00-10.00.

This Clipping From
WASHINGTON, D. C.
TIMES HERALD
APR 20 1941

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REDUCTION RATIO 14x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
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PRECISION℠ RESOLUTION TARGETS

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St. Paul, MN 55119

BOSTON HERALD

Symphony Co

By ALEXANDE

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Wagner..Overtur
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Boston Produce Market

WHOLESALE PRICES

FLOUR—Mill shipments, carloads, per 100-lb bag: Boston points, spring patents, $5.75-6.15; spring first patents, $5.65-6.35; hard winter patents, $5.40-5.80; soft winter patents, $4.75-5.50; rye flour, $4.15-4.85; soft winter straights, $4.40-5.00; Standard patents, $3.65-4.45; choice winter patents, $3.85-4.40; pure dark rye, $3.15-3.80; rye meal, $3.40-3.75.

CORN—All rail, No. 2 yellow, 88-89c; lake and rail No. 2 yellow, 87-88c; lake and rail No. 3 yellow, 86-87c; cornmeal, per 100 lbs, granulated and bolted, $2.45; feeding meal and cracked corn, $2.40-2.45.

OATS—All rail; 40 lbs poultry, 54-55c; 36-38 lbs poultry, 52-53c; oatmeal rolled, per 100-lb sack, $2.90; cut and ground, $2.10.

MILLFEED — Standard bran, $29.50-30.00; middlings, $28.00-29.00; red dog, $29.40-$31.00; gluten feed, $32.90; hominy feed, $29.00; gluten meal, $34.00; oat feed, $30.00; gluten feed, $34.00; linseed meal (41%), $36.00; linseed meal (41%), $30.00; dried brewers grains, $27.50; dried first cutting alfalfa meal (41%), $19.00-$19.50; dried soya bean meal, $34.50; wheat feed, $27.50; dried peanut meal, $34.00; cottonseed meal (41%), $36.50-$37.00; dried beet pulp, $34.50-$35.00; hominy feed, $29.00; gluten feed, $34

This Clipping From
WASHINGTON, D. C.
TIMES HERALD
APR 20 1941

National Music Council Starts Bureau to Promote Works of Native Composers

Compilation of Alien Compositions Shows Symphony in Lower Brackets

By GLENN DILLARD GUNN

Music in the United States now benefits by the propaganda of the National Music Council, of New York city, of which Edwin Hughes is president.

The membership includes all the organizations that contribute to the musical life of the nation in any manner. Societies, associations and leagues of composers, publishers, teachers, piano manufacturers, wholesalers, sororities, broadcasters, artists, music clubs—in short everybody interested in the art, either actively or passively, except the symphony orchestras and opera companies, are banded together in the National Music Council, their purpose being to stimulate the performance and appreciation of native music.

Bid Them Welcome

As one who for 30 years has been merely a voice crying this cause in the wilderness of our superimposed European musical culture I hasten to bid them welcome and to spread abroad in these columns their first propaganda release.

This conveys information that is surprising, even shocking. The National Music Council, "believing that American orchestral composition has reached a point in its development where works of our native composers should be accorded increased attention by every orchestra in the country" has compiled tables showing the ratio of native to alien music as represented on the programs of our major symphonic institutions.

The Capital of the Nation will be shocked to learn that the National Symphony stands in the lower brackets of all these tables, a phenomenon that could not happen in France, Germany, Russia, Italy, Finland, or any other country that lays claim to a national culture.

The National Music Council has been more than lenient in compiling its ratios and percentages. It has not differentiated between works of symphonic dimensions and those of briefer duration, arguing, doubtless, that art is not a matter of size but of quality. When, however, they have counted 11 Negro spirituals played by the Detroit Symphony Orchestra as native symphonic works it is evident that they have become confused. Spirituals universally are classed as folk songs not as symphonic composiitons.

Chicago Rated Low

It is a fact that the Chicago Symphony played more native symphonies than any other orchestra but fewer native works. At the same time it played more alien music than any other major orchestra except the New York Philharmonic-Symphony, and thus earned a low rating of only 7 per cent as measure of its interest in native art.

The highest percentage was earned by the Indianapolis Symphony which stood above Boston—17.3 per cent of its programs being devoted to native music, while Boston, next in the honor role, devoted 15.6 per cent of its effort to the same cause. In artistic patriotism the cities supporting symphony orchestras stand as follows:

Indianapolis, 17.3 per cent.
Boston, 15.6 per cent.
Los Angeles, 11.1 per cent.
Cleveland, 10.2 per cent.
Pittsburgh, 9.2 per cent.
Cincinnati, 7.4 per cent.
Chicago, 7 per cent.
San Francisco, 6.3 per cent.
Kansas City, 6.2 per cent.
New York (Philharmonic Symphony), 6 per cent.
Washington (National Symphony), 5.7 per cent.
Minneapolis, 5.5 per cent.
St. Louis, 5.3 per cent.
Philadelphia, 4.7 per cent.
Rochester, 2.6 per cent.

One Native Conductor

The men responsible for these ratios of alien and native art in the symphonic life of the nation are, of course, the conductors. Only one of them is a native, Karl Krueger, of Kansas City, who might well have done better. The leaders, Sevitzky, of Indianapolis, and his uncle Koussevitzky, of Boston, are Russians. Klemperer, of Los Angeles, is German. Rodzinski, of Cleveland, is Polish. Reiner, of Pittsburgh, is German. Goossens, of Cincinnati, is English. Stock, of Chicago, is German. Monteux, of San Francisco, is French. Barbirolli, of New York, is English. Kindler, of Washington, is Dutch. Metropoulis, of Minneapolis, is Greek. Golschmann, of St. Louis, is Russian. Ormandy, of Philadelphia, is Hungarian. Iturbi, of Rochester, least interested in native art, is Spanish, and the poorest conductor of the lot.

The National Music Council did not touch, in its tables, on the programs of the broadcasters. Here the ratios might show differences. I suspect that men such as Wallenstein, of Mutual, and Barlow, of Columbia, have good records in the matter of native art. Everyone knows that the various conductors active on the Ford Hour play no American music and only the most trite from Europe.

Toscanini, most famous of symphonic broadcasters, has the worst record of all. During 34 years of activity in this country he has played two native compositions.

Works Please Symphony Audience

THE BOSTON HERALD

SUNDAY, APRIL 27, 1941

SOCIETY

Each spring, benefit Pop Concerts blossom forth on the social calendar as profusely as the dandelions that dot the green meadows. Tuesday evening, May 13, has been chosen as Smith Night at the Pops, the entire proceeds to benefit the Scholarship Fund of the Boston Smith Club. The soloists will be two Smith College seniors, Miss Nancy Parker and Miss Mertina Johnson, in a special program including the Bach Concerto in C major for two pianos and orchestra.

Mrs. Charles F. Hovey of Chestnut Hill is chairman of the committee planning this gala evening at Symphony Hall. Assisting her are Mrs. John E. Yerxa and Mrs. Harris J. Nelson of Boston; Mrs. Henry McBurney Parker and Mrs. Charles C. Cunningham of Chestnut Hill; Mrs. Charles G. Mixter, Jr., Mrs. Howard Whiteside, Mrs. Geoffrey Lewis and Mrs. Edward A. Counihan of Cambridge; Mrs. Arnold Porter of Brookline; Mrs. Eustis Walcott and Mrs. Theodore Chase of Dover; Mrs. Charles J. Draper of Belmont; Mrs. J. Burke Wilkinson of Lincoln; Mrs. Stephen Grant of Wellesley, and Mrs. Richard Thompson of Salem.

Among the patronesses are Mrs. Osborne Earle, president of the Boston Smith Club, Mrs. Gordon Morrison, treasurer, Miss Ada L. Comstock, president of Radcliffe, Mrs. Ernest B. Dane, Mrs. Henry B. Sawyer, Miss Charlotte Bassett, Mrs. Raymond S. Wilkins, Mrs. F. Brittain Kennedy, Mrs. Nathaniel Faxon, Mrs. Robert Cushman, Mrs. George N. Proctor, Mrs. Richard Floyd, Mrs. James Nelson, Mrs. Harvey P. Hood, Mrs. Frank Webster, Mrs. Dudley Harmon, Miss Muriel Haines, Mrs. Delbert Jackson and Mrs. William Rand.

ALISON ARNOLD—Editor

Mrs. Edward A. Counihan

Mrs. John E. Yerxa

Mrs. Charles F. Hovey

Mrs. Arnold Porter

Mrs. Charles J. Draper

Photos By Maynard White, Herald Staff Photographer.

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SECTION A

THE BOSTON HER

SUNDAY, APRIL 27, 1941

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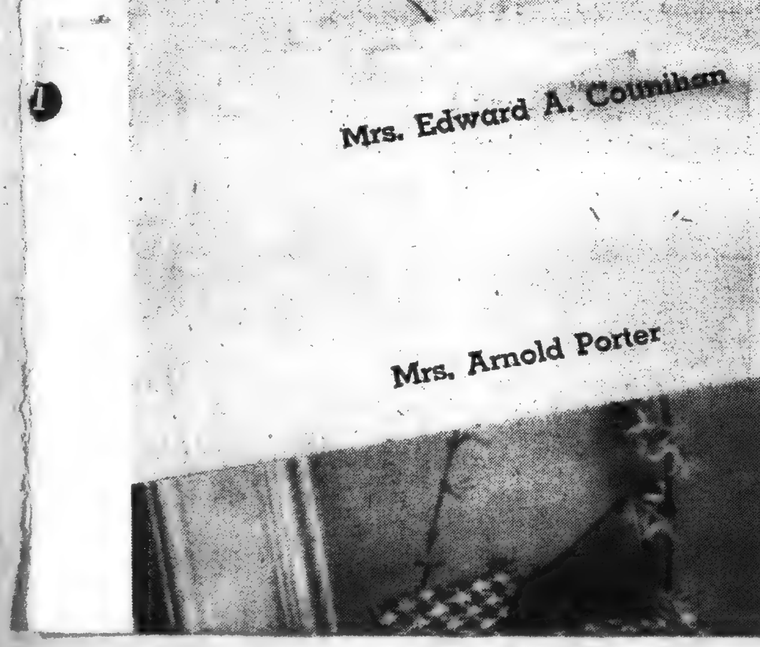

Mrs. Edward A. Counihan

Mrs. Arnold Porter

THE POP CONCERTS WILL BEGIN AGAIN THIS WEEK

THE NEWS OF THE WORLD OF MUSIC

BY WARREN STOREY SMITH

THE Symphony Hall Pops will begin their 56th season on Tuesday evening, a day earlier than usual, in relation to the last symphony concert. They will end on July 3, and for the first few weeks, at least, there will be concerts on Sunday evening also. Then will come the Esplanade series and the Berkshire festival, and the first thing you know it will be time for the symphony concerts (once the only orchestra concerts we had) to begin all over again.

Now at the peak of his well deserved popularity, Arthur Fiedler will conduct an orchestra of some 90 players, a larger body than ever before. His first programme, which may be studied in detail in another column, is typical of the range of these lists and includes music by Sousa, Offenbach, Donizetti, Wagner, Walter Piston, Prokofieff, Enesco, Josef Strauss, Lecuona and Eric Coates.

* * * *

The 150th anniversary of the death of Mozart (which actually falls on Dec. 5) finds that composer, whose earthly life was no bed of roses and whose very grave is unmarked, in high favor both in opera house and concert hall. The anniversary has something to do with this, but not everything. In the 60th season of the Boston Symphony Orchestra he led the field with six performances. Brahms rated five and Beethoven, Wagner, Sibelius and Stravinsky each had four. All told there were 84 compositions by 50 composers, of which 22 were new to Symphony Hall.

The most rewarding of these new pieces, some of which were really old, were—in this reviewer's opinion—Benjamin Britten's Variations for string orchestra, Samuel Barber's Overture, "The School for Scandal," Hindemith's 'cello concerto, Copland's "Quiet City," Villa Lobos' "Choros No. 10," the two Bach concertos for two pianos, the three pieces by Milhaud, which he conducted ("Le Cortege Funebre, "Fantaisie Pastorale" and "Suite Provencale"), and three contributions of Richard Burgin: the violin concerto of Piston, the Brahms-Schoenberg G minor quartet and Handel's "Fireworks Music."

* * * *

Three composers, Arthur Shepherd, Eugene Goossens and Stravinsky, introduced to us new symphonies of their own. Stravinsky's proved much the best of the lot, and even it was none too absorbing. Hardly worth the doing was Roy Harris' Folk Song Symphony, though its melodic material partially redeemed it.

There was new, timely and welcome emphasis on English music. Dr. Koussevitzky's revival of Vaughan Williams' "London" Symphony was one of the major successes of the season, Britten's Variations have been mentioned, and Stanley Chapple revived for us Elgar's Introduction and Allegro, Delius' "Paris" and gave us a new and pleasant enough "Overture to a Picaresque Comedy" by Bax. If Mr. Chapple conducts again next season, and he is likely to, he might do worse than give us one of the Elgar symphonies.

* * * *

Pre-season promises are not always fulfilled. We were to have received revivals of Berlioz' "Romeo and Juliet" Symphony, Mahler's Second and Schumann's Third and actually got the more familiar matter of their "Fantastique," Ninth and Fourth, respectively. By way of compensation, these were among the best performances of the year. Few could have missed the threatened performance of Tchaikovsky's "Manfred" Symphony, but the revival of his Second by Mr. Stravinsky made many wonder why that diverting piece had gone so long unheard here. We did not get Bruckner's Eighth, either, but there are other symphonies of his that we stood in more need of hearing, for example, the Fifth and Ninth, both of which are now recorded by the Victor Company.

Dr. Koussevitzky stirred up a teapot tempest with his two performances of Shostakovitch's Fifth Symphony and his open challenge to the reviewers' general lukewarmness toward that work. Also played twice, and twice in same pair of concerts, was Samuel Barber's short and agreeable "Essay for Orchestra." So much for post-season ruminations.

HOBART, OKLA.
DEMOCRAT - CHIEF
APR 30 1941

Today's Profile

(By UNITED PRESS)

Prince Charles Cheslovitch MacKaiev Miskavitch, which means Charles the son of Chelso MacKaiev, the son of Muscavite, is an are detective. He is one of the leading conservators of the United States and his job is to renovate, authenticate and classify old masterpieces. He has applied his X-ray machine and delicate instruments to many of the noted art works in this country.

Titles? Muskavitch doesn't like them and he says most Russian ones are phony. But here's how the title got into the Muskavitch family:

"My family," he explains, "lent our beer and vodka fortune to the Czar, so the Czar gave my grandfather a title instead of repaying the loan. The result was that my family found itself broke. My father was a violinist so he wound up literally playing fiddle for Czar."

The elder Muskavitch liked playing for the Czar better than fighting for him so after serving in the Russo-Japanese war he emigrated to the United States. Here he played in the Boston and Philadelphia Symphonies.

Young Charles, however, was more interested in American sports than symphonies and once held the Massachusetts state 50-yard dash record while a student at Boston Latin school. But after playing football in prep school, he decided music wasn't so bad after all.

At any rate he took up the bass saxaphone and played in the Dixieland jazz band around New York in the 1920s.

He explains the jump from music to art by declaring he was "a virtuoso who changed key."

Muskavitch has been doing all right in his profession of art. He has had his canvases hung in many American galleries.

Last fall he began work in the Sacramento, Cal., museum, restoring the several million dollar collection of old master drawings in the Crocker gallery. He found many important works which had been forgotten for more than a half century in the basement of the Crocker gallery. He re-discovered and restored works by Rubens, Van Dyke, Pieter Brueghel the Elder, Van Calcer and Mirov.

Muskavitch's home is Dallas, Tex., where he is Conservator of the Museum of Fine Arts.

"Being a kind of G-Man of the are world is no cinch," Muskavitch says. "You have to be able to spot a genuine Rubens or El Greco at a moment's notice and be able to detect a phony twice as fast. And some of the old painters and collectors could do things which an artist's signature fluid would make our modern counterfeiters or forgers look like rank amateurs."

Pops to Open 56th Season in Symphony Hall

Next Tuesday night in Symphony Hall the Pop concerts will open their 56th season. Arthur Fiedler, who through many spring seasons in Boston has brought the Pops to a new apex of popularity, will again be at his place with new and old music in hand and an orchestra of about ninety Symphony players to do his bidding. Refreshments will be served during each Pop concert at the tables which will cover the floor of Symphony Hall. Mr. Fiedler offers the following program for the opening week:

TUESDAY, MAY 6, AT 8:30
"Semper Fidelis," march.....Sousa
Overture to "Orpheus in Hades".....Offenbach
Minuet from "The Daughter of the Regiment".....Donizetti
"Die Meistersinger," excerpts from Act III.....Wagner
"The Incredible Flutist," suite.....Piston
Triumphal March from "Peter and the Wolf".....Prokofieff
Roumanian Rhapsody, No. 1.....Enesco
"Music of the Spheres," waltzes.....Josef Strauss
Andalucia.....Lecuona-Gould
"Oxford Street," march from London Again".....Eric Coates

WEDNESDAY, MAY 7, AT 8:30
Entrance of the Guests into the Wartburg, from "Tannhauser".....Wagner
Overture to "The Merry Wives of Windsor".....Nicolai
"Molly on the Shore".....Grainger
"Aida," Fantasia.....Verdi
"Peer Gynt" Suite.....Grieg
Morning Mood—Anitra's Dance—In the Hall of the Troll King
"Drink to Me Only with Thine Eyes."
Arranged by Alfred Pochon
For string orchestra
Overture to "Rienzi".....Wagner
"Roses from the South," waltzes..Strauss
Intermezzo, "Souvenir of Vienna"..Prevost
First Hungarian Dance.....Brahms

THURSDAY, MAY 8, AT 8:30
Polonaise from "Eugene Oniegin".....Tchaikovsky
Overture to "Poet and Peasant".....Suppe
"Entrance of the Little Fauns".....Pierne
"By the Beautiful Blue Danube," waltzes.....Strauss
"Nutcracker," Ballet Suite....Tchaikovsky
March—Arabian Dance—Waltz of the Flowers
"Finlandia," Symphonic Poem.....Sibelius
Rhapsody in Blue.....Gershwin
Soloist: Leo Litwin, piano
Prelude in C-sharp minor....Rachmaninoff
"The Toy Trumpet".....Scott
"Thunder and Lightning," Polka..Strauss

FRIDAY, MAY 9, AT 8:30
Marche Militaire.....Schubert
Overture to "William Tell".....Rossini
"The Sleigh Ride".....Mozart
"Carmen," Fantasia.....Bizet
Overture to "The Flying Dutchman".....Wagner
Pavane for a Dead Infanta.....Ravel
Marche Slave.....Tchaikovsky
"Tales from the Vienna Woods," waltzes.....Strauss
"Fugato on a Well-Known Theme".....McBride
"Pomp and Circumstance," march...Elgar

SATURDAY, MAY 10, AT 8:30
Introduction to Act III, "Lohengrin".....Wagner
Overture to "Die Fledermaus".....Strauss
Ave Maria.....Schubert-Wilhelmj
March of the Sardar from "Caucasian Sketches".....Ippolitov-Ivanov
Twelve Contra-Dances.....Beethoven
The Lost Chord.....Sullivan
Trumpet solo: Roger Voisin
Finale, "Scheherazade"..Rimsky-Korsakov
Songs by the Regis College Glee Club
"Estudiantina," waltzes.....Waldteufel
"Stars and Stripes Forever," march..Sousa

SUNDAY, MAY 11, AT 8:30
Prelude to "Carmen".....Bizet
Largo from the "New World" Symphony.....Dvorak
Latin-American Symphonette.Morton Gould
Rhumba—Tango—Guaracha—Conga
Piano Concerto No. 2 in D minor, Op. 23.....MacDowell
Soloist: Jesus Maria Sanroma
Bolero.....Ravel
Invitation to the Dance.....Weber
Cielito Lindo....Arranged by Peter Bodge
"Strike up the Band".....Gershwin

TOPEKA, KAN.
CAPITAL
APR 27 1941

129

Sings Here Friday Night

Dorothy Maynor, Negro soprano.

"One of the outstanding voices of the day," was the verdict of the music critic of the New York Times, after hearing for the first time Dorothy Maynor, the Negro soprano, who will give a recital on Friday night at the Woman's Club Auditorium.

Miss Maynor's sensational rise to fame is one of the rare success stories in recent music history. A few months ago she was a virtually unknown singer. Today critics agree on the discovery of a new star on the musical horizon.

A native of Norfolk, Va., and daughter of a minister, Miss Maynor received her first musical experience in the choir of her father's church. At fourteen she entered Hampton Institute, where she was a member of the choir and went to Europe with the Institute's famous chorus. She had modestly planned to become merely a music teacher, but was urged by Dr. John Finley Williamson, of the Westminster Choir in Princeton, N. J., to become a choral director. But Dorothy Maynor's is a voice which captures friends—and several music lovers who heard her insisted that this voice must be given a chance—and a solo career! She came to New York and first studied with Wilfred Klamroth, before going to her present teacher, John Alan Haughton. A brillian New York recital in November and an appearance as soloist with the great Boston Symphony Orchestra during the same month have started her first season.

It has been quite a jump for a young singer who had had virtually no experience on the solo platform to find herself the sensation of this year's musical season, with many cities clamoring to hear her. Anyone would pardon the young singer a certain self-congratulation. But Dorothy Maynor has a true artist's modesty and reverence for the works she sings. Music is her entire life. "I hope to represent the art of song as well as I can—to be worthy to sing the best music," is all she says.

Miss Maynor's concert brings to a close Topeka Community Concert Association's tenth and most successful season. This will be annual Membership Week, and all desiring to join the association for the ensuing year may do so by calling at the Wolf Jewelry Store.

By a Staff Photographer

Conference on a Pops Program

Arthur Fiedler, Pops conductor; Leslie J. Rogers, Librarian of the Boston Symphony Orchestra, and Prof. Walter Piston of Harvard examining the score of Mr. Piston's ballet, "The Incredible Flutist." An orchestral Suite from the score will be performed at the Symphony Hall Pop Concert, May 6.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN
MAY 1 - 1941

Boston Symphony Aides Hear Talk By Reginald C. Foster; Tea Given By Mrs. Henry J. Davenport

Reginald C. Foster, chairman of the Society of Friends of the Boston Symphony Orchestra, was the guest of honor yesterday at the Spring meeting of the Brooklyn Committee of the Boston Symphony Orchestra at the home of Mrs. Henry J. Davenport, No. 31 Grace court. Mrs. Davenport is executive chairman of the Brooklyn Committee of which Adrian Van Sinderen is chairman.

Mr. Foster addressed the group on the background and formation of a symphony orchestra. Mrs. Walter Truslow, chairman of boxes and Mrs. M. Preston Goodfellow, chairman o fthe membership of the Brooklyn Committee made reports on the plans of the committee for the 1941-42 Brooklyn subscription season. The orchestra completed recently its fifty-fifth season in Brooklyn. Dates for the 1941-42 season are: Friday evening, Nov. 21, Friday evening, Jan. 9, Thursday evening, Feb. 12, Friday evening, Mar. 13 and Friday evening, April 3.

The concerts of the Boston Symphony Orchestra, of which Dr. Serge Koussevitsky is conductor, are presented in Brooklyn under the auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president, the Philharmonic Society of Brooklyn, of which Dr. R. Huntington Woodman is president, and the Brooklyn Committee.

Among those who attended yesterday's tea were: Mrs. George M. Billings, Mrs. Edward C. Blum, Mrs. Irving L. Cabot, Mrs. Thomas F. Casey, Mrs. I. Sherwood Coffin, Mrs. Russell V. Cruikshank, Mrs. Guy DuVal, Mrs. Lewis W. Francis, Mrs. Charles Jaffa, Mrs. William G. James, Mrs. Maxwell Lester, Mrs. Irving J. Sands, Mrs. F. R. Schepmoes, Robert Alfred Shaw, Mrs. William Slater, Mrs. Harold I. Small, Carl H. Tollefsen, Mrs. Adrian Van Sinderen, Mrs. Edward Carrington Ward, Mrs. Walter F. Wells, Mrs. William H. Whitton and Mrs. Maude B. Wood.

This Clipping From
SAN FRANCISCO, CALIF.
CHRONICLE
MAY 1 - 1941

Local Girls Sing In Boston Concert

Marian Marcus, daughter of Mrs. Henry Marcus, and Joan Humphrey, daughter of Mr. and Mrs. Frederic L. Humphrey, sang with the choral society of Radcliffe Society last Sunday at the pension fund concert of the Boston Symphony Orchestra.

Christian Science Monitor

Pops Open Next Tuesday

MAY 1, 1941

The Symphony Hall Pop concerts will open their fifty-sixth season Tuesday evening. Arthur Fiedler will again conduct an orchestra of about 90 Symphony players. Refreshments will be served at the tables which will cover the floor of Symphony Hall. Mr. Fiedler offers the following programs for the opening week:

Tuesday, May 6, at 8:30

"Semper Fidelis," March ..... Sousa
Overture to "Orpheus in Hades" ..... Offenbach
Minuet from "The Daughter of the Regiment" ..... Donizetti
"Die Meistersinger," Excerpts from Act III ..... Wagner
"The Incredible Flutist," Suite .... Piston
Triumphal March from "Peter and the Wolf" ..... Prokofieff
Roumanian Rhapsody, No. 1 ..... Enesco
"Music of the Spheres," Waltzes ..... Josef Strauss
Andalucia ..... Lecuona-Gould
"Oxford Street," March from "London Again" ..... Eric Coates

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Entrance of the Guests into the Wartburg, from "Tannhäuser" ..... Wagner
Overture to "The Merry Wives of Windsor" ..... Nicolai
"Molly on the Shore" ..... Grainger
"Aida," Fantasia ..... Verdi
"Peer Gynt" Suite ..... Grieg
"Drink to Me Only With Thine Eyes" Arranged by Alfred Pochon for String Orchestra
Overture to "Rienzi" ..... Wagner
"Roses from the South," Waltzes ..... Strauss
Intermezzo, "Souvenir of Vienna" ..... Prevost
First Hungarian Dance ..... Brahms

Thursday, May 8, at 8:30

Polonaise from "Eugene Onégin" ..... Tchaikovsky
Overture to "Poet and Peasant" .. Suppé
"Entrance of the Little Fauns" .... Pierné
"By the Beautiful Blue Danube," Waltzes ..... Strauss
"Nutcracker," Ballet Suite .. Tchaikovsky
"Finlandia," Symphonic Poem ... Sibelius

TRENTON, N. J
NEWS
5/2/41

Jack Styer of Bordentown, has been elected fraternity representative on the Student Council at Lafayette College.

Four New Jersey students sang with the Radcliffe College Choral Society at the recent annual pension fund concert of the Boston Symphony Orchestra. The quartet included Miss Anne Bedinger, of Fort Dix, and Miss Helen Crossley, of Princeton.

This Clipping From
SAN FRANCISCO, CALIF.
EXAMINER
MAY 1 - 1941

Local Girls Sing In Boston Concert

TWO SAN FRANCISCO lasses, Marion Marcus and Joan Humphrey, were among members of the Choral Society of Radcliffe College to take part in the annual pension fund concert of the Boston Symphony Orchestra last Sunday in Boston.

Marion, daughter of Mrs. Henry C. Marcus, will receive her diploma in June and soon thereafter will make plans for her marriage to H. Garrett Wright. Joan is the daughter of Mr. and Mrs. Frederic L. Humphrey.

Rhapsody in Blue ..... Gershwin
Soloist: Leo Litwin, Piano
Prelude in C sharp minor .. Rachmaninoff
"The Toy Trumpet" ..... Scott
"Thunder and Lightning," Polka ..... Strauss

Friday, May 9, at 8:30

Marche Militaire ..... Schubert
Overture to "William Tell" ..... Rossini
"The Sleigh Ride" .... Mozart
"Carmen," Fantasia ..... Bizet
Overture to "The Flying Dutchman" ..... Wagner
Pavene for a Dead Infanta ..... Ravel
Marche Slave ..... Tchaikovsky
"Tales from the Vienna Woods," Waltzes ..... Strauss
"Fugato on a Well-Known Theme" ..... McBride
"Pomp and Circumstance," March .. Elgar

Saturday, May 10, at 8:30

Introduction to Act III, "Lohengrin" ..... Wagner
Overture to "Die Fledermaus" .... Strauss
Ave Maria ..... Schubert-Wilhelmj
March of the Sardar from "Caucasian Sketches" ..... Ippolitoff-Ivanoff
Twelve Contra-Dances ..... Beethoven
The Lost Chord ..... Sullivan
Trumpet Solo: Roger Voisin
Finale, "Schéhérazade" .. Rimsky-Korsakoff
Songs by the Regis College Glee Club
"Estudiantina," Waltzes ..... Waldteufel
"Stars and Stripes Forever," March ..... Sousa

Sunday, May 11, at 8:30

Prelude to "Carmen" ..... Bizet
Largo from the "New World" Symphony ..... Dvořák
Latin-American Symphonette ..... Morton Gould
Piano Concerto No. 2 in D minor, Op. 23 ..... MacDowell
Soloist: Jesús María Sanromá
Bolero ..... Ravel
Invitation to the Dance ..... Weber
Cielito Lindo ... Arranged by Peter Bodge
"Strike Up the Band" ..... Gershwin

THIS CLIPPING FROM
CHICAGO, ILL.
DIAPASON
MAY 1 - 1941

E. POWER BIGGS HEARD WITH BOSTON SYMPHONY

At the final concert of a series of six youth concerts of the Boston Symphony Orchestra March 19 E. Power Biggs, now the official organist of the orchestra, was the soloist, playing Handel's Thirteenth Concerto ("The Cuckoo and the Nightingale"). This is the third season of these concerts, conducted by Wheeler Beckett.

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BROOKLYN, N.Y.
EAGLE
MAY 1 - 1941

30

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This Clipping From
PITTSFIELD, MASS.
EAGLE
MAY 2 - 1941

The People's Forum

Meeting Standards

To the Editor of THE EAGLE:—

With reference to the BMA chorus, some people, not acquainted with all the facts, must think it is in its "last gasp," but this is not at all the case. It is true that there are still openings for more men, but even so, the chorus as it now stands is quite capable of doing justice to itself, to the county, to the music selected and to the great occasion. Even the tenor section, which was numerically weak has been so strengthened, and is doing such splendid and enthusiastic work, that it is becoming a tower of strength. It is not, after all, only numbers which count in obtaining a proper balance.

I hope everyone read two excellent letters, published recently in The Eagle's friendly columns, over the signatures of James C. Morton (April 27) and Mrs. Dorothy B. Steele (April 19). In thanking them for their expressions of help I should like to mention that the members of the groups mentioned by Mr. Morton along with many other choirs and glee clubs did in fact receive invitations some weeks ago to join with the BMA in its efforts to make the local contribution to the Festival at Tanglewood an outstanding success. As Mr. Morton says there is no reason why it should not be so. All we need is the imagination and co-operation of the musical public, and perhaps a willingness to sink individualities in the common interest.

I should like to assure Mr. Morton himself, the members of the groups he names and any other tenors or basses who may not have realized the general nature of the invitation, that I should value their co-operation and welcome their addition to our group.

There is only one proviso, which I am sure all will understand, and that is that those who wish to respond to the call enroll at once and start attendance at rehearsals this Monday. But 12 weeks remain for preparation, and all this time will be needed if we are to measure up to the standard of perfection which is the hallmark of the Boston Symphony Orchestra and its acknowledged master-conductor Dr. Serge Koussevitzky.

HORACE HUNT.
Musical Director Berkshire Musical Association.
Dalton.

A Tragedy

To the Editor of THE EAGLE:—

One of the many deplorable consequences of political persecution in Europe is the utter impoverishment of Eleanora Nikisch Schindler, the daughter of the renowned Arthur Nikisch, former conductor of the Boston Symphony Orchestra and later of the Berlin Philharmonic and Leipzig Gewandhaus Orchestras and one of the greatest orchestra leaders of all time. She with her husband, Emil Schindler, and their two children, had to flee from their home in Prague at the time of the Nazi conquest of Czecho-Slovakia, and since that time they have led a most precarious existence. They are now in Italy, where Mr. Schindler is a prisoner in a concentration camp, for no other reason than that he is a Jew. He is a brother of the late Kurt Schindler, who is well remembered in New York as the founder and former conductor of the celebrated Schola Cantorum.

The situation of the family in Italy is most critical, and funds are now being raised in this country to enable them to come to America. As I was a friend of Arthur Nikisch and a great admirer of his wonderful art during the many years that I lived in Berlin before the first World War, I have been requested to make known through the press an appeal to music lovers to contribute to this fund. The sum of $1500 is necessary for the purpose.

A home here has already been found for them with a niece of Arthur Nikisch, Mrs. Irma Groell, 240 River Road, Red Bank, N. J. Checks should be marked "For the Nikisch Fund," and made payable and mailed to Olga Naumoff, in care of Dr. Serge Koussevitzky, 88 Druce Street, Brookline, Mass. Miss Naumoff is Dr. Koussevitzky's niece and secretary and she will see that the funds thus collected reach their proper destination. She became interested in the plan because of a letter which Dr. Koussevitzky received from Mrs. Schindler describing the deplorable situation of the family. The two Schindler children are the only living grandchildren of Arthur Nikisch.

ARTHUR M. ABELL.
Hastings-on-Hudson, N. Y.

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Rice, Miss Corinne Frederick, Max Steindel, Igor Geffin, Mr. and Mrs. Arnold Maremont, now living in Chicago; and Mr. and Mrs. Myric Rogers who have also moved to Chicago where Mr. Rogers is curator of decorative arts at the Chicago Art Institute.

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By a Staff Photographer

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"Oxford Street," March from "London Again" ..... Eric Coates

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Prelude in C sharp minor ..... Rachmaninoff
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Marche Militaire ..... Schubert
Overture to "William Tell" ..... Rossini
"The Sleigh Ride" ..... Mozart
"Carmen," Fantasia ..... Bizet
Overture to "The Flying Dutchman" ..... Wagner
Pavene for a Dead Infanta ..... Ravel
Marche Slave ..... Tchaikovsky
"Tales from the Vienna Woods," Waltzes ..... Strauss
"Fugato on a Well-Known Theme" ..... McBride
"Pomp and Circumstance," March ..... Elgar

Saturday, May 10, at 8:30

Introduction to Act III, "Lohengrin" ..... Wagner
Overture to "Die Fledermaus" ..... Strauss
Ave Maria ..... Schubert-Wilhelmj
March of the Sardar from "Caucasian Sketches" ..... Ippolitoff-Ivanoff
Twelve Contra-Dances ..... Beethoven
The Lost Chord ..... Sullivan
Trumpet Solo: Roger Voisin
Finale, "Schéhérazade" ..... Rimsky-Korsakoff
Songs by the Regis College Glee Club
"Estudiantina," Waltzes ..... Waldteufel
"Stars and Stripes Forever," March ..... Sousa

Sunday, May 11, at 8:30

Prelude to "Carmen" ..... Bizet
Largo from the "New World" Symphony ..... Dvořák
Latin-American Symphonette ..... Morton Gould
Piano Concerto No. 2 in D minor, Op. 23 ..... MacDowell
Soloist: Jesús María Sanromá
Bolero ..... Ravel
Invitation to the Dance ..... Weber
Cielito Lindo ..... Arranged by Peter Bodge
"Strike Up the Band" ..... Gershwin

TRENTON, N. J
NEWS
5/2/41

Jack Styer of Bordentown, has been elected fraternity representative on the Student Council at Lafayette College.

Four New Jersey students sang with the Radcliffe College Choral Society at the recent annual pension fund concert of the Boston Symphony Orchestra. The quartet included Mrs. Anne Bedinger, of Fort Dix, and Miss Helen Crossley, of Princeton.

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EXAMINER
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TWO SAN FRANCISCO lasses, Marion Marcus and Joan Humphrey, were among members of the Choral Society of Radcliffe College to take part in the annual pension fund concert of the Boston Symphony Orchestra last Sunday in Boston.

Marion, daughter of Mrs. Henry C. Marcus, will receive her diploma in June and soon thereafter will make plans for her marriage to H. Garrett Wright. Joan is the daughter of Mr. and Mrs. Frederic L. Humphrey.

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One of the early stops in the transcontinental 72-concert tour, Stokowski's appearance at Rutgers will mark the third notable symphony concert of the year at the college. The Rochester and Boston Symphony units made stops there during the Winter season.

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ST. LOUIS, MO.
POST DISPATCH
MAY 2 - 1941

A COMMITTEE is making plans for a six-week season of Little Symphony concerts, to be held in the Quadrangle of Washington University Beginning the night of June 13, with Max Steindel, resident conductor, on the podium, an orchestra of 25 musicians will play to an audience expected to exceed last year's 1800.

Choral work will be presented for the first time June 13, when Father Vitry's Boys' Choir will sing a Bach cantata. Stanley Chapple, assistant to Dr. Serge Koussevitzky at Berkshire Music Center, will be guest conductor at the June 20 and 27 concerts, and has indicated his willingness to participate in informal discussions as he has done at the Berkshire Festival and here before the St. Louis Grand Opera Guild.

The seventh annual ticket-selling campaign got under way a few nights ago at the home of Mrs. Carleton Hadley, with the new officers—William Julius Polk Jr., president; Mrs. Henry Bry, vice-president; Miss Helen Franklin, secretary, and Leonard Holland, treasurer, in charge.

The Little Symphony Society was organized seven years ago by a small group interested in symphony music not included in the winter concerts, which could be played in the summer in a setting less formal than the Municipal Auditorium Opera House. The committee received considerable help from Hans Lange, then assistant to Toscanini with the New York Philharmonic Orchestra. Mr. Lange, who became an American citizen in 1930, had conducted concerts in London, Vienna and Paris, and had formed his own chamber orchestra in New York. He will be here to conduct the last three concerts, beginning July 3.

The first concert was given in the amphitheater of John Burroughs School before an audience of 250, with 18 musicians on the stage. The original committee included Mrs. John Franciscus, first president; Mrs. Thomas W. Pettus, Mrs. C. Edward Hermann, Mrs. Charles W. Rodewald, Mrs. Henry Bry, Mrs. Edith Baron, Mrs. Ellis Fischel, Mrs. William B. Weakley, Miss Martha Love and Miss Mary Bolland Taussig.

Other founders were Mrs. John L. Richards of New York, the former Miss Frances Conant; Mrs. Nancy Hitch Fordyce, Capt. Howard Williams, now stationed at Fort Riley, Kan.; Max Putzel, now of New York; Oscar Johnson, Jay Rice, Miss Corinne Frederick, Max Steindel, Igor Geffin, Mr. and Mrs. Arnold Maremont, now living in Chicago; and Mr. and Mrs. Myric Rogers who have also moved to Chicago where Mr. Rogers is curator of decorative arts at the Chicago Art Institute.

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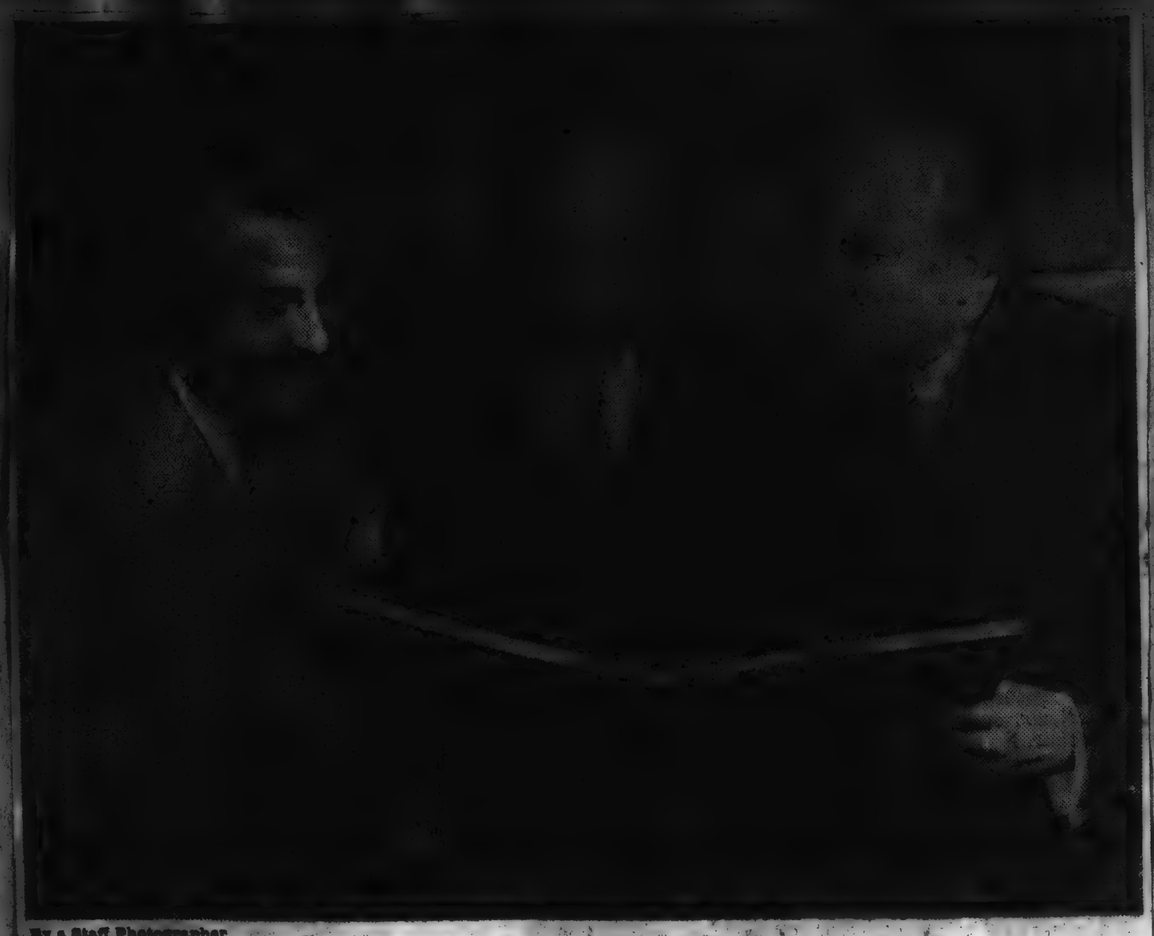

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"Carmen," Fantasia ..... Bizet
Overture to "The Flying Dutchman" ..... Wagner
Pavane for a Dead Infanta ..... Ravel
Marche Slave ..... Tchaikovsky
"Tales from the Vienna Woods," Waltzes ..... Strauss
"Fugato on a Well-Known Theme" ..... McBride
"Pomp and Circumstance," March ..... Elgar

Saturday, May 10, at 8:30

Introduction to Act III, "Lohengrin" ..... Wagner
Overture to "Die Fledermaus" ..... Strauss
Ave Maria ..... Schubert-Wilhelmj
March of the Sardar from "Caucasian Sketches" ..... Ippolitoff-Ivanoff
Twelve Contra-Dances ..... Beethoven
The Lost Chord ..... Sullivan
Trumpet Solo: Roger Voisin
Finale, "Scheherazade" ..... Rimsky-Korsakoff
Songs by the Regis College Glee Club
"Estudiantina," Waltzes ..... Waldteufel
"Stars and Stripes Forever," March ..... Sousa

Sunday, May 11, at 8:30

Prelude to "Carmen" ..... Bizet
Largo from the "New World" Symphony ..... Dvorak
Latin-American Symphonette ..... Merton Gould
Piano Concerto No. 2 in D minor, Op. 23 ..... MacDowell
Soloist: Jesus Maria Sanroma
Bolero ..... Ravel
Invitation to the Dance ..... Weber
Cielito Lindo ..... Arranged by Peter Bodge
"Strike Up the Band" ..... Gershwin

TRENTON, N. J
NEWS
5/2/41

Jack Styer of Bordentown, has been elected fraternity representative on the Student Council at Lafayette College.

Four New Jersey students sang with the Radcliffe College Choral Society at the recent annual pension fund concert of the Boston Symphony Orchestra. The quartet included Miss Anne Bedinger, of Fort Dix, and Miss Helen Crossley, of Princeton.

This Clipping From
SAN FRANCISCO, CALIF.
EXAMINER
MAY 1 - 1941

Local Girls Sing In Boston Concert

TWO SAN FRANCISCO lasses, Marion Marcus and Joan Humphrey, were among members of the Choral Society of Radcliffe College to take part in the annual pension fund concert of the Boston Symphony Orchestra last Sunday in Boston.

Marion, daughter of Mrs. Henry C. Marcus, will receive her diploma in June and soon thereafter will make plans for her marriage to H. Garrett Wright. Joan is the daughter of Mr. and Mrs. Frederic L. Humphrey.

THIS CLIPPING FROM
CHICAGO, ILL.
DIAPASON
MAY 1 - 1941

E. POWER BIGGS HEARD WITH BOSTON SYMPHONY

At the final concert of a series of six youth concerts of the Boston Symphony Orchestra March 19 E. Power Biggs, now the official organist of the orchestra, was the soloist, playing Handel's Thirteenth Concerto ("The Cuckoo and the Nightingale"). This is the third season of these concerts, conducted by Wheeler Beckett.

Mr. Biggs was one of four soloists who gave an unusual concert at the Germanic Museum of Harvard University in Cambridge, Mass., March 24. Mr. Biggs played Vivaldi's Concerto in D minor and a group of selections of English organ music which consisted of: Introduction and Toccata in G major, Walond; Variations on the Dutch Chorale "Laet Ons met Herten Reijne." Bull; Trumpet Voluntary, Purcell; "The Earl of Salisbury," Byrd; "Ayre" in E minor, Stanley; Two Trumpet Tunes and Air, Purcell. The remainder of the program included a sonata for strings with organ by Corelli and three sonatas for strings with organ by Mozart.

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAY 1 - 1941

Symphony Group Hears Address By R. C. Foster

Reginald C. Foster, chairman of the Society of Friends of the Boston Symphony Orchestra, was guest of honor yesterday at the Spring meeting of the Brooklyn committee of the Boston Symphony Orchestra at the home of Mrs. Henry J. Davenport, 31 Grace Court. Mrs. Davenport is executive chairman of the Brooklyn committee, of which Adrian Van Sinderen is chairman.

Mr. Foster discussed the background and formation of a symphony orchestra. This is the first time that a representative of the Society of Friends of the Boston Symphony Orchestra has come from Boston to participate in a meeting of the Brooklyn committee.

Plans for '42 Season

Mrs. Walter Truslow, chairman of boxes, and Mrs. M. Preston Goodfellow, chairman of the membership committee of the Brooklyn committee, made reports on the plans of the committee in the interest of the 1941-42 Brooklyn subscription season. The Boston Symphony Orchestra has just completed its 55th season in Brooklyn, and dates for the 1941-42 season are announced as follows: Friday evening, Nov. 21; Friday evening, Jan. 9; Thursday evening, Feb. 12; Friday evening, March 13, and Friday evening, April 3.

The season of the Boston Symphony Orchestra, of which Dr. Serge Koussevitsky is conductor, is presented in Brooklyn under the auspices of the Brooklyn Institute of Arts and Sciences, of which James G. McDonald is president; the Philharmonic Society of Brooklyn, of which Dr. R. Huntington Woodman is president, and the Brooklyn Committee.

Among the members of the Brooklyn Committee who attended yesterday's tea were Mrs. George M. Billings, Mrs. Edward C. Blum, a vice chairman of the Brooklyn Committee; Mrs. Irving L. Cabot, Mrs. Thomas F. Casey, Mrs. I. Sherwood Coffin, Mrs. Russell V. Cruikshank, Mrs. Guy DuVal, Mrs. Lewis W. Francis, Mrs. M. Preston Goodfellow, chairman of the membership committee; Mrs. Charles Jaffa, Mrs. William G. James, Mrs. Maxwell Lester, Mrs. Irving J. Sands, Mrs. F. R. Schepmoes, Robert Alfred Shaw, Mrs. William Slater, Mrs. Harold I. Small, Carl H. Tollefsen, Mrs. Adrian Van Sinderen, Mrs. Truslow, chairman of boxes; Mrs. Edward Carrington Ward, Mrs. Walter F. Wells, Mrs. William H. Whitton, Mrs. Maude B. Wood, Miss Emma Jessie Ogg and Mrs. Charles W. Franklin.

This Clipping From
NEWARK, N. J.
STAR-LEDGER
MAY 2 - 1941

Expect 10,000 At Concert In Rutgers Bowl

More than 10,000 New Jersey music-lovers are expected to jam Rutgers Stadium in New Brunswick Sunday afternoon, May 18, for the concert by Leopold Stokowski and his All - American Youth Orchestra, which will make its only North Jersey appearance of the season in the giant concrete bowl in the first of the Rutgers Stadium Concerts.

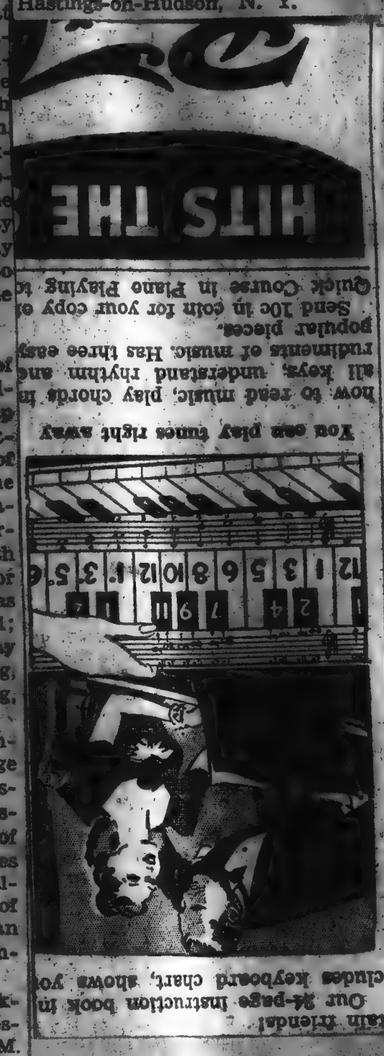
One of the early stops in the transcontinental 72-concert tour, Stokowski's appearance at Rutgers will mark the third notable symphony concert of the year at the college. The Rochester and Boston Symphony units made stops there during the Winter season.

Many of the young artists who made the South American and transcontinental tours last season with Stokowski will be under his baton again this Summer as the 110-piece unit moves slowly across the United States toward Hollywood, where motion picture engagements will close the year's activities late next Fall.

This Clipping From
PITTSFIELD, MASS.
EAGLE

mailed to Olga Naumoff, in care of Dr. Serge Koussevitzky, 88 Druce Street, Brookline, Mass. Miss Naumoff is Dr. Koussevitzky's niece and secretary and she will see that the funds thus collected reach their proper destination. She became interested in the plan because of a letter which Dr. Koussevitzky received from Mrs. Schindler describing the deplorable situation of the family. The two Schindler children are the only living grandchildren of Arthur Nikisch.

ARTHUR M. ABELL.
Hastings-on-Hudson, N. Y.



ST. LOUIS, MO.
POST DISPATCH
MAY 2 - 1941

A COMMITTEE is making plans for a six-week season of Little Symphony concerts, to be held in the Quadrangle of Washington University. Beginning the night of June 13, with Max Steindel, resident conductor, on the podium, an orchestra of 25 musicians will play to an audience expected to exceed last year's 1800.

Choral work will be presented for the first time June 13, when Father Vitry's Boys' Choir will sing a Bach cantata. Stanley Chapple, assistant to Dr. Serge Koussevitzky at Berkshire Music Center, will be guest conductor at the June 20 and 27 concerts, and has indicated his willingness to participate in informal discussions as he has done at the Berkshire Festival and here before the St. Louis Grand Opera Guild.

The seventh annual ticket-selling campaign got under way a few nights ago at the home of Mrs. Carleton Hadley, with the new officers—William Julius Polk Jr., president; Mrs. Henry Bry, vice-president; Miss Helen Franklin, secretary, and Leonard Holland, treasurer, in charge.

The Little Symphony Society was organized seven years ago by a small group interested in symphony music not included in the winter concerts, which could be played in the summer in a setting less formal than the Municipal Auditorium Opera House. The committee received considerable help from Hans Lange, then assistant to Toscanini with the New York Philharmonic Orchestra. Mr. Lange, who became an American citizen in 1930, had conducted concerts in London, Vienna and Paris, and had formed his own chamber orchestra in New York. He will be here to conduct the last three concerts, beginning July 2.

The first concert was given in the amphitheater of John Burroughs School before an audience of 250, with 12 musicians on the stage. The original committee included Mrs. John Franciscus, first president; Mrs. Thomas W. Pettus, Mrs. C. Edward Hermann, Mrs. Charles W. Rodewald, Mrs. Henry Bry, Mrs. Edith Baron, Mrs. Ellis Fischel, Mrs. William B. Weakley, Miss Martha Love and Miss Mary Belland Taussig.

Other founders were Mrs. John L. Richards of New York, the former Miss Frances Conant; Mrs. Nancy Hitch Fordyce, Capt. Howard Williams, now stationed at Fort Riley, Kan.; Max Putzel, now of New York; Oscar Johnson, Jay Rice, Miss Corinne Frederick, Max Steindel, Igor Goffin, Mr. and Mrs. Arnold Maremont, now living in Chicago; and Mr. and Mrs. Myric Rogers who have also moved to Chicago where Mr. Rogers is curator of decorative arts at the Chicago Art Institute.

A recent letter from London to an officer of the Little Symphony organization here tells of the success of midday chamber music concerts organized by Myra Hess in London's National Gallery. The artists have been compelled to add an after lunch session and are now contemplating a tea time performance. The same letter also mentions the Griller String Quartet, now enlisted in the Royal Air Force and serving under Wing Commander R. P. O'Donnell, M. V. C.

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Boston Symphony Orchestra Closes 60th Season

MUSIC

Symphony Concert

By ALEXANDER WILLIAMS

The 24th concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Corelli—Suite for strings, arranged by Ettore Pinelli.
Satie—Two Gymnopedies, transcribed by Debussey.
Debussy—"La Mer."
Brahms—Symphony No. 1 in C minor Op. 68.

The last two concerts of the 60th season have been just about perfect. You cannot ask for better symphonic fare than these. Both orchestra and conductor have been in capital form, so that the experience of listening to great music has been at its most exciting and most enduring.

Every violinist knows the three dances that Ettore Pinelli selected from the suites of Corelli and arranged for full string orchestra. They sound remrakably well in this version and remind one of Handel, who was certainly influenced by Corelli. They must be played by so large an orchestra with the utmost polish or they would otherwise sound heavy; and Mr. Koussevitzky saw to it that this was done.

Satie's Gymnopedies are likewise known to most pianists, though they are not often played in public. On the piano they are exceedingly spare and cold and yet charming. Debussy, by orchestrating them, enhanced their charm, so that they become subtle an deffective orchestral pieces. We have always wondered if Satie approved of Debussy's work on the Gymnopedies. Most probably he did not, as he was an uncomfortably original and theoretical artist. At any rate, we, the ordinary public can and do take pleasure in the lovely sound of the music as it was played yesterday.

It was Satie's theory that music to ballet or to words did not have to follow the moods of the action or speech upon the stage. He pointed out that the scenery did not do so and he saw no reason why music should not profitably pursue the same unemotional course. He wrote his most important work, "Socrate," music to some of the dialogues of Plato, with this idea in mind. "Socrate" was given five years ago in Hartford and proved to be an interesting, os somewhat barren, experiment. We call this tehory to your attention with the hope that you will compare in your own mind the Gymnopedies as music and as the dances in Philip Hale's description in the progra mnotes!

Debussy's greatest purely orchestral work, "La Mer," is something of a specialty with Mr. Koussevitzky. His interpretation of it is ravishing, and fortunately he and the orchestra made a first-class recording of it not long ago.

Brahm's First Symphony is Mr. Koussevitzky's favorite composition with which to wind up the season, and it is easy to understand why. The nobility of the last movement is just the right note on which to end. This was demonstrated by the ovation which greeted it yesterday afternoon and will presumably hail it again this evening.

The season as a whole has been summed up in article for Sunday's Herald. We need only point out that it has seen fewer soloists than usual and more guest conductors (many of the mcomposers). Most of the new music, of which there was not quite so much as in the past two seasons, was well worth hearing and repeating. There was a fine, knock-down argument over Shostakovitch 5th Symphony, withm Mr. Koussevitzky playing his trump cards by repeating it in the regular series as well as offering it on tour and in the subsidiary series. He is finally going to take the last trick by giving it at the Berkshire Festival, where he will make in more ways than one a grand slam!

This Clipping From
CLEVELAND, OHIO
PRESS
MAY 3 - 1941

Museum Cuts Sponsorship of Concerts

New Group Formed; Series to Present 3 Orchestras

THE Cleveland Concert Course—Mrs. Emil Brudno's annual contribution to the music life of Cleveland—will not have the Cleveland Museum of Art as its sponsor starting this fall. The course will be run by the Cleveland Concert Course Association, a new nonprofit organization.

The circumstances evolving around the shift, after seven years of cordial relationship between the museum and Mrs. Brudno, are being kept in the background, yet both William M. Milliken, director, and Arthur W. Quimby, curator of music, wrote glowing letters to the local concert manager following the decision to abandon backing the concerts.

The new organization that will sponsor the concert will be headed by Emil De Sauze, president; Mrs. Charles B. Schneider, vice president; Mrs. S. O. Champion, treasurer; Samuel Horwitz, secretary, and Mrs. Brudno, manager. The profits from the concerts will be used either for music scholarships or other means to further music in Cleveland.

The first concert of the season for the Cleveland Concert Course will bring back the Philadelphia Orchestra under the direction of Eugene Or[illegible] and the last program of the season will bring the Minneapolis Symphony Orchestra here under the direction of its exciting conductor, Dimitri Mitropoulous, on Feb. 8. The first and last concerts in the series will be on Sundays, the rest Friday nights. All will be held in Public Music Hall.

Others in Course

THE other five concerts in the series will present Ezio Pinza, on Nov. 14 (replacing the previously announced Artur Rubinstein); Marjorie Lawrence and Ruth Posselt, pianist, on Nov. 28; Robert Casadesus, Dec. 12; Emmanuel Feuerman, 'cello; Erica Morini, violinist, and Albert Hirsch, pianist, Jan. 9, and the New Friends of Music Orchestra, directed by Fritz Stiedry, and Hortense Monath, pianist, as soloist, on Jan. 23.

Two benefits are planned by the association, outside the regular course. These will be Ruth Draper on Nov. 2 for a Zionist fund, and Dorothy Maynor on Oct. 19 for Karamu House.

This season will be the first time in four years that the Boston Symphony Orchestra, with Sergei Koussevitzky, fails to meet a return engagement. Dr. Koussevitzky, in a personal letter to Mrs. Brudno, expressed extreme regrets that "circumstances beyond my control" left Cleveland out of his tour itinerary. He promised, however, that the season of 1942-43 will bring the Boston back here.

The first function of the new concert association will be to present the All-American Youth Orchestra and Leopold Stokowski in Public Hall on June 1. This is part of the new orchestra's 42 concerts in this country and Central America.—M. W.

This Clipping From
PLAINFIELD, N. J.
COURIER-NEWS
MAY 3 - 1941

All Youth Orchestra To Play at Rutgers

An attendance of 10,000 is expected at the concert by the All-American Youth Orchestra under Leopold Stokowski Sunday afternoon, May 18, in Rutgers Stadium, New Brunswick. This will be an early stop by the 110-piece orchestra in its transcontinental 72-concert tour.

The orchestra is composed of musicians under 25, with the exception of a half-dozen players brought with Stokowski from the Philadelphia Symphony Orchestra. It is understood the program will include one or more Bach selections. This will be the third major symphony concert in New Brunswick this season, previous appearances having been made by the Rochester and Boston Symphony Orchestras.

This Clipping From
LEWISTOWN, PA.
SENTINEL
MAY 3 - 1941

The conductor of the Boston Symphony, Dr. Serge Koussevitzky, received his final papers as an American citizen on April 16, with his wife, Natalie and his secretary, Olga Naumoff. Dr. Koussevitzky took out his first papers in 1935.

ORCHESTRA AND LEADER SHINE

Boston Post MAY 3, 1941

Koussevitzky Includes Brahms and Debussy

BY WARREN STOREY SMITH

The Friday afternoon half of the current series of Symphony Concerts came to an end yesterday with four performances that disclosed Dr. Koussevitzky and the orchestra at their best. And that best cannot be beaten, if it can even be equalled.

No time for novel and debatable music, this, but an occasion for honest enjoyment of the more or less familiar and the readily assimilable. Nevertheless, Dr. Koussevitzky contrived a programme of varied interest and appeal. Even Brahms'First Symphony, which somehow escaped performance last season, was good to hear in its accustomed position at the end of the last programme. Now if Dr. Koussevitzky will have the good grace to skip it next season, it will be doubly welcome two years hence.

No doubt Brahms never meant the final coda to sound as exciting as Dr. Koussevitzky makes it—and making Brahms exciting is no small feat—but who cares? The audience rose to it as it always does and for a moment at least could believe with Brahms and Browning that all's right with the world.

The good roast beef came last yesterday, the choicer viands first. For beginning, Dr. Koussevitzky chose the Suite for strings made by Ettore Pinelli from the Sonatas of Corelli, unheard here since 1931. Not all of the worthy Arcangelo's music is diverting as this. Pinelli chose his numbers shrewdly.

Another transcription follows that by Debussy, of the first and third Gymnopedies of Satie, music of disarming simplicity and of a fragility not easily reconciled with the 1890's, when storm and stress, bigness and profundity were the watchwords, even in France. However, this simplicity is not the kind that is easily realized in performance. What we heard yesterday was a species of virtuosity.

Most remarkable of all four performances, if such comparison can be made, was that of Debussy's "The Sea," which closed the first part of the programme. So proficient have Dr. Koussevitzky's forces become in this music, that they have achieved the art which conceals art, and the listener is made immediately conscious of the composer's imaginings, and of them alone. Fortunately, this definitive version of "La Mer" has been recorded and so can never become a mere legend.

The variety in yesterday's programme characterized the season as a whole, comment upon which will be made in these columns tomorrow. And now for the Pops.

This Clipping From
TRENTON, N. J.
STATE GAZETTE
MAY 3 - 1941

WILLIAM BRAHAM

FREEHOLD, May 2.—Funeral services will be conducted in New York for William Braham, brother-in-law of the famed actress, Lillian Russell, and for many years a well-known musician, who died yesterday in the Briar Hill Welfare House, Freehold, where he had been a patient for five years.

Mr. Braham, who was 80 years old, had retired from theatricals in 1925 to take up residence in Ocean Grove. He came from a family of musicians, for his father, Joseph, was an orchestra leader for Tony Pastor, and his uncle, David, was a famous songwriter.

For 18 years Mr. Braham was a drummer in the Boston Symphony Orchestra, and then came to New York, where he played in the orchestra of Charles Frohman, the producer. Mr. Braham's brother, Harry, married the great actress, Lillian Russell, when she was 18 years old, and two years later they were divorced.

His only survivors are a niece and a nephew.

Boston Globe MUSIC MAY 3, 1941

SYMPHONY HALL

Boston Symphony Orchestra

Serge Koussevitzky unpredictably gave his program for the last Boston Symphony concerts this season a novel touch by including the two "Gymnopedies" of Erik Satie which Debussy arranged for orchestra. More often than not, the final program runs to very familiar items, so this variation came as a pleasant departure from custom. The other pieces were three movements from violin sonatas of Corelli, transcribed for massed strings by Ettore Pinelli; Debussy's "The Sea," and Brahms' First Symphony, which has come to be Mr. Koussevitzky's ceremonial work for ending a season.

In general and particulars the concert was exertmely enjoyable. Corelli's little fragments, given the glamour of massed strings and a super-k..n performance, began yesterday's concert with unassuming elegance. Through Satie, Debussy and Brahms the afternoon moved in a steady crescendo to the impressive brass "chorale" and resounding coda of the Symphony. This progressive contrast of styles made for increasing enthusiasm among the audience, whose applause broke in before Brahms' unison C had been finished.

As for the "Gymnopedies," unheard at Symphony concerts for more than four years, they are scarcely more than exquisite trifles, but how exquisite! Satie could not have had more sympathetic treatment in the orchestration of them. Debussy lavished great skill, with the result that they took on a sheen and color altogether fascinating. Who but Debussy would have thought of that delicate little touch, in the second, of a cymbal softly struck with a drum stick? Needless to say, Mr. Koussevitzky's reading matched—and perhaps increased—their inherent brilliance.

One of the Koussevitzky interpretations which this reviewer will remember so long as memory lasts is of "The Sea." It is a good deal more than sophisticated impressionism and absolutely correct style. Recreative imagination is as good a word for any for the process that transmutes music into a living picture of sound, motion and Nature. To put it in homely terms, you can smell salt air, see waves tossing and hear the hum of wind and sense the primeval rhythm of the sea.

Mr. Koussevitzky used to make Brahms' First Symphony more personal than he does now. His tempi once were capricious if not arbitrary. Over the years his conception has grown calmer. His tempi are in better keeping. He no longer attempts to transform the Symphony into a questionable, unrestrained burst of romantic fervor. Of course one side of Brahms was romantic, but there was another, best described as a lingering admiration for the sort of German classicism represented by Beethoven. The action of these two influences upon each other gave Brahms' music its especial character.

Now Mr. Koussevitzky recognizes each side, and does not emphasize one at the expense of the other. Hence his Brahms now exhibits thorough understanding of the right style, and for that reason is far more moving.

So we have come to the end of the Boston Symphony's 60th season. As the Friday audience warmly took leave of Mr. Koussevitzky and the orchestra yesterday afternoon, so will the Saturday subscribers tonight. This particular season ends with the Boston Symphony still the magnificent instrument its conductor has made it, and which it has been for some years past.—C. W. D.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
MAY 4 - 1941

Walter Damrosch will conduct two of the New York Philharmonic-Symphony society concerts during the 1941-1942 (centennial) season. These will probably be in March soon after his 80th birthday. Other conductors to appear are Leopold Stokowski, John Barbirolli, Bruno Walter, Artur Rodzinski, Dimitr Mitropoulos, Serge Koussevitzky, Fritz Busch and Eugene Goossens.

TORONTO, CANADA
GLOBE & MAIL
5/3/41

Philadelphia Affiliations

(By Hector Charlesworth.)

The coming visit of that superb organization the Philadelphia Orchestra, now a permanent annual event, is a reminder of the close affiliation which has long existed between it and the musical life of Toronto. Though for some years intermittent, it has lasted for nearly a quarter of a century. It was in 1916 that the orchestra rose to first-rank eminence in the United States, under Stokowski, and in the following year its visits to Toronto began. Its annual co-operation with the Festival concerts of the Mendelssohn Choir, which in 1917 had come under the baton of a new conductor, Dr. H. A. Fricker, did much to maintain the prestige of the choir.

Mr. Charlesworth.

The Philadelphians are far from being the oldest of great orchestras on this continent. The New York Philharmonic Orchestra will celebrate its centenary next year. The Boston Symphony Orchestra gave its first concert under its original conductor, Sir George Henschel, in October, 1882. The Chicago Orchestra was founded in 1889 by the great Theodore Thomas, and a few years later gave the first performances in Toronto of the Tschaikowsky "Pathetique" Symphony and the Dvorak "New World" Symphony, then new works. The Cincinnati Orchestra, founded in 1895, was really an outgrowth of the Cincinnati Festival founded by Theodore Thomas two decades earlier. The Philadelphia Orchestral Association is therefore the baby of the greater organizations of America, though on May 17 it will celebrate the fortieth anniversary of its foundation.

It was born of the tentative experiments by a German conductor, Fritz Scheel, who came to America in 1893 at the age of 41, and after trying to promote orchestras in other cities finally settled in Philadelphia. During the first decade its quality was not outstanding. Scheel died in 1907. On his death a Czech conductor, Karl Pohlig, carried on for five years and on the expiration of his contract returned to Europe, where he died in 1928.

Sponsors of the Philadelphia Orchestra did not know what a find they had made when they engaged Leopold Stokowski, who had conducted the Cincinnati Orchestra for three or four seasons. He was a Londoner, 30 years old, son of a Polish father and English mother, trained by eminent English musicians, like Walford Davies (who died the other day), Sir Charles Stanford and Sir Hubert Parry. At the outset an organist in London, he was in 1905 brought over to the fashionable St. Bartholomew's Church, New York. His Cincinnati engagement gave his ambitions the outlet he craved. His advent to Philadelphia came at the psychological moment for himself and for that city.

The aid of an "Unknown Donor" (E. W. Bok), who rallied 13,000 supporters for the orchestra, placed it on a sound footing.

Toronto was one of the first outside cities to recognize that a great new force had arisen. Stokowski's abilities were better known here than in most other centres, for Englishmen like Dr. Fricker and Dr. Healey Willan had known him as a student. Prior to the Great War the Mendelssohn Choir, under Dr. Vogt, had enjoyed happy co-operation with the Chicago Orchestra, under Frederick Stock, who had been concert-master for Theodore Thomas, but it was so German in personnel at that time that the relation could not be continued in wartime. Came years when the Philadelphians could not visit Canada, but in 1936 they were brought back to Toronto on the initiative of Wilfred James, manager of Massey Hall. It was Stokowski's last visit as permanent conductor, but his successor, the brilliant Eugene Ormandy, has also established himself in public regard.

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This Clipping From
NEWARK, N. J.
STAR-LEDGER
MAY 4 - 1941

BLOOMFIELD JOINT RECITAL WEDNESDAY

Wednesday night, Roberta Bitgood, organist, and Harold Haugh, tenor, will give a joint recital at Westminster Presbyterian Church, Bloomfield.

Miss Bitgood is director of music at Bloomfield College and is a fellow of the American Guild of Organists. She has included on her program a sheaf of Bach Choral Preludes, a "Toccata" by Farnham and a group of lighter selections.

Haugh has appeared with the choir of Newark's Old First Church and with the Boston Symphony. He is to sing "Sound an Alarm" by Handel, a group by Cecil Forsyth and "Prayer" by Wagner.

THE BOSTON SYMPHONY ORCHESTRA is moved to express, while it still may, its deep gratitude to the Boston Evening Transcript, in remembrance of the years, and they are all of the Orchestra's years, in which the neighbor periodical has been its forum, its publicist.

One of those respects in which the Transcript has stood unique among the newspapers of the United States has been the ample representation of the arts in its pages. Music in Boston became a subject of increased public interest and enjoyment through enlightened treatment in these columns. The editors, notably H. T. Parker, brought a stimulation, a guidance, to the Boston Symphony Concerts which were of inestimable value to the orchestra, its direction, and its audiences. In Edward Downes, it has found a true "Transcript critic." An orchestra looks to this kind of support, which, without indulgence, gives discriminating but unfailing encouragement to artistic ventures well taken. Perhaps no other orchestra has been so fortunate in its critical fostering.

Next Saturday a sense of emptiness will go with the ending of the Orchestra's sixtieth season, if there is no Transcript to describe it.

This Clipping From
SPOKANE, WASH.
CHRONICLE
MAY 5 - 1941

The World of Music

The festival of the International Society for Contemporary Music will be held in New York from May 17 to 25. It will be the first time the festival has been held in this country, now the haven of so many musicians from abroad.

The festival program includes three chamber music concerts at the Museum of Modern Art, Columbia university and the New York public library, and two programs of chamber music over the Columbia Broadcasting system. There also will be five broadcasts of orchestral works, two by Columbia, two by NBC and one by Mutual.

Other conductors and out-of-town orchestras will cooperate in the playing of contemporary works on their regular programs, including Serge Koussevitzky in Boston, Eugene Goossens in Cincinnati, Frederick Stoock in Chicago and Fabien Sevitzky in Toledo.

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE
MAY 4 - 1941

Plans are being made for the construction of a large summer music hall in the Pocono mountains, near Skytop, Pa., where a series of concerts to be known as the Pocono Music Festival will be held.

Under present plans, the concerts will be given by the Philadelphia Orchestra under Eugene Ormandy. The site of the proposed auditorium is on a main highway between New York and Philadelphia. Mrs. Benjamin F. Maschal, chairman of the festival, said the concerts will be held late in August so as not to conflict with the series at Philadelphia's Robin Hood Dell or the Berkshire Symphonic Festival at Stockbridge, Mass., where summer concerts are given by the Boston Symphony Orchestra under Dr. Serge Kroussevitzky.

Four members of the first violin section of the Philadelphia Orchestra will share the post of concertmaster of the Robin Hood Dell Orchestra this summer.

Eugene Ormandy, conductor of the Philadelphia Orchestra, said he plans to have the four violinists rotate in the post, with the hope that next year he may be able to select one of them as permanent Dell concertmaster.

This Clipping From
BIRMINGHAM, ALA.
SUNDAY NEWS-AGE-HERALD
MAY 4 - 1941

* * *

BERKSHIRE FESTIVAL — The eighth annual Berkshire Symphonic Festival at Tanglewood, July 31-Aug. 17, will include on the program the works of the contemporary composers, Sibelius, Vaughn Williams, Barber, Hindesmith, Lobos, Copland and Hanson, played by the Boston Symphony Orchestra under Serge Koussevitzky. Three Mozart works will be included on the program the second week of the festival in commemoration of the 150th anniversary of the composer's death.

This Clipping From
NEW YORK, N.Y.
TIMES
MAY 4 - 1941

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SUNDAY TELEGRAM
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EXAMINER
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LEWISTON, ME.
SUN
MAY 7 - 1941

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BANNER
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CHRONICLE
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MERCURY
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CAPE COD STANDARD TIMES
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MERCED, CAL.
SUN - STAR
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This Clipping From
NEWARK, N. J.
STAR-LEDGER
MAY 4 - 1941

BLOOMFIELD JOINT RECITAL WEDNESDAY

Wednesday night, Roberta Bitgood, organist, and Harold Haugh, tenor, will give a joint recital at Westminster Presbyterian Church, Bloomfield.

Miss Bitgood is director of music at Bloomfield College and is a fellow of the American Guild of Organists. She has included on her program a sheaf of Bach Choral Preludes, a "Toccata" by Farnham and a group of lighter selections.

Haugh has appeared with the choir of Newark's Old First Church and with the Boston Symphony. He is to sing "Sound an Alarm" by Handel, a group by Cecil Forsyth and "Prayer" by Wagner.

THE BOSTON SYMPHONY ORCHESTRA is moved to express, while it still may, its deep gratitude to the Boston Evening Transcript, in remembrance of the years, and they are all of the Orchestra's years, in which the neighbor periodical has been its forum, its publicist.

One of those respects in which the Transcript has stood unique among the newspapers of the United States has been the ample representation of the arts in its pages. Music in Boston became a subject of increased public interest and enjoyment through enlightened treatment in these columns. The editors, notably H. T. Parker, brought a stimulation, a guidance, to the Boston Symphony Concerts which were of inestimable value to the orchestra, its direction, and its audiences. In Edward Downes, it has found a true "Transcript critic." An orchestra looks to this kind of support, which, without indulgence, gives discriminating but unfailing encouragement to artistic ventures well taken. Perhaps no other orchestra has been so fortunate in its critical fostering.

Next Saturday a sense of emptiness will go with the ending of the Orchestra's sixtieth season, if there is no Transcript to describe it.

This Clipping From
SPOKANE, WASH.
CHRONICLE
MAY 5 - 1941

The World of Music

The festival of the International Society for Contemporary Music will be held in New York from May 17 to 25. It will be the first time the festival has been held in this country, now the haven of so many musicians from abroad.

The festival program includes three chamber music concerts at the Museum of Modern Art, Columbia university and the New York public library, and two programs of chamber music over the Columbia Broadcasting system. There also will be five broadcasts of orchestral works, two by Columbia, two by NBC and one by Mutual.

Other conductors and out-of-town orchestras will cooperate in the playing of contemporary works on their regular programs, including Serge Koussevitzky in Boston, Eugene Goossens in Cincinnati, Frederick Stoock in Chicago and Fabien Sevitzky in Toledo.

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EXAMINER
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NEW ORLEANS, LA.
TIMES-PICAYUNE
MAY 4 - 1941

Plans are being made for the construction of a large summer music hall in the Pocono mountains, near Skytop, Pa., where a series of concerts to be known as the Pocono Music Festival will be held.

Under present plans, the concerts will be given by the Philadelphia Orchestra under Eugene Ormandy. The site of the proposed auditorium is on a main highway between New York and Philadelphia. Mrs. Benjamin F. Maschal, chairman of the festival, said the concerts will be held late in August so as not to conflict with the series at Philadelphia's Robin Hood Dell or the Berkshire Symphonic Festival at Stockbridge, Mass., where summer concerts are given by the Boston Symphony Orchestra under Dr. Serge Koussevitzky.

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BIRMINGHAM, ALA.
SUNDAY NEWS-AGE-HERALD
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TELEGRAM
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SUN - STAR
MAY 7 1941

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Pop Concerts Open 56th Season; Fiedler Conducts

Boston Globe

Symphony Hall Takes on Spring Atmosphere; Program Entertaining

MAY 6, 1941

There were flowers on the stage at Symphony Hall last evening, tables on the floor and glasses on the tables. The lower part of the hall was done over in green. Behind the musicians was a lattice of green and gold; above them hung the great chandelier. At the tables people were chatting, drinking, eating and smoking as they listened to music. And on the conductor's stand, Arthur Fiedler was waving a stick over some 90 players from the Boston Symphony Orchestra. In short, the 56th season of Pop concerts had begun.

There's nothing like the Boston Pops. Just as certain as Spring will grow out of Winter, so will the Pops follow the main season of the Boston Symphony. There is nothing new about the informality, the relaxed pleasure which is the governing note of the Pops, any more than Spring is new. Yet both Spring and the Pops always seem to be new and fresh and attractive. Seated at a table or perched in a balcony, you may think yourself light years away from troubled times and their echoing headlines.

Spirit Remains Constant

The spirit of the Pops, therefore, remains constant. But their substance yields obediently to the laws of gradual change. Mr. Fiedler, in whose 11 years as conductor the Pops have reached their highest peak of favor, has a delicate finger upon the pulse of general taste in light music. Without sacrificing the best of the familiar music that must form the flesh and bone of the Pops repertory, he has constantly added new pieces and rediscovered old ones whose disuse has given them a patina of novelty.

The "light classics" are always interspersed through the two months of these programs with waltzes and polkas and marches, "patrols," operatic pot-pourris and symphonic excerpts. The best, or at least the most popular of jazz and swing, dressed up for large symphonic orchestra, are generously represented. The Pops were designed as entertainment, not as musical high art, and fortunately they continue to be so.

Once Mr. Fiedler had disposed of the opening formalities of repeated bowing to the introductory applause, last evening began with the snap of a Sousa march, "Semper Fidelis." It proceeded through Offenbach's quaintly fragrant Overture "Orpheus in Hades," an Entr'acte from Donizetti's operatic joke "The Daughter of the Regiment," and excerpts from Wagner's "Die Meistersingers," to the first intermission.

One Composer Present

Since the middle section of a popular program usually is a little more sophisticated or important or ponderable, as the case may be, that of last evening presented the suite (whose composer was present) from Walter Piston's ballet "The Incredible Flutist," music of skill and pungent flavor; the march from Prokofieff's amazingly clever "Peter and the Wolf," and the First Rumanian Rhapsody by Enesco. Prokofieff, incidentally, was followed with an encore, the Polka from the Soviet Dimitri Shostakovitch's ballet, "The Golden Age." Against the subtle ingenuity of Prokofieff, the bright colored crudities of Shostakovitch made an impish, nose-thumbing contrast.

Mr. Fiedler conducted energetically, with feeling for rhythm, color and accent, and thus the orchestra played for him. He has the secret of the Viennese waltz, represented on this occasion by Josef Strauss and "Music of the Spheres." What American conductor, indeed, can equal Mr. Fiedler with Viennese waltzes? To end, there were Morton Gould's tasty arrangement (with suggestions of Prokofieff) of the Lecuona "Andalucia," and Eric Coates' tuny "Oxford Street" march.

The audience? They enjoyed themselves, as they always do at the Pops, and they practically filled the hall.

Groups of tables were taken by the Children's Art Center and John Hancock Chorus. By way of extra attraction, there is an exhibition, in the lower Massachusetts av. lobby, of water colors, black and white and tempera drawings by students of the Children's Art Center.—C. W. D.

The program tonight follows:

Entrance of the Guests into the Wartburg, from "Tannhaeuser," Wagner; Overture to "The Merry Wives of Windsor," Nicolai; "Molly on the Shore," Grainger; "Aida," Fantasia, Verdi; "Peer Gynt" Suite, Grieg; "Drink to Me Only With Thine Eyes," for string orchestra, arranged by Alfred Pochon; Overture to "Rienzi," Wagner; "Roses From the South," waltzes, Strauss; Intermezzo, "Souvenir of Vienna," Prevost; First Hungarian Dance, Brahms.

Koussevitsky Directs From Army "Jeep" Car

Camp Edwards, Mass., May 7 (AP)—Even at a standstill, the army's new little "jeep" cars can prove useful.

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This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
MAY 7 - 1941

Serge Koussevitzky, the great conductor of the Boston Symphony orchestra, made a big hit with the boys at Camp Edwards yesterday. He visited the New England encampment on Cape Cod and led the 26th division band in playing "The Stars and Stripes Forever."

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAY 7 - 1941

133

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"JEEP" FOR PODIUM

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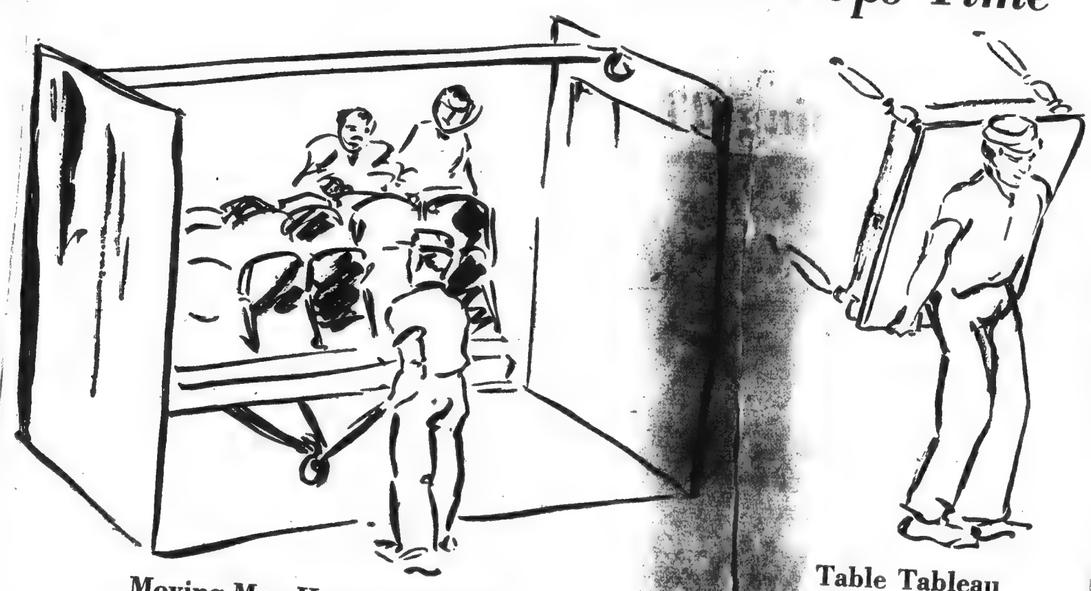
THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, MAY 6, 1941

Chairs Out, Tables In—It's Pops Time



Moving Men Have Own Symphony

This is the season when the theater chairs are moved out of Symphony Hall and tables and straight chairs moved in. It's Pops time in Boston. The artist, watching the movers changing things about, caught the elevator going down with a load.

Table Tableau

This man, says the artist, has a feeling he knows how many tables there are. He's getting ready for the Pops' opening night.

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TELEGRAM
MAY 7 - 1941

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BRIDGEPORT, CONN.
TIMES-STAR
MAY 6 - 1941

NATALIE'S NOTES

THE MUSICAL RESEARCH Club's campaign for subscribers for next season's concert series has plenty to talk about. Each one of the four concerts is the best, you might say, with such an array of celebrated artists. Tito Schipa, tenor, will make his first appearance in Bridgeport, after captivating audiences in all the opera houses of Europe, South America and the United States. Critics can't find words for their ever increasing admiration for his art . . . Who doesn't know Jessica Dragonette's beautiful soprano voice? She holds a world record among singers for the length of her commercial broadcasting career. Don't miss her concert, when you will see as well as hear her at Klein Memorial Auditorium, where all these concerts will be held.

PERCY GRAINGER IS AN OLD favorite of Bridgeport audiences and will be given a royal welcome back. The pianist will hold a joint recital in this series with Jula Goldyne, the celebrated Dutch mezzo soprano, in her first American concert tour . . . And Ruggiero Ricci, already ranked as "one of the outstanding violinists of our time," though it seems only a little while ago I first met him as a curly headed child, milling his way into the artists's room after a Carnegie Hall concert—I forgot whose. And I recall his sitting in my brother's box at an Elman concert when he was slimming toward his teens, curls gone. How quiet he was in his devout following of Elman's art! . . . His will be a joint recital with Stell Andersen, the American pianist who has been concertizing in European capitals for several years; and made such an impression with the Boston Symphony Orchestra last season . . . The Musical Research concert series is the only one with reserved seats, so order now from Mrs. Harold Youd, 75 Eaton St., 3-0947.

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NEW BEDFORD, MASS.
STANDARD TIMES
MAY 7 - 1941

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NEW HAVEN, CONN.
REGISTER
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Serge Koussevitsky, famed conductor of the Boston Symphony orchestra, used one as a podium yesterday while directing 300 soldier-musicians in a mass concert.

The conductor, who became a United States citizen a few weeks ago, doffed his coat and hat before putting the army bands through their paces.

Symphony Leader Visits Camp

Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, is shown at Camp Edwards. Left to right are Dr. Koussevitsky, Warrant Officer Chester O. Whiting, YD band leader; Colonel John H. Agnew, commander of the 108th Field Artillery and host to the conductor, and Lieutenant-Colonel Charles G. Moore, G-1 of the division.

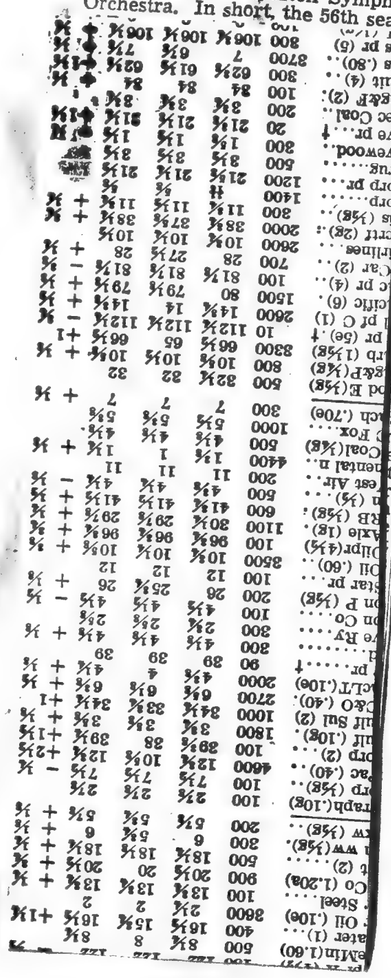
Pop Concerts Open 56th Season; Fiedler Conducts

Boston Globe

MAY 6, 1941

Symphony Hall Takes on Spring Atmosphere; Program Entertaining

There were flowers on the stage at Symphony Hall last evening, tables on the floor and glasses on the tables. The lower part of the hall was done over in green. Behind the musicians was a lattice of green and gold; above them hung the great chandelier. At the tables people were chatting, drinking, eating and smoking as they listened to music. And on the conductor's stand, Arthur Fiedler was waving a stick over some 90 players from the Boston Symphony Orchestra. In short, the 56th season



Hancock Chorus. By way of extra attraction, there is an exhibition, in the lower Massachusetts av. lobby, of water colors, black and white and tempera drawings by students of the Children's Art Center.—C. W. D.

The program tonight follows:

Entrance of the Guests into the Wartburg, from "Tannhaeuser," Wagner; Overture to "The Merry Wives of Windsor," Nicolai; "Molly on the Shore," Grainger; "Aida," Fantasia, Verdi; "Peer Gynt" Suite, Grieg; "Drink to Me Only With Thine Eyes," for string orchestra, arranged by Alfred Pochon; Overture to "Rienzi," Wagner; "Roses From the South," waltzes, Strauss; Intermezzo, "Souvenir of Vienna," Prevost; First Hungarian Dance, Brahms.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
MAY 7 - 1941

Serge Koussevitzky, the great conductor of the Boston Symphony orchestra, made a big hit with the boys at Camp Edwards yesterday. He visited the New England encampment on Cape Cod and led the 26th division band in playing "The Stars and Stripes Forever."

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAY 7 - 1941

ing or office jobs.

"JEEP" FOR PODIUM

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THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, MAY 6, 1941

Chairs Out, Tables In—It's Pops Time

Moving Men Have Own Symphony

This is the season when the theater chairs are moved out of Symphony Hall and tables and straight chairs moved in. It's Pops time in Boston. The artist, watching the movers changing things about, caught the elevator going down with a load.

Table Tableau

This man, says the artist, has a feeling he knows how many tables there are. He's getting ready for the Pops' opening night.

This Clipping From
WORCESTER, MASS.
TELEGRAM
MAY 7 - 1941

Koussevitzky Conducts Soldier Band

CAMP EDWARDS, May 6 (AP)—With a "jeep" car as his podium, Serge Koussevitzky led 300 soldier-musicians in a mass band concert today—and thought it was "magnificent."

The famed conductor of the Boston Symphony Orchestra, who became a United States citizen only two weeks ago, was visibly moved as he directed the young musicians in John Philip Sousa's "Stars and Stripes."

Using his hands in lieu of baton, Koussevitzky doffed his coat and hat before putting the bands through their paces in March music.

This Clipping From
BRIDGEPORT, CONN.
TIMES-STAR
MAY 6 - 1941

NATALIE'S NOTES

THE MUSICAL RESEARCH Club's campaign for subscribers for next season's concert series has plenty to talk about. Each one of the four concerts is the best, you might say, with such an array of celebrated artists. Tito Schipa, tenor, will make his first appearance in Bridgeport, after captivating audiences in all the opera houses of Europe, South America and the United States. Critics can't find words for their ever increasing admiration for his art . . . Who doesn't know Jessica Dragonette's beautiful soprano voice? She holds a world record among singers for the length of her commercial broadcasting career. Don't miss her concert, when you will see as well as hear her at Klein Memorial Auditorium, where all these concerts will be held.

PERCY GRAINGER IS AN OLD favorite of Bridgeport audiences and will be given a royal welcome back. The pianist will hold a joint recital in this series with Jula Goldyne, the celebrated Dutch mezzo soprano, in her first American concert tour . . . And Ruggiero Ricci, already ranked as "one of the outstanding violinists of our time," though it seems only a little while ago I first met him as a curly headed child, milling his way into the artists's room after a Carnegie Hall concert—I forgot whose. And I recall his sitting in my brother's box at an Elman concert when he was slimming toward his teens, curls gone. How quiet he was in his devout following of Elman's art! . . . His will be a joint recital with Stell Andersen, the American pianist who has been concertizing in European capitals for several years; and made such an impression with the Boston Symphony Orchestra last season . . . The Musical Research concert series is the only one with reserved seats, so order now from Mrs. Harold Youd, 75 Eaton St., 3-0947.

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NEW HAVEN, CONN.
REGISTER
MAY 7 - 1941

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This Clipping From
NEW BEDFORD, MASS.
STANDARD TIMES
MAY 7 - 1941

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THIS CLIPPING FROM
SALEM, MASS.
NEWS
MAY 7 - 1941

Dr. Koussevitzky Praises Army Band At Camp Edwards

Camp Edwards, May 7—The gift of about 1000 prayer books from William Cardinal O'Connell to members of the 101st Infantry are expected to arrive at this camp some time this week, it was announced last night.

The books, supplementing a previous gift from Cardinal O'Connell, will be inscribed with the 101st's coat of arms and will be of pocket size.

Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, earlier in the day led a band of 300 enlisted men and afterwards commented: "Marvelous rhythm, marvelously in tune, such as you seldom hear."

He added that he had "never conducted a band like that before." Equally important to the army men as the famous conductor's praise was the distinction of having played under his direction.

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NEW BRITAIN, CONN.
HERALD
MAY 7 - 1941

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Pops Open 56th Year Tuesday

Boston Herald May 4, 1941

Arthur Fiedler, conductor of the Pops, which begin their 56th consecutive season at Symphony Hall on Tuesday evening.

Annual Stock-taking of The Symphony's 60th Season

By. ALEXANDER WILLIAMS

Once again another Boston Symphony season has come and gone, so that it becomes our annual and agreeable duty to offer some survey of it here. New music is the chief interest for this type of comment, and the figures indicate that there was rather less of it than in the past two years, rather more than in the two seasons preceding those. Actually there were 16 works new to Boston and six semi-new.

Probably the latter figure needs a little explanation. There is no point in counting the Sibelius symphonies or "Petrouchka" as unfamiliar music, even though their composers are still alive. The expression "semi-new" refers to such works as the symphonies of Hanson, Shostakovitch, Berezowsky, Hindemith's Konzertmusik and the Violin Concerto of Stravinsky—in other words conspicuous revivals of not too familiar music.

The new music aroused a certain amount of controversy and possibly some bitterness in the discussion. The most notable row was over Shostakovitch's Fifth Symphony. Some of the press, of which the present writer was especially vociferous, blazed away at it with both barrels. Mr. Koussevitzky, however, had faith in the symphony's virtues and promptly repeated it in the regular series, put in on his New York program and on the Monday-Tuesday series. He is also going to play it at the Berkshire Festival. We still think the symphony is not worthy of this championship; but we have had our say on the subject and are now content to stand by.

Further controversy arose over that touchy institution, the American composer, who was represented by eight works. In our opinion the best scores from this field were Piston's Violin Concerto, Berezowsky's Third Symphony and the two pieces by Samuel Barber. The worst were the Second Symphony by Howard Hanson and the Second Symphony by Arthur Shepherd; and indeed the latter would win many votes from the subscribers, who are alert on these matters, as the dullest score in many years. More interesting than these, though in the main disappointing, were Harris' Folk Song Symphony and Copland's "Quiet City." [illegible]rd is respectable.

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There were four works by our English friends. The most stirring of these was the revival of Vaughan Williams' London Symphony. The Goossens Symphony was disappointing, but the Variations by Benjamin Britten and Arnold Bax's Overture to a Picturesque Comedy were most enjoyable. There was also the slight, though pleasant, "Cipressi" by Castelnuovo-Tedesco, and that pretty well covers the new music.

OTHER DETAILS

The composer who had the most works played was Mozart with six, which is only fair in the 150th year since his death. Inasmuch as he died in December we can look forward to more Mozart next season. Brahms was represented with five works; Beethoven, Sibelius, Wagner and Stravinsky with four each; Strauss, Debussy, Milhaud and Bach with three each. Two from this number were novelties, namely Koussevitzky's arrangement of one of organ preludes and fugues of Bach and Schoenberg's transcription of the Brahms G minor Piano Quartet. Both are emphatically worth repetition.

Our only suggestion on the basis of surveying the past season's repertory would be a further broadening of the base. Certain works, like Mahler's Ninth Symphony, have helped this aspect, but the revival of such music should be extended. For example, there is Bruckner's Ninth Symphony in the original version. Then there are a quantity of scores that have only been played once, and many of them merit another hearing. Of course there are some that should never have been given in the first place, but there must be a dozen or more that are unwarrantably gathering dust on the library shelf.

The trouble is that a majority of the public wants to hear Beethoven and Brahms and not too much experimentation besides. New subscribers, also, have a right to be initiated into the accepted symphonic masterpieces and hear them from the hands of a top-notch body of experts. But there are others of us who like a concert best when there is some unfamiliar music on the program. It is the difficult balance between these groups that Mr. Koussevitzky has to keep.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAY 4 - 1941

MUSIC and MUSICIANS

By JOHN TEBBEL

WALTER HOVING, who ought to know better, let loose an emphatic if not particularly accurate broadside at music critics the other day during a Philharmonic Symphony League luncheon in New York.

"Critics," said Mr. Hoving severely, "have what I call 'conductoritis.' All they write about is that the conductor did this and the conductor did that, so there is now a premium on the conductor who makes the wildest gesture and who puts on the best show."

Mr. Hoving is an important department store executive and president of the Brown Alumni Association and involved with various other high responsibilities, but in this matter, which is quite foreign to these pursuits, he is completely and utterly wrong.

Heaven knows the critical fraternity has much to answer for but the Hoving complaint is no part of it. If the critics appear to dwell largely on the conductor, it is simply because no symphony orchestra is any better than its leader and proof of the same is abundant. Some conductors put on a show, others get results by quieter methods but it is the results which are important and the conductor is responsible for them.

New York's WPA orchestra is a case in point. It sounded like any other outfit until the energetic Otto Klemperer took over for a brief period prior to his illness. Mr. Hoving may be indirectly defending the genteel methods of John Barbirolli but it is a fact that the only time all season the New York Philharmonic sounded like a first-rate orchestra was during the time of Dmitri Mitropoulos' guest conductorship. The Philadelphia Orchestra has never performed quite the same under Ormandy's baton as it did for Stokowski. And it takes an exceptional maestro to make the Boston orchestra play with Koussevitzky-like quality, as was demonstrated here this season. One could go on and on with similar examples.

The orchestra played magnificently last night," the critic writes, but he knows and most musically informed people know why it played that way.

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EAGLE
MAY 7 - 1941

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GAZETTE
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MANCHESTER, N. H.
LEADER
MAY 7 - 1941

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POPS CONCERT IN 56TH SEASON

Crowd Greets Opening of Popular Event

BOSTON POST
MAY 7 1941

BY WARREN STOREY SMITH

Three days after the Symphony Concerts had finished their 60th season, the Pops began last evening their 56th. In the more than usually brief interim Symphony Hall had once more been transformed within, if not without. Green walls replaced the red and the customary green and gold lattice work enclosed the stage, whereon Arthur Fiedler and his 90-odd Symphony men held forth. There are some full-fledged symphony orchestras in this country which do not boast that number of players. There are none which have more skilful ones.

In his programme last evening Mr. Fiedler was uncommonly happy. Not one of his chosen numbers was a "dud" and more than one might be described as highly entertaining. The real hit of the evening, however, was not one of the announced numbers but an "extra," the saucy Polka from Shostakovitch's ballet, "The Golden Age," which was immediately encored. The provocation for this particular extra was another amusing Russian tidbit, the Triumphal March from Prokofieff's "Peter and the Wolf."

As one might learn last evening, it is not only the Muscovites who can be clever in this parodistic way. Our own Walter Piston who graced the occasion with his presence, was represented by the brilliant and diverting suite drawn from his ballet, "The Incredible Flutist." All the above items were played in the middle third of the programme, which ended with Enesco's First Rumanian Rhapsody. The spicy and audacious harmonies of his successors made Enesco's work sound for once a little tame, for all its brilliant orchestral dress.

New to the Pops was the third number of the first group, the Entr'acte in Tyrolean style from Donizetti's "The Daughter of the Regiment," which brought back to some a pleasant evening spent not long ago in the Metropolitan Theatre when Donizetti's opera was revived for us in such engaging fashion. Announced as excerpts from Act III. from Wagner's "Die Meistersinger," this particular potpourri, which had a novel sound to it, contained one excerpt from Act I., Walther's "Am Stillen Herd." But we can let that pass. Here were also Sousa's "Semper Fidelis" March and the always welcome to Offenbach's Overture to "Orpheus in Hades."

Josef Strauss' "Music of the Spheres," Lecuona's "Andalucia" and the March, "Oxford Street," from Eric Coates' "London Again," brought the evening to a close. Save for a few tables in the rear, the hall was filled. And the audience, as is the present way at the Pops, listened appreciatively to the music and reserved its merrymaking for the pauses.

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56th Pops Season in Full Swing

BOSTON DAILY RECORD, WEDNESDAY, MAY 7, 1941

Boston's famous light music, light wines and beer festival, the annual spring season of Pop concerts at Symphony Hall, have swung gayly into a 56th season.

There is nothing like the Pops anywhere else today, in this country or abroad, and they make Boston in spring the cheeriest of big cities.

Arthur Fiedler is conducting again, with 90 Symphony men to take his beat through marches, waltzes and popular overture and give the Pops fans a big treat.

The new season got a rousing start last night, and a full house enjoyed the tuneful program and the light refreshments served at tables on the floor.

There will be concerts every weekday night and also on Sundays for a time—next Sunday is the first. The program for tonight runs:

Excerpt, "Tannhaeuser"	Wagner
"Merry Wives of Windsor" overture	Nicolai
"Molly on the Shore"	Grainger
"Aida" fantasia	Verdi
"Peer Gynt" suite	Grieg
""Drink to Me Only with Thine Eyes"	Arranged by Poehon
"Rienzi" overture	Wagner
"Roses from the South" waltzes	Strauss
"Souvenir of Vienna" intermezzo	Prevost
First Hungarian Dance	Brahms

This Clipping From
WATERBURY, CONN.
AMERICAN
MAY 7 - 1941

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Probably the latter figure needs a little explanation. There is no point in counting the Sibelius symphonies or "Petrouchka" as unfamiliar music, even though their composers are still alive. The expression "semi-new" refers to such works as the symphonies of Hanson, Shostakovitch, Berezowsky, Hindemith's Konzertmusik and the Violin Concerto of Stravinsky—in other words conspicuous revivals of not too familiar music.

The new music aroused a certain amount of controversy and possibly some bitterness in the discussion. The most notable row was over Shostakovitch's Fifth Symphony. Some of the press, of which the present writer was especially vociferous, blazed away at it with both barrels. Mr. Koussevitzky, however, had faith in the symphony's virtues and promptly repeated it in the regular series, put in on his New York program and on the Monday-Tuesday series. He is also going to play it at the Berkshire Festival. We still think the symphony is not worthy of this championship; but we have had our say on the subject and are now content to stand by.

Further controversy arose over that touchy institution, the American composer, who was represented by eight works. In our opinion the best scores from this field were Piston's Violin Concerto, Berezowsky's Third Symphony and the two pieces by Samuel Barber. The worst were the Second Symphony by Howard Hanson and the Second Symphony by Arthur Shepherd; and indeed the latter would win many votes from the subscribers who are alert on these matters, as the dullest score in many years. More interesting than these, though in the main disappointing, were Harris' Folk Song Symphony and Copland's "Quiet City." On the whole the American record is respectable.

As a matter of fact, most of the foreign composers can in a sense be considered native sons by virtue of their presence on these shores. Hindemith and Stravinsky would again win the award for the most interesting new music of the season, the former with his Cello Concerto and the latter with his Symphony in C major. A very interesting concert was that in which Darius Milhaud conducted three of his own compositions. The Villa Lobos Choros No. 10 was a curious item and at the least quite original. The Bosmans piece for violin and orchestra had the disadvantage of being followed by the much more effective Piston Concerto.

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JOURNAL
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MUSIC

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two members of his staff, and to wind-up affairs with the OPM publicity man, who also had a deadline to make.

"Get It From Who's Who"

He gave up.

"Get it out of the book. Got a copy of Who's Who in New

[conductorship.] Philadelphia Orchestra has performed quite the same under Ormandy's baton as it did for Stokowski. And it takes an exceptional maestro to make the Boston orchestra play with Koussevitsky-like quality, as was demonstrated here this season. One could go on and on with similar examples.

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The conductor, who became a United States citizen a few weeks ago, doffed his coat and hat before putting the army bands through their paces.

16

56th Pops Season in Full Swing

BOSTON DAILY RECORD, WEDNESDAY, MAY 7, 1941

Boston's famous light music, light wines and beer festival, the annual spring season of Pop concerts at Symphony Hall, have swung gayly into a 56th season.

There is nothing like the Pops anywhere else today, in this country or abroad, and they make Boston in spring the cheeriest of big cities.

Arthur Fiedler is conducting again, with 90 Symphony men to take his beat through marches, waltzes and popular overture and give the Pops fans a big treat.

The new season got a rousing start last night, and a full house enjoyed the tuneful program and the light refreshments served at tables on the floor.

There will be concerts every weekday night and also on Sundays for a time—next Sunday is the first. The program for tonight runs:

Excerpt, "Tannhaeuser"	Wagner
"Merry Wives of Windsor" overture	Nicolai
"Molly on the Shore"	Grainger
"Aida" fantasia	Verdi
"Peer Gynt" suite	Grieg
"Drink to Me Only with Thine Eyes" Arranged by	Pochon
"Rienzi" overture	Wagner
"Roses from the South" waltzes	Strauss
"Souvenir of Vienna" intermezzo	Prevost
First Hungarian Dance	Brahms

This Clipping From
WATERBURY, CONN.
AMERICAN
MAY 7 - 1941

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This Clipping From
COLUMBUS, OHIO
DISPATCH
MAY 4 - 1941

135

With Rochester Orchestra

Helen Pugh Alcorn

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Announcement was made Saturday to the workers of the club that the third orchestra to be heard on the course would be the Rochester Philharmonic orchestra, already a favorite with the Columbus public and much demanded, with Jose Iturbi as conductor. The date is Friday, March 6, 1942.

Further announcement is made that Helen Pugh Alcorn, manager of the Symphony club, has acceded to the repeated importunities of her fellow officers, and has consented to appear with the orchestra as soloist. Her long training, both in America and Europe, especially in the realm of solo playing with orchestra, has richly fitted her for such an appearance. The name of the concerto to be used cannot now be named, inasmuch as Mrs. Alcorn wishes Mr. Iturbi to approve a choice from her repertoire. It will, however, almost certainly be from the classic school.

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NEW BEDFORD, MASS.
MERCURY
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The famed conductor of the Boston Symphony Orchestra, who became a United States citizen only two weeks ago, was visibly moved as he directed the young musicians in John Phillip Sousa's "Stars and Stripes."

Using his hands in lieu of baton, Koussevitsky doffed his coat and hat before putting the bands through their paces in march music.

This Clipping From
STAMFORD, CONN.
ADVOCATE
MAY 8 - 1941

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POST
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Wife of Sculptor of Paderewski Bust on Display at Stratfield.

A distinguished violinist, Mme. Ziolkowska, will play at the Paderewski memorial concert, 8:30 o'clock tonight in the Stratfield hotel, where a marble head of the Polish statesman-composer, sculptured by her husband, Korczak Ziolkowska, is on exhibit.

The Polish Central committee in cooperation with the I Am An American Committee and the Wednesday Afternoon Musical club is sponsoring the concert.

Nancy Hawley Lang, contralto, and her husband, Boris Lang, pianist, of Westport, also will perform at the concert, arranged by the American Foundation for Polish Unity.

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Mme. Ziolkowska and her husband, who live in West Hartford, are united in their art. The musical composition, Szymanowski's "La Fontaine d'Arethuse" which Mme. Ziolkowska will play tonight, was the inspiration for her husband's sculpture, "The Fountain of Arethuse."

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The first word Mrs. Ziolkowska learned to speak as a small child was "Paderewski," the subject of

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A Native Of New York

Although proud of her Polish name, Mme. Ziolkowska was born in New York city of New England parents. Many of her ancestors lived in Connecticut. Three of her forefathers were passengers on the Mayflower; others founded Hartford, Wethersfield, New Haven and New London; several were early surgeons in the Colonies; and one was John Treadwell, "the last of the Puritan governors." Mme. Ziolkowska's husband is from Boston.

Mme. Ziolkowska, an accomplished linguist, spent much of her childhood in Europe. She started violin study at the age of nine. A graduate of Vassar College, she gave frequent concerts there and won the college's musical composition award for an anthem written for choir and organ.

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In Boston, Mme. Ziolkowska founded the chamber music group, "The Seventeenth Century Ensemble". The membership included players from the first desks of the Boston Symphony Orchestra. It was this enterprising organization which gave the first public American performance in 1929, of the "Art of the Fugue", Bach's last work. They played the American premiere also, of Stravinsky's "Histoire du Soldat".

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NEW YORK, N.Y.
HERALD TRIBUNE
MAY 7 - 1941

Philharmonic's Chief Works for 1941-'42 Listed

day, after referring to the fact that the city will begin razing the Fulton Street line in June, the Mayor repeated his criticism of obstructionists, although he did not mention the budget commission by name.

"The City of New York," he said, "desires to manage and operate our great transit system in a businesslike way, and the people who attempt to criticize the city for the cost of transit are the very people who seek to hamper, delay and otherwise obstruct the business of the greatest transit system in the world."

The Citizens' Budget Commission issued a statement recently saying that the "heavy subway deficits are a burden the people can no longer bear." The statement said that further subway extension is unwarranted, and demanded that the New York City Transit System be placed on a self-sustaining basis.

The Broadway Ferry spur, one of the B. M. T. elevated lines acquired by the city through transit unification last June, runs from the East River to the Williamsburg Bridge Plaza, where it joins the Broadway elevated line to Jamaica, Queens. It is only six blocks long. Trains that used to carry passengers along the spur to the old Broadway Ferry to Manhattan have since been routed over the bridge. The ceremony yes-

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Wanted—T...
Highest Cash — R...
Shapiro & Son, 28 Beet...

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ADVOCATE
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HERALD TRIBUNE
MAY 7 - 1941

Philharmonic's Chief Works for 1941-'42 Listed

Nine Conductors to Share Direction of Centennial Season Starting Oct. 9

Some of the principal works which the Philharmonic-Symphony Orchestra will perform under the direction of the nine conductors who will share its centennial season of 1941-'42 were announced yesterday by the orchestra. During the first two weeks, beginning Oct. 9, at Carnegie Hall, Leopold Stokowski will offer Beethoven's fifth and seventh symphonies and his orchestral arrangement of Moussorgsky's "Pictures at an Exhibition."

Dimitri Mitropoulos, conductor of the Minneapolis Symphony, who will conduct the Philharmonic-Symphony between Dec. 18 and 28, will observe the seventy-fifth anniversary of the birth of the late Ferruccio Busoni in his closing program by presenting Busoni's piano and violin concertos, with Egon Petri and Joseph Szigeti as the respective soloists. The choral finale of the piano concerto will be omitted. Both Messrs. Mitropoulos and Petri studied with Busoni.

Other works to be conducted by Mr. Mitropoulos during his six concerts are Rachmaninoff's third symphony and one of the Rachmaninoff concertos with the composer as soloist; Richard Strauss's Alpine Symphony, Gustav Mahler's ninth symphony, and his own version of the prelude and Dido's Death from Purcell's "Dido and Aeneas."

John Barbirolli, regular conductor of the orchestra, who will be in charge between Oct. 23 and Nov. 2 and for several weeks in the spring, will devote several programs to Tchaikovsky's music, with Reginald Stewart as soloist in the B flat minor piano concerto and Mishel Piastro as soloist in the violin concerto. During the Holy Week and Easter period (April 1, 2 and 5) he will present his arrangement of excerpts from Wagner's "Parsifal" with the assistance of the Westminster Choir.

Bruno Walter, appearing between Nov. 6 and 16 and for two weeks in the spring, will offer three choral works, Brahms's Alto Rhapsody and "Song of Fate" and the Mozart Requiem, with the Westminster Choir, and Bruckner's fifth and seventh symphonies.

In his six Philharmonic concerts between Jan. 22 and Feb. 1, Serge Koussevitzky of the Boston Symphony Orchestra, will conduct three symphonies, Tchaikovsky's fourth, Beethoven's sixth and Shostakovitch's fifth. No details have yet been announced of the programs of the other four conductors, Artur Rodzinski, Eugene Goossens, Fritz Busch and Walter Damrosch.

Boston Herald May 7, 1941

56TH SEASON OF POPS IN BOSTON TRADITION

By ALISON ARNOLD

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These concerts, which never have been successfully imitated in any other city, are a part of the Boston tradition, and last night marked the beginning of the 56th season. Extremely popular as a means for raising money for pet charities, groups of tables were reserved by the Children's Art Center and the John Hancock Chorus.

The large audience represented all ages from octogenarian Daniel Kuntz, who was concert master of the Pops 55 years ago in its second season, and William R. Kittredge and Walter H. Dugan, who have never missed a Pops opening in 56 years, to eight-year-old Carol Delaney of Newton, resplendent in pink taffeta and a huge matching hair ribbon. And all were equally enthusiastic. Sitting with the latter was pig-tailed Joan Hughes of Cambridge, who, having reached the ripe age of 10, has attended three Pop Concerts and could explain everything.

Street clothes were the favorite attire, although many who had attended dinner parties earlier in the evening were formally clad. Distinguished white-haired dowagers peered through their lorgnettes at the orchestra, and pretty debutantes about to step over the threshhold of society, tried to be sophisticated about it all. Groups of young married couples politely stifled yawns as they surreptitiously looked at their watches and considered getting the children off to school in the morning.

When Arthur Fiedler made his appearance he received his usual welcome, and applause rang out from the floor to the very topmost seats in the balcony, as he began to conduct his 12th season. The program opened with the stirring Sousa march, "Semper Fidelis," and the entr'acte from "The Daughter of the Regiment" brought memories of the recent opera season when Lily Pons sang the title role. There was great excitement when Walter Piston, the composer, rose to take a bow following the playing of his "Incredible Flutist Suite."

OFFICERS REPRESENTED

Of course, the officers and council of the center were well represented in the audience. Mrs. William B Castle, wife of the president, was there, and Mrs. Charles B. Perkins, the vice-president; Miss Mary Corcoran, secretary; Mr. Hobart W. Spring, treasurer, and Mrs. Spring; and Major Montague W. W. Prowse, assistant treasurer, and Mrs. Prowse. Miss Charlotte A. Dempsey, director, and Mrs. Robert Riedel, assistant director, were also present.

Among the members of the council who attended the concert were Mr. and Mrs. B. Devereux Barker, Jr., who had with them a large group of friends. Among them were Mr. and Mrs. Edward Dane, Mr. and Mrs. Laurence H. H. Johnson, Jr., Mr. and Mrs. James Parker, 2nd, Mr. and Mrs. Henry Wilder, Miss Betty Foster, Mrs. John Yerxa and Mr. David Lewis. Mr. and Mrs. Francis W. MacVeagh were other council members, Mrs. MacVeagh in a pastel print, and Mr. MacVeagh conspicuous for his jacket of wine red velvet. An honorary member present was Mrs. Richmond Mayosmith.

Among others we glimpsed in the audience were the French Consul Francois Briere and Mme. Briere, Mr. Arthur Richmond, Miss Faith Thoron, Miss Frances Lowell, Miss Bolling Byrd, debutante daughter of Rear Admiral and Mrs. Byrd; Mrs. Alonzo Wessell, Mr. and Mrs. A. Barr Comstock, Mr. and Mrs. George Willard Smith, Mrs. Grosvenor Calkins, Miss Olive Perry, Mr. and Mrs. Morris F. La Croix, Mr. and Mrs. Robert Colt, Mr. and Mrs. E. Curtiss Mower, Mr. and Mrs. Charles H. A. Schmitt and Mr. Leon Little.

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NEW YORK, N.Y.
JOURNAL AMERICAN
MAY 7 - 1941

AMERICANISM DAY PREVIEW

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A pledge of co-operation, prepared at the Mayor's office, is being sent to every school for the children to sign. The promise of co-operation, carries not only a pledge to be present at the Mall, but to take every opportunity each day of the year to let the world know that the signer is an American.

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Determined to outdo the preview celebrations, arranged by the New York Journal and American last week in Manhattan and yesterday on the steps of Borough Hall, Brooklyn, Queens Borough President Harvey has called on citizens of Queens to participate in a similar rally Friday on the steps of Queens Borough Hall, Queens blvd., Kew Gardens.

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TIME

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PAINSVILLE, O.
TELEGRAPH

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GARDNER, MASS.
NEWS
MAY 7 - 1941

MUSIC

Boston Herald May 7, 1941

By ALEXANDER WILLIAMS

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LINCOLN, NEB.
STAR
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...calist ...fulfilled

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WILL DEDICATE ORGAN IN BAPTIST CHURCH SUNDAY

Ludwig Juhte, Soloist With Boston Symphony, Guest Artist—Rev. Harry W. Birch To Conduct Service

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THE CHRISTIAN SCIENCE MONITOR, BOSTON, WEI

10*

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Atlantic, are attacks from

Boston Herald

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STAR
MAY 4 1941

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This Clipping From
PAINSVILLE, O.
TELEGRAPH
MAY 9 - 1941

Early Promise Of Girl Vocalist Being Fulfilled

MARY VAN KIRK

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This Clipping From
HACKENSACK, N. J.
BERGEN-RECORD
MAY 7 - 1941

Music News And Views

By ROGER S. VREELAND

Thomas N. Monroe conducted the eighth spring concert of the Rutherford Choral Society last night, in Union School Auditorium. The 42-member mixed chorus, accompanied by Amelia Merwin, was assisted by Gari Shelton, pianist.

The program was as follows:

I

I Am Music ..... Spross
Edna Eynon, soloist
Sweet Memory ..... Fibich
And the Glory of the Lord ..... Handel
Society
Pastorale and Capriccio ..... Scarlatti
Variations in F Minor ..... Haydn
Mr. Shelton
Venetian Love Song ..... Nevin
The Star ..... Rogers
The Armorer's Song (Robin Hood) ..... DeKoven
Society

II

Come to the Wood ..... Chopin-Sodero
Echoing Voice (Patience) ..... Gilbert & Sullivan
Dance a Cachucha (The Gondoliers) ..... Gilbert & Sullivan
Society
Nocturne in F sharp minor ..... Chopin
Scherzo in C sharp minor ..... Chopin
Mr. Shelton
The Village Blacksmith ..... Berwald
Edna Eynon, soloist
God Shall Guide Us ..... Herbert
Edna Eynon, soloist
Society

This was the first time I'd had the pleasure of hearing this publicity shy chorus, which came into existence about the same time Music News and Views did, and which stands alone in that southern area of the County.

This was the Society's first season under Mr. Monroe, the community's new music supervisor, and that probably accounts for the few deficiencies apparent last night; for when a new conductor, with a different style and a different personality, takes over, we know from experience that it frequently requires at least two seasons for them to get on to each other.

The chorus sings with excellent expression, it sings with admirable restraint, and has good vocal qualities. There is room for improvement, however, in blending of parts, smoother attacks, and clearer enunciation. Emphasis on the latter will automatically tend to clear up the other weaknesses partially.

* * *

Tonight Westervelt B. Romaine will conduct the Amphion Glee Club of Bergen County in its spring concert, at State Street School, Hackensack. The concert of this Club, one of the three major male choruses of the County, is always looked forward to by a large list of patrons.

Giorgio Ricci, young cellist of Leonia who has earned an enviable reputation, will be the guest soloist. He is the brother of Ruggiero, famous violinist. But he has not needed his brother's fame to attract due recognition to himself. Herbert J. Henderson of Tenafly will accompany the Club, and Mrs. Zana Hansen of Leonia will accompany Ricci.

* * *

A meeting of the Cresskill Music Club will be held tonight at the home of Mrs. Avis Beveridge McKinley, 174 John Street, Englewood. Guest artists will include Muriel Burian and Henry I. Marshall. Mrs. Willard Audrey, Miss Catherine Murray, and other members also will perform.

* * *

The offices of the Philharmonic-Symphony Society are humming these days with Centennial activities. More than $15,000 worth of new orders already have been placed for next season and inquiries pour in daily. Subscriptions are being renewed at a faster rate than last year at this time. Present subscribers have, however, through Saturday to indicate their intentions of retaining their seats for 1941-42.

Meanwhile, by telegram, letter and personal calls conductors are submitting suggestions and outlines for Centennial programs. Before the programs of the conductors can be set, they must be compared and checked to avoid unnecessary duplication of works or over-emphasis of one school or type of music. As previously announced, each of the nine conductors will do one or more American works during their period on the podium.

Various major works, however, have been definitely scheduled. With the assistance of the Westminster Choir, John Barbirolli will perform at Eastertime excerpts from Act 1 of "Parsifal", in a concert version of his own arrangement. Bruno Walter will use this chorus for three special works: the Brahms Rhapsody and the "Song of Fate", and the Mozart Requiem. The latter is being played in commemoration of the 150th anniversary of Mozart's death. Mr. Walter also plans to include the Mahler Fifth and the Bruckner Seventh Symphonies on his programs.

Mr. Barbirolli will do a small Tchaikovsky festival, featuring one or two of the symphonies and the Piano Concerto with Reginald Stewart as soloist and the Violin Concerto with Mishel Piastro as soloist.

In commemoration of the 75th anniversary of the birth of Ferruccio Busoni, Dimitri Mitropoulos will conduct a Busoni Memorial Concert on December 28. Mr. Mitropoulos, who studied composition with Busoni in Berlin when he was a young man, will enlist for this program the services of Egon Petri and Joseph Szigeti, the former to play the Piano Concerto (omitting the choral finale) and the latter to play the Violin Concerto. Petri was a pianoet pupil of Busoni's. Szigeti, thoughbt not a pupil of the composer's, has a been his ardent disciple. The Violin d Concerto, written in 1897, languished buntil Szigeti revived interest in the el work through performances in Berlin, London, and Paris in 1912 and 1913. He not only introduced the concerto in various European capitals but in Australia and Japan. On first coming to this country he played it with the Friends of Music under Arthur Bodanzky.

Mr. Mitropoulos, with Sergei Rachmaninoff as soloist, will also do an all-Rachmaninoff program, including the composer's Third Symphony. His programs include Strauss' Alpine Symphony, the Mahler Ninth, and his own arrangement of Purcell's Prelude and Death of Dido from "Dido and Aeneas".

Serge Koussevitsky's basic Philharmonic-Symphony programs include two standard symphonies, the Tchaikovsky Fourth and the Beethoven "Pastoral", as well as the Shostakoich Fifth.

March 17, 1942.

Mrs. Leland A. Fleming, retiring president, announced contracts for the concerts at the club's annual luncheon Friday in the McCurdy Rose Room.

Previous announcement had been made that the San Carlo Opera Company will open the season Monday, Oct. 27 in "Rigoletto" and of the Indianapolis Symphony Orchestra's return engagement Jan. 12.

As a bonus, National Broadcasting Company, through whom bookings were made, will send Hertha Glaz, Viennese contralto, to appear with Mr. Szigeti. Her engagements for the coming season include appearances with the Boston Symphony Orchestra and the NBC Symphony Orchestra conducted by Arturo Toscanini.

After reviewing the year's activities Mrs. Fleming turned over the

This Clipping From
TUCSON, ARIZ.
STAR
MAY 11 1941

Serge Koussevitzky offered a novel solution for the problem of getting an audience actually to enjoy and understand a new composition at its first performance. During a recent concert of the Boston Symphony Orchestra he played Samuel Barber's "Essay" twice over. The second performance was not given as an encore but was listed on the program directly below the first.

This Clipping From
ANN ARBOR, MICH.
NEWS
MAY 8 - 1941

Piatigorsky Back In City Where He Married In '37

Ann Arbor probably holds more treasured memories for Gregor Piatigorsky than any other city in the United States, for it was in this city, in 1937, that the famous 'cellist was married to Jacqueline de Rothschild, a member of the de Rothschild family of the French nobility.

Appearing tonight in Hill Auditorium in the second concert in the Forty-Eighth May Festival series, Piatigorsky will be making his fourth performance before an Ann Arbor audience. Over a 10-year period on the American concert stage, Piatigorsky has been acclaimed the greatest violoncellist in the world today.

Performed By Payne

The details of Piatigorsky's marriage here are more interesting because they concern local people, Dr. and Mrs. Charles A. Sink, and Justice Jay H. Payne, who performed the marriage ceremony at the Sink home. The couple informed Dr. and Mrs. Sink of their intentions during an intermission of a Monday night concert and they were married the following day.

Piatigorsky's whole life makes an interesting biography. Born in the Russian Ukraine in 1903, he was wielding an instrument almost bigger than himself at age six in such manner that he astounded music lovers. When his father died before he had attained his tenth birthday, tiny Gregor became the sole supporter of his mother, as well as of his sisters and brothers. The next few years found him attending school as usual, playing at the movie in the evenings, and practising in whatever spare time he could find.

Gregor Piatigorsky

Scarcely 15 years old, Piatigorsky was engaged as first 'cellist by the Imperial Opera at Moscow. The revolution ended all this, however, and during the early days of Bolshevism Piatigorsky played in icy, unheated halls, clad in a big worn fur coat.

Robbed Of Clothing

Smugglers finally brought Piatigorsky out of Russia in 1921, but not until they had robbed him of his last ruble and most of his clothing. Warsaw befriended him, but Berlin wasn't as kind. Germany was in the throes of the worst money inflation known in history, and odd jobs in coffee houses and motion picture houses were his lot, until Artur Schnabel, the eminent pianist, heard of him, and hence the turning point in his life.

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HERALD-ARGUS
MAY 9 - 1941

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CITIZEN
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Robert Lawrence, music critic, is to be guest-conductor of the WPA New York City Symphony Orchestra in an all-Berlioz program, with Alice Howland as mezzo-soprano soloist, at 1:30 p. m. tomorrow in the Sculpture Court of Brooklyn Museum. Mr. Lawrence, who studied conducting with Philip James and Albert Stoessel at the Juilliard School of Music, is now a critic for the "Herald-Tribune." In addition he is radio co-ordinator of the Metropolitan Opera Guild, author of eight books on opera, co-author of the "Metropolitan Opera Guide" and is now writing "A Guide to the Symphony" for the Boston Symphony Association. Although he has conducted elseewhere, this will be his public debut in New York.

The program is composed of the "Fantastic" Symphony, excerpts from "The Damnation of Faust" and Overture to "Benventuto Cellini." Miss Howland, who has appeared in opera and on radio programs, will be heard in "The Damnation of Faust" number, singing two Marguerite arias—"Le Roi de Thule" and 'D'Amour l'ardente flamme."

The matinee is to be followed as usual by a concert by the New York City Symphonic Band, directed by Harwood Simmons, at 4 p. m.

This Clipping From
HACKENSACK, N. J.
BERGEN-RECORD
MAY 7 - 1941

Music New

By ROGER

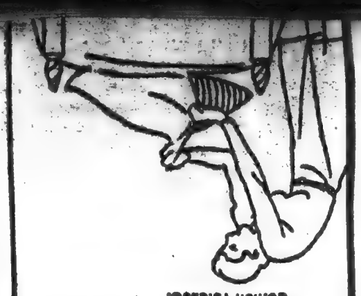
Thomas N. Monroe conduct
Rutherford Choral Society last
The 42-member mixed chorus,
assisted by Gari Shelton, pianist.
The program was as follows:

I

I Am Music ..... Spro
Edna Eynon, soloist
Sweet Memory ..... Fibi
And the Glory of the Lord ..... Hand
Society
Pastorale and Capriccio ..... Scarlat
Variations in F Minor ..... Hayd
Mr. Shelton
Venetian Love Song ..... Nevi
The Star ..... Roger
The Armorer's Song (Robin Hood) ..... DeKove
Society

II

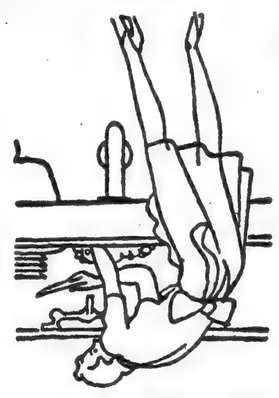
Come to the Wood ..... Chopin-Soder
Echoing Voice (Patience) ..... Gilbert & Sullivan



WRONG

Knees stiff, one shoulder high, back and shoulders hunched, abdomen relaxed.

MAKING



One foot poised outward at an angle, with weight thrown on other foot; shoulders and back hunched; abdomen relaxed; one hip higher than the other.

In The Home

Shredded pineapple
Watercress salad
Buttered peas
Potatoes with parsley butter
Frogs' legs a la Poulette

Quick Meal

Unless you can go frog hunting yourself, your food budget will probably not allow you to have frogs' legs very often, but when you buy them ready cooked for special occasions, you will find that they are very easy and quick to prepare.

From down in Texas comes a recipe sent to me by Gen. Casper Conrad, who delights in the Jumbo frogs which Texas provides. He says that he allows two pairs for each person. If you are using the sauce with the New York State product, you will need at least six pairs for each person.

Your food budget will probably not allow you to have frogs' legs very often, but when you buy them ready cooked for special occasions, you will find that they are very easy and quick to prepare.

Butter or an enriched margarine should be used daily.

Sweets should be used in moderation. There should be enough for palatability, but not enough to spoil the appetite for other foods. Very sweet desserts, syrups, honey, jellies, jams, sugars and candies are all sweets.

It is a good health rule to make a habit of drinking plenty of water, particularly in the summer. When

white bread—they do not count as vegetables.

eaten with the fingers it may be really to be enjoyed.

This Clipping From
EVANSVILLE, IND.
PRESS
MAY 9 - 1941

Thomas and Szigeti On 1941-42 Concert Program

John Charles Thomas, American baritone, and Joseph Szigeti, leading contemporary violinist, will be additional artists on the Evansville Musicians' Club's 1941-42 concert series.

Mr. Thomas will sing Tuesday, Nov. 11, and Mr. Szigeti will play March 17, 1942.

Mrs. Leland A. Fleming, retiring president, announced contracts for the concerts at the club's annual luncheon Friday in the McCurdy Rose Room.

Previous announcement had been made that the San Carlo Opera Company will open the season Monday, Oct. 27 in "Rigoletto" and of the Indianapolis Symphony Orchestra's return engagement Jan. 12.

As a bonus, National Broadcasting Company, through whom bookings were made, will send Hertha Glaz, Viennese contralto, to appear with Mr. Szigeti. Her engagements for the coming season include appearances with the Boston Symphony Orchestra and the NBC Symphony Orchestra conducted by Arturo Toscanini.

After reviewing the year's activities Mrs. Fleming turned over the gavel to Mrs. Richard Rosencranz, incoming president.

Farrell Scott, tenor, and James Hosmer, flutist, of Arthur Jordan Conservatory of Music faculty, presented a program accompanied by Miss Imogene Pierson.

Incidental music was furnished by Miss Iris Buck, Miss Mona Moye and Edgar Kirsch.

This Clipping From
TUCSON, ARIZ.
STAR
MAY 11 1941

Serge Koussevitzky offered a novel solution for the problem of getting an audience actually to enjoy and understand a new composition at its first performance. During a recent concert of the Boston Symphony Orchestra he played Samuel Barber's "Essay" twice over. The second performance was not given as an encore but was listed on the program directly below the first.

TORONTO, CANADA
GLOBE & MAIL
5/10/41

Song plugging is now a common term, but plugging by a noted orchestra is something again. Yet Serge Koussevitzky recently not only repeated a number twice in a period of two weeks, but also played one number twice on the same program. The number was Samuel Barber's "Essay."

* * *

This Clipping From
ANN ARBOR, MICH.
NEWS
MAY 8 - 1941

Piatigorsky Back In City Where He Married In '37

Ann Arbor probably holds more treasured memories for Gregor Piatigorsky than any other city in the United States, for it was in this city, in 1937, that the famous 'cellist was married to Jacqueline de Rothschild, a member of the de Rothschild family of the French nobility.

Appearing tonight in Hill Auditorium in the second concert in the Forty-Eighth May Festival series, Piatigorsky will be making his fourth performance before an Ann Arbor audience. Over a 10-year period on the American concert stage, Piatigorsky has been acclaimed the greatest violoncellist in the world today.

Performed By Payne

The details of Piatigorsky's marriage here are more interesting because they concern local people, Dr. and Mrs. Charles A. Sink, and Justice Jay H. Payne, who performed the marriage ceremony at the Sink home. The couple informed Dr. and Mrs. Sink of their intentions during an intermission of a Monday night concert and they were married the following day.

Piatigorsky's whole life makes an interesting biography. Born in the Russian Ukraine in 1903, he was wielding an instrument almost bigger than himself at age six in such manner that he astounded music lovers. When his father died before he had attained his tenth birthday, tiny Gregor became the sole supporter of his mother, as well as of his sisters and brothers. The next few years found him attending school as usual, playing at the movie in the evenings, and practising in whatever spare time he could find.

Gregor Piatigorsky

Scarcely 15 years old, Piatigorsky was engaged as first 'cellist by the Imperial Opera at Moscow. The revolution ended all this, however, and during the early days of Bolshevism Piatigorsky played in icy, unheated halls, clad in a big worn fur coat.

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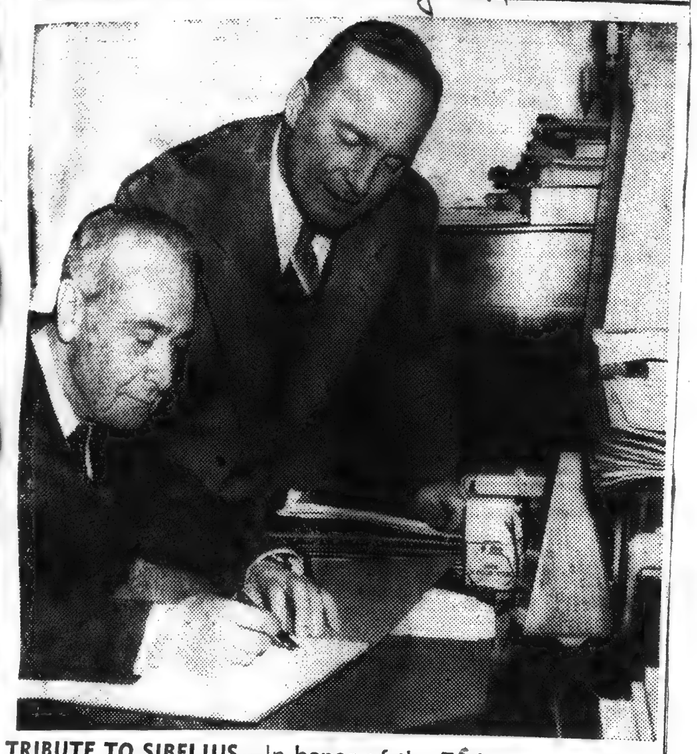
Christian Science Monitor May 9, 1941



TRIBUTE TO SIBELIUS—In honor of the 70th anniversary of the birth of the Finnish composer, Jean Sibelius, a collection of autographs of his admirers in the United States is being assembled for presentation on his birthday in December. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is shown as he completed his signature. John B. Mattson of Winthrop, chairman of the Sibelius Anniversary Committee, and Finnish vice-consul in New England, looks on.

Musical Signature

Christian Science Monitor MAY 10, 1941

By a Staff Photographer

Conductor Honors Composer

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra (left), signs an American greeting to Jan Sibelius, in commemoration of the 75th anniversary of the famous Finnish composer. At the right is John B. Mattson of Winthrop, Vice-Consul of Finland in New England. A large handsomely-bound volume containing signatures of admirers in the United States of Dr. Sibelius is to be presented to him in Finland in conjunction with the Commemoration Festival to be held in his honor this summer.

This Clipping From
PITTSFIELD, MASS.
EAGLE
MAY 14 1941

Dr. and Mrs. Serge Koussevitzky have arrived at their summer home in Lenox for the season. Dr. Koussevitzky will attend the Bach festival in Bethlehem, Pa., the end of this week and later he and Mrs. Koussevitzky will visit for a short time in Saratoga Springs, N. Y.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAY 10 1941

139

Philharmonic-Symphony Admits 33 Compositions to Repertory

Several New Items Make Agreeable Impressions. Plans for Centennial Season Progressing Rapidly

By ROBERT BAGAR.

A review of the Philharmonic-Symphony Society's programs for the season just closed reveals that no fewer than 33 compositions were admitted to its repertory. There is ample comfort in the thought that the society has not been lax in one of its major duties toward the public.

Robert Bagar.

The purposes of a symphonic body are manifold. Essentially, it must provide enjoyment, and allied with that are aesthetic and cultural aims, the preaching of the musical gospel, the keeping alive of a great heritage. These are sacred trusts, as intimately connected with concert-giving as the sounding of notes.

Among the pieces there were strictly new, unfamiliar or edited familiar ones. Of the new items, several have made more than ordinary impressions, the Britten Sinfonia da Requiem and the Villa-Lobos Descobrimento do Brazil being eminently worthy of an important orchestra's repertory.

* * *

Other Agreeable Creations.

Other creations that proved agreeable were the Bloch Evocations, the Gould Foster Gallery, the Suite from Casella's La Donna Serpente and the Kurthy Overture. And one or two numbers, like the Sibelius Incidental Music to Pelleas and Melisande and the Bizet C Major Symphony, have made welcome, if belated entry into the society's roster of playables.

It would be pointless to go down the rest of the list, mentioning deficiencies here, validities there. Whatever judgment has been passed on them will stand up or fall down, depending on the prophetic or non-prophetic vision of its utterers.

New ideas arise constantly and they circulate about the world. Wherever there is fertile soil they take root and grow into new lines of thought, new experiments, new approaches to old problems. They reach out to every form of living activity, and there are sensitive beings who feel these things, who quicken to them, who heed the urgent call to make them captive and to give them further propagation and expression.

Thus we have new composers and new musics and orchestras like our own Philharmonic-Symphony to assist in their exploitation. The Mozarts, the Beethovens, the Brahmses, the Wagners were of the breed of sensitive beings. There may be many such now, for all we know. They must be given voice, for none can tell whether a work is great at least until it is played. Its greatness may not be recognized at once, but this would be no fault of a producing company. Suffice it that the work has been brought to light. Its future will be determined by the mysterious forces that comprise the infallible tribunal of time.

If only for the gracious acceptance of these principles, the society and its conductor, John Barbirolli, a motivating spirit in the devising of programs, deserve the grateful thanks of all music lovers. There have been mistakes, of course, and there have been some shoddy performances, whether of new or old material. Such things are to be expected. But there can be only praise for the sincerity of purpose in back of all the activity.

* * *

Plans for Centennial Season.

Meanwhile, the Philharmonic-Symphony's plans for its centennial season are making remarkable progress. Already several major works have been scheduled. Five of the nine conductors engaged have got past the thinking stage in respect to programs.

Mr. Barbirolli will conduct at Eastertime his own concert arrangement of excerpts from the first act of Parsifal, with the Westminster Choir to take a prominent part in the performance. He will also initiate a "small Tschaikowsky festival," offering one or two of the symphonies, the Piano Concerto, with Reginald Stewart, and the Violin Concerto, with Mishel Piastro.

Bruno Walter will have the services of the Westminster group in the reading of the Brahms Rhapsody and the Song of Fate, as well as the Mozart Requiem, the last-named in commemoration of the 150th anniversary of Mozart's death. The Mahler Fifth and the Bruckner Seventh are also in Mr. Walter's plans.

* * *

Busoni Memorial Concert.

The 75th anniversary of Ferrucio Busoni's birth is to be honored with a Busoni Memorial Concert on December 28, with the Piano Concerto to be played by Egon Petri and the Violin Concerto by Joseph Szigeti. Dimitri Mitropolous will be the conductor. An all-Rachmaninoff program, with Sergei Rachmaninoff as soloist, is also contemplated by Mr. Mitropolous. And further program ideas of Mr. Mitropolous include the Strauss Alpine Symphony, the Mahler Ninth and his own arrangement of the Prelude and Death of Dido from Purcell's Dido and Aeneas.

So far, Serge Koussevitzky has listed for performance the Tschaikowsky Fourth and the Beethoven Pastoral symphonies, and Leopold Stokowski, who appears in the season's first two weeks, will conduct the Fifth and Seventh symphonies of Beethoven, as well as his own orchestration of Moussorgsky's Pictures at an Exhibition.

This Clipping From
BUFFALO, N.Y.
NEWS
MAY 10 1941

...ing together not very many moons. I a...

Echo Expert Finds Hall One of Best in Country

WHETHER he knew it or not, when Koussevitzky said of the new Kleinhans Music Hall "I have been in Europe, in South America, and all over North America and never have I found a music hall so perfect acoustically," he was making a statement of fact borne out by scientific analysis.

"It ranks with the best in the country and has the most desirable acoustical features of design af any hall of similar type in the country." This verbal report was made today by Charles G. Potwin, acoustical consultant of the Electrical Research Products Inc. of New York. He was adviser on acoustics in the architecture of the new building.

Here to present a preliminary report to Mrs. W. E. Corey, director, the sound expert and echo-killer said: "From a seat in the rear of the balcony, a patron can hear sound as one on the stage does."

The hall is so sound-perfect because all echoes have been broken down into "an even distribution of reverberations.

"Every surface in the hall is shaped to carry the maximum amount of sound to the seats, and distribute it over the audience area," he pointed out. And he should know. He is to echoes what the Pied Piper was to the fabled rats. Instead of piping the echoes away, however, he makes "little ones out of big ones" by architectual design.

The acoustical design in Kleinhans represents accumulated knowledge of the past 20 years, he said.

The actual test of the hall was made by a recorder which measures the "decay" of sound, or the manner in which sound dies away to inaudibility after its cessation, Mr. Potwin explained.

Technically speaking the Kleinhans hall has "achieved a logarithmic decay of sound at all frequencies, which means it is among the finest in the country."

Mrs. Corey said Nelson Eddy, who appeared here last month, told her he had never sung in a better place.

This Clipping From
PITTSBURGH, PA.
PRESS
MAY 11 1941

* * *

Answers to correspondents: S. R.—A small four-stringed guitar found in the island of Madeira and Azores Islands is used by the Portuguese. G. M.—Serge Alexandrovitch Koussevitzky is the full name of the noted Boston Symphony leader. He was born at Tver, Russia, June 30, 1874, was educated at Moscow's Philharmonic Music School and later became a bass player in the Imperial Orchestra. Cultivating the double bass as a solo instrument he became famous throughout Europe in recitals played on this unwieldly instrument. He formed his own orchestra and toured Russian cities as its conductor. He also headed an organization that published Russian music. Dr. Koussevitzky has been leading the Boston Symphony Orchestra since 1924. C. R.—A full orchestral score is a score in which all the parts are written on separate staffs. Often two or more instruments of a kind are on one staff. T. E.—The clarinet was invented in 1690. Development of the modern trombone stems from 1593.

THIS CLIPPING FROM
ESCANABA, MICH.
PRESS
MAY 15 1941

Conductor Hails Citizenship

Boston (UP)—Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, celebrated his becoming a United States citizen by presenting a special program of American music.

This Clipping From
BROOKLYN, N.Y.
EAGLE
MAY 11 1941

Conductors Formulate Plans For Philharmonic Centennial

While the offices of the Philharmonic-Symphony Society are humming these days with centennial activities, over $15,000 worth of new orders have already been placed for next season and inquiries pour in daily. By telegram, letter and personal calls, conductors are submitting suggestions and outlines for centennial programs. Various major works, however, have been definitely scheduled.

With the assistance of the Westminster Choir, John Barbirolli will perform at Eastertime excerpts from Act I of "Parsifal," in a concert version of his own arrangement. Bruno Walter will use this chorus for three special works: the Brahms Rhapsody and the "Song of Fate," and the Mozart Requiem. The latter is being played in commemoration of the 150th anniversary of Mozart's death. Mr. Walter also plans to include the Mahler Fifth and the Bruckner Seventh Symphonies on his programs. Mr. Barbirolli will do a "small Tchaikovsky festival," featuring one or two of the symphonies and the Piano Concerto with Reginald Stewart as soloist and the Violin Concerto with Mishel Piastro as soloist.

In commemoration of the 75th anniversary of the birth of Ferruccio Busoni, Dimitri Mitropoulos will conduct a Busoni Memorial Concert on Dec. 28. Mr. Mitropoulos, who studied composition with Busoni in Berlin when he was a young man, will enlist for this program the services of Egon Petri and Joseph Szigeti, the former to play the Piano Concerto (omitting the choral finale) and the latter to play the Violin Concerto. Petri was a piano pupil of Busoni's.

Mr. Mitropoulos, with Sergei Rachmaninoff as soloist, will also do an all-Rachmaninoff program, including the composer's Third Symphony. His programs include Strauss' Alpine Symphony, the Mahler Ninth, and his own arrangement of Purcell's Prelude and Death of Dido from "Dido and Aeneas."

Serge Koussevitzky's basic Philharmonic-Symphony programs include two standard symphonies, the Tchaikovsky Fourth and the Beethoven "Pastoral," as well as the Shostakovitch Fifth.

Leopold Stokowski, who conducts the first two weeks of the symphony, will do both the Fifth and the Seventh Symphonies of Beethoven as well as his own orchestration of Moussorgsky's "Pictures at an Exhibition."

This Clipping From
MAMARONECK, N.Y.
TIMES
MAY 13 1941

Fritz Kramer, noted Austrian pianist, will play in an informal recital at the installation of officers by the Frederick E. Bellows Parent Teachers Association, tomorrow evening, in the high school auditorium.

Mr. Kramer, who at present is a guest of Eric Zeisl on Stuart Avenue, has just completed a series of concerts in the New England States. He first arrived in the United States in the Fall of 1939 from London on a seven weeks' contract tour through Canada, California and Western States, then came back to New York for a series of broadcasts with N. B. C. on the Magic Key program. He returned to London to complete services of his own piano arrangements for the BBC.

His concert appearances have included Boston Symphony Hall where Jerry Marlowe of NBC Chicago directed. Later he contracted Baron Hubert von Pantz, Austrian nobleman-hotel owner and was engaged to play at his Franconia Lodge in New Hampshire.

THIS CLIPPING FROM
TROY, OHIO
NEWS
MAY 15 1941

Dr. Serge Koussevitzky, conductor of the Boston symphony, generally knows what to expect when he raises his baton at rehearsal. But he was surprised recently, for the orchestra rose and played the Star Spangled Banner. Dr. Koussevitzky, a native of Russia, his wife and secretary have just become American citizens.

This Clipping From
NEW YORK, N.Y.
TIMES
MAY 11 1941

Arthur M. Abell, who has known Richard Strauss for more than fifty years, has received the following letter from the 76-year-old German composer. It is dated Garmisch, Feb. 25, 1941:

"I thank you for your friendly letter and the good news from the U. S. A. Please express for me my warmest thanks and greetings to Messrs. Koussevitzky, Barbirolli and my old friend, Frederick Stock, of whose concerts in Chicago I still love to think.

"I am well. I have finished the score of a new opera and have completed the piano sketch of a second one. I recently heard model performances of my operas, 'The Egyptian Helen,' 'The Woman Without a Shadow' and 'Arabella,' under Clemens Krauss at Munich. Lately, I have instrumentated six Brentano-Lieder, Op. 68. These have just been published by Fuerstner of Berlin. Mme. Rose Pauly also wrote me about her successes with 'Salome' and 'Elektra.'"

Boston Symphony Plays Sunday at Shell Exercises

Mayor Tobin announced yesterday that the "I Am An American Day" exercises, to be held at 2:30 p. m. Sunday at the Hatch Memorial Shell, Charles River Esplanade, will be featured by the full Boston Symphony Orchestra, led by Dr. Serge Koussevitsky who was recently made a citizen.

The program also will include a patriotic pageant by 60 professional actors, massing of colors by over 400 organizations and songs by 30 choral groups.

Stating that it will be the outstanding event of its kind in the country on that day, Mayor Tobin invites all to take part "so that we may all rededicate ourselves to the principles and the basic high ideal of American citizenship."

The ceremonies are being sponsored by the Mayor's Bureau of Americanization and the United States Departments of Justice, Immigration and Naturalization.

The Mayor also announced that Air Corps Cadet Week in Boston will open the same day. It is a campaign, he said, to stimulate interest in the Air Corps where men will be presented the opportunity to earn commissions.

Boston Herald May 12, 1941

MUSIC

The Pops

The first of the Sunday Pop concerts was given last night in Symphony Hall.. Arthur Fiedler conducted the orchestra of Boston Symphony players; and the soloist was Jesus Maria Sanroma, pianist. The program was as follows:

Prelude to "Carmen" ..... Bizet
Largo from the New World Symphony ..... Dvorak
Latin-American Symphonette ..... Morton Gould
Piano Concerto No .2 in D minor ..... MacDowell
Bolero ..... Ravel
Invitation to the Dance ..... Weber-Berlioz
Cielito Lindo ..... Bodge
Strike up the Band ..... Gershwin

The Sunday Pops aim at being a bit more serious than the regular spring evenings in Symphony Hall, and they thus do not attempt to combat the hot weather of June. The first of these was given last night, but it could not be said to have been a strain on the intelligence to listen to it, for the program was shrewdly designed and certainly popular.

One new work—new at any rate, we suppose, to Boston—was presented. This was Morton Gould's Latin-American Symphontete. The work is in four movements based on popular dance rhythms, namely the Rhumba, the Tango, the Guaracho and the Conga. Mr. Gould is an able enough composer to get his effect in all of these; but the Tango was too prolonged and the Conga hardly needed the forces of a full symphony orchestra. A good noisy jazz band would have served in this latter instance equally well.

There was, however, a real talent for orchestration in the Rhumba and the Guaracho Here Mr. Gould exploited the combination of dance rhythm and sophisticated instrumentation cleverly. Here, at least, was a contemporary dance suite that did not lack for vitality.

After the first intermission came the most rewarding part of the program. Say what you will about the MacDowell Concerto, it is, in proper hands, a highly effective vehicle. It has its sentimental and slightly old-fashioned side, but these do not bother one much in a really good performance. Mr. Sanroma's is much more than that. He brings such intensity, such prodigious technical command to the music that he revitalizes it. It is an astonishing achievement, and in it, though he be the moving spirit, he is most ably abetted by the orchestra under Mr. Fiedler's guidance. Such an interpretation of an American classic is th egreatest credit to the high standard of the Pops, and it quite rightly won an ovation last night.

A. W. W.

This Clipping From
NEW YORK, N. Y.
TELEGRAPH
MAY 16 1941

Philharmonic Shapes Slate

N.Y. Symphony Program Has 9 Conductors to Direct American Works.

The New York Philharmonic Symphony, in shaping its programs for next season, the orchestra's 100th birthday, announces that each of the nine distinguished conductors engaged for the centennial season will direct one or more American works.

The programs of the conductors are being compared and checked to avoid unnecessary duplication of works or over-emphasis on one type of music. Various major works, however, have been scheduled.

With the assistance of the Westminster Choir, John Barbirolli will perform at Eastertime excerpts from Act I of "Parsifal," in a concert version of his own arrangement. Bruno Walter will use the same chorus for three special works: the Brahms Rhapsody and the "Song of Fate" and the Mozart Requiem, the latter in commemoration of the 150th anniversary of Mozart's death. Walter also plans to present the Mahler Fifth and the Bruckner Seventh symphonies.

Barbirolli will do a "small Tchaikovsky festival," featuring one or two of the symphonies and the Piano Concerto with Mishel Piastro as soloist.

In commemoration of the 75th anniversary of the birth of Feruccio Busoni, Dimitri Mitropoulos will conduct a Busoni memorial concert on December 28. Egon Petri, pianist, and Joseph Szegeti, violinist, will be soloists.

Mitropoulos, with Sergei Rachmaninoff as soloist, also will do an all-Rachmaninoff program, including the Third Symphony. His programs include Strauss' Alpine Symphony, the Mahler Ninth and his own arrangement of Purcell's Prelude and Death of Dido, from "Dido and Aeneas."

Serge Koussevitzky's basic Philharmonic-Symphony programs include two standard symphonies, the Tchaikovsky Fourth and the Beethoven "pastoral," as well as the Shostakovich Fifth.

Leopold Stokowski, who conducts the first two weeks of the symphony, will do both the Fifth and Seventh symphonies of Beethoven, and will present the Stokowski orchestration of Moussorgsky's "Pictures at an Exhibition."

Globe MUSIC

SYMPHONY HALL

May 12 *The Pops*

In keeping with the custom of offering more serious works at the Sunday evening Pops concerts, Arthur Fiedler and Jesus Maria Sanroma joined their respective forces last night in the MacDowell Second Piano Concerto. Elsewhere the Latin-American influence was evidenced by what was probably a first Boston performance of Morton Gould's "Latin-American Symphonette" and, toward the close of the program, the playing of "Cielito Lindo," a Mexican folk song which is very popular in Central America.

Mr. Gould, a young American composer who has exhibited precocity since tender boyhood, lives in New York, where he has been a radio conductor for several years. Since his "Pavane"—a clever version of the old dance in modern idioms—first appeared on the scene both at Pops and through his own radio program, Mr. Gould has composed with considerable originality and lively humor. His "Latin-American Symphonette" is perhaps his extreme in style.

Cuban and Central American dance rhythms and all their studied irregularity are tricked out here in equally sharp harmonies. Yet the dissonances do not seem the least out of character. Of the four movements (Rhumba, Tango, Guaracho and Conga) the first two are the most civilized. It is hardly imaginable that beating feet could keep in metre with the wild Conga.

Mr. Sanroma, with the able assistance of Mr. Fielder and his band, made the sometimes unrewarding MacDowell Concerto sparkle with colors and highlights. Fading romanticism became lyrical and poetic.

Mr. Fielder had chosen a program which included the Prelude to Bizet's "Carmen," the famed Largo movement from Dvorak's "New World" Symphony, Ravel's Bolero, the Berlioz orchestration of "Invitation to the Dance" by Weber and Gershwin's "Strike Up the Band." These were generously interspersed wtih encores.

AMERICAN DAY ON ESPLANADE

Boston Post, May 17, 1941

Symphony Orchestra to Take Part in Exercises

Plans for an elaborate celebration at the Hatch Memorial Shell on the Charles River Esplanade tomorrow afternoon commemorating "I Am An American Day," were completed last night by city officials who predicted that close to 50,000 persons will attend the patriotic ceremonies.

An impressive list of speakers will include Senator David I. Walsh, Governor Saltonstall, Mayor Tobin and John F. Mulcahey, director of immigration and naturalization.

One of the features of the exercises will be the playing of the Boston Symphony Orchestra under the leadership of its famous conductor, Dr. Serge Koussevitzky, who himself recently became an American citizen and for whom the observance will have a deep significance.

A pageant will depict the highlights of American history. The programme also includes community singing and a massed pledge of allegiance to the Stars and Stripes. The programme will open at 2:30.

CHARLEROI, PA.
MAIL
MAY 15 1941

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This Clipping From
WORCESTER, MASS.
TELEGRAM
MAY 11 1941

Berkshire Festival

THESE FINE Spring days bring plans for the Berkshire Festival for which a forecast of the program for the coming three weekends is given.

Works by the contemporary composers, Sibelius, Vaughan Williams, Barber, Piston, Hindemith, Shostakovitch, Villa Lobos, Copland and Hanson are included in the programs to be played by the Boston Symphony Orchestra, Serge Koussevitzky conductor, at the eighth annual Berkshire Symphonic Festival at Tanglewood, July 31-Aug. 17.

There will be three Mozart works the second week of the Festival in commemoration of the 150th anniversary of the composer's death. The much discussed Symphony No. 5 by Shostakovitch is included in the first series of concerts. The eminent Brazilian composer, Villa Lobos, will have presented his Chorus No. 10, also in the first series.

Dr. Howard Hanson's Symphony No. 2, "Romantic," will be given the final week. It is of interest to note that Piston, Hindemith, Copland and Hanson are listed either as members of the faculty or lecturers at the Berkshire Music Center, which will be operated for its second year at Tanglewood by the Boston Symphony Orchestra for six weeks, starting the first week in July, ending with the final Festival concert.

Despite troubled conditions abroad and this country's defense program the Festival reports encouraging response for subscriptions for the coming season, the returns being about a month in advance of 1940. About a dozen more boxes have been sold than last year at this date. Music lovers contemplating attendance at the Festival are urged to communicate at once with the Berkshire Hills Conference at the Courthouse in Pittsfield for room accommodations.

May 12

Koussevitzky To Conduct on Patriotic Day

Dr. Serge Koussevitzky, fame conductor of the Boston Symphony Orchestra, struck a dramatic note in patriotism today as he offered to conduct the full orchestra as part of the colorful program marking "I Am an American Day" Sunday.

Dr. Serge Koussevitzky

"This is my contribution of gratitude in recognition of becoming a citizen," Dr. Koussevitzky said, in announcing the concert. "I feel that I owe this to Boston and to this country."

The celebration, Mayor Tobin declared, will be the outstanding patriotic event in any city in the country in observance of the day. To allow for wider attendance it will be held at the Hatch Memorial shell on the Esplanade and not, as first scheduled, at the Fenway Stadium.

The program is being prepared by hundreds of patriotic, fraternal and civic organizations in cooperation with 60 professional stage performers and radio stars. It will be, the city's Americanization bureau promises, the largest-scale demonstration of patriotism ever held in Boston.

Prominent speakers will include Mayor Tobin, Sen. David I. Walsh and John Mulcahey of the United States Department of Immigration and Naturalization. Frank Flaherty, director of the Bureau of Americanization, will be chairman of the celebration.

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EGON PETRI AT POP CONCERT

Famous Dutch Pianist Delights

May 19

BY WARREN STOREY SMITH

Last evening's Pop Concert benefited the Holland relief fund and boasted the presence of Egon Petri, who was heard in the B-flat minor Piano Concerto of Tchaikovsky and in solo pieces by Medtner, Prokofieff and Rachmaninoff. To be sure, Mr. Petri was born in Germany, but he is a citizen of The Netherlands. His appearances in Boston, whether with or without orchestra, have been all too few. It is no exaggeration to say that last evening's performance of Tchaikovsky's masterwork was one of the greatest ever heard in Symphony Hall, and a large share of the credit for this notable accomplishment goes to Arthur Fiedler and the Pops orchestra. Mr. Petri's playing of the numbers by the three contemporary Russians, all in relatively lighter vein, was wholly delightful.

Two items on the programme had especial significance, Beethoven's Overture to "Egmont," and H. E. Enthoven's "Music for a Pageant." This last, typical occasional music, was composed for the wedding of the Crown Princess Juliana and Prince Bernhard, and was conducted by the composer. Following an inspiring address by the Dutch minister to the United States, Mr. A. Loudon, the orchestra played the Dutch national anthem while the audience stood. Music by Elgar, Chabrier and Herbert made the rest of the programme.

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PITTSFIELD, MASS.
EAGLE

MAY 19 1941

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Special to THE EAGLE

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NEWS
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'We're Americans Now And Glad Of It!'

So Say 10 Widely-Known Persons Who Were Born In Other Lands

By The Associated Press.

SUNDAY, is "I Am An American Day," proclaimed by the President in recognition of citizens who have attained their majority or who have been naturalized within the last year. The occasion prompted inquiries to a number of foreign-born Americans as to why they are glad to be Americans. Here are their answers.

Serge Koussevitzky

(Conductor, Boston Symphony Orchestra)

Birthplace: Russia

I WANTED 12 years before applying for my first American papers. When I realized that my work and life belonged to America, I felt that I could and should become an American citizen.

Koussevitzky

I believe that there is no other country today where freedom of life—that vital factor of happiness for humanity—is preserved; where art, particularly musical art, is appreciated so deeply and the importance of art in relation to life is so well understood.

Indeed, I am proud of this great nation and proud to be an American.

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MAY 18 1941

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SPRINGFIELD, MASS.
REPUBLICAN
MAY 19 1941

Koussevitsky in Boston Highlight

BOSTON, May 19.—(International News Service.)—A native American statesman and a world-famous musician who recently acquired citizenship highlighted Boston's celebration of "I Am an American Day" yesterday at Charles River esplanade.

The musician was Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra. Senator David I. Walsh of Massachusetts was the statesman.

His voice shaking with emotion, Dr. Koussevitsky made an unscheduled address to tell the 15,000 persons he was "proud to be an American."

Senator Walsh warned new citizens they are not full-fledged Americans utill they have learned tolerance.

Addresses by state and local dignitaries, plays, tableaux and music comprised the program.

Koussevitsky Is Star Of Boston Celebration

BOSTON, May 19, (INS)—Boston's celebration of "I am an American Day" today had cast in a stellar role Dr. Serge Koussevitsky, world famous conductor who recently acquired American citizenship.

Before an assemblage of 15,000 at the Charles River Esplanade, Koussevitsky made an unscheduled address, saying:

"I believe there is no other country today like America, where freedom of life, that vital factor for the happiness of humanity, is preserved, where art, and especially musical art is so deeply appreciated, and the importance of art in relation to life, is so well understood. Indeed I am proud of this great nation and proud to be an American."

United States Senator David I. Walsh warned new citizens among his listeners that they are not full-fledged Americans until they have learned tolerance.

"You are not a real American," he said, "if you entertain any prejudice against any other American, if you think of your fellow Americans in terms of race, creed or conditions of servitude."

DR KOUSSEVITZKY ADDRESSES RALLY HELD IN BOSTON

Symphony Conductor 'Proud to Be an American' — Walsh Also 'I-Am-an-American Day' Speaker

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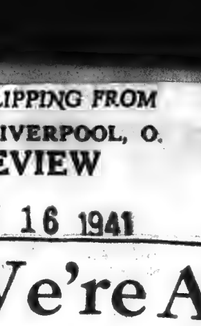

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HERALD-AMERICAN
MAY 19 1941

Koussevitsky in Boston Highlight

BOSTON, May 19.—(International News Service.)—A native American statesman and a world-famous musician who recently acquired citizenship highlighted Boston's celebration of "I Am an American Day" yesterday at Charles River esplanade.

The musician was Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra. Senator David I. Walsh of Massachusetts was the statesman.

His voice shaking with emotion, Dr. Koussevitsky made an unscheduled address to tell the 15,000 persons he was "proud to be an American."

Senator Walsh warned new citizens they are not full-fledged Americans utll they have learned tolerance.

Addresses by state and local dignitaries, plays, tableaux and music comprised the program.

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD-NEWS
MAY 19 1941

Koussevitsky Is Star Of Boston Celebration

BOSTON, May 19, (INS)—Boston's celebration of "I am an American Day" today had cast in a stellar role Dr. Serge Koussevitsky, world famous conductor who recently acquired American citizenship.

Before an assemblage of 15,000 at the Charles River Esplanade, Koussevitsky made an unscheduled address, saying:

"I believe there is no other country today like America, where freedom of life, that vital factor for the happiness of humanity, is preserved, where art, and especially musical art is so deeply appreciated, and the importance of art in relation to life, is so well understood. Indeed I am proud of this great nation and proud to be an American."

United States Senator David I. Walsh warned new citizens among his listeners that they are not full-fledged Americans until they have learned tolerance.

"You are not a real American," he said, "if you entertain any prejudice against any other American, if you think of your fellow Americans in terms of race, creed or conditions of servitude."

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
MAY 19 1941

DR KOUSSEVITZKY ADDRESSES RALLY HELD IN BOSTON

Symphony Conductor 'Proud to Be an American' — Walsh Also 'I-Am-an-American Day' Speaker

Boston, May 18—(INS)—A native American statesman and a world-famous musician who recently acquired citizenship high-lighted Boston's celebration of "I-am-an-American day" this afternoon at Charles River esplanade.

The musician was Dr Sergei Koussevitzky, conducted of the Boston Symphony orchestra. Senator David I. Walsh of Massachusetts, was the statesman.

His voice shaking with emotion, Dr Koussevitzky made an unscheduled address to tell the gathering of 15,000 persons he was "proud to be an American."

"When I realized by life and my work belonged here, I felt that I could and should become an American citizen," he said. "I believe there is no other country today like America, where freedom of life, that vital factor for the happiness of humanity, is preserved. Where art, and especially musical art is so deeply appreciated, and the importance of art in relation to life is so well understood. Indeed, I am proud of this great nation and proud to be an American."

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The Boston Post

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MONDAY, MAY 19, 1941. **

CITIZEN'S DAY STIRS 12,000

Brings Out Patriotic Fervor of Throng ---Walsh in Plea at 'I Am an American' Exercises

LONG MAY IT WAVE
Massed flags in the breeze at the esplanade yesterday at the "I Am An American" celebration.

Patriotic fervor was exemplified in true Boston spirit yesterday afternoon when 12,000 persons gathered on the Charles River Esplanade not only to observe the first national "I Am An American Day," but to participate actively in this celebration.

With a vigor that has rarely been equalled by any comparable Boston throng, the audience sang the national anthem on the sun-splashed shore while a stiff breeze rustled and snapped the massed flags which gave generous color to the spectacle.

80-MINUTE PROGRAMME

The gigantic chorus, compactly arranged in front of the Hatch Shell, provided the emotional peak to the demonstration, but it was Dr. Serge Koussevitzky and the Boston Symphony Orchestra that swept the 80-minute programme toward this fervent, dramatic, almost tremulous climax.

Continued on Page 7—First Col.

CITIZEN'S DAY STIRS 12,000

Continued From First Page

It was the first time that the world-famed orchestra, at its full strength of 110 players, had been assembled at the new shell, and the occasion was noteworthy, too, in that Dr. Koussevitzky was also conducting there for the first time.

Shows His Pride

Moreover, the orchestra shattered musical tradition by playing publicly for the first time Irving Berlin's ballad "God Bless America," a piece thought by some to be unworthy of the attention of a major symphony orchestra.

These incidents, however, were the result of no accident. The full assembly of the orchestra and his own conducting were Dr. Koussevitzky's way of showing his pride at having become an American citizen.

Dr. Koussevitsky, twice decorated by the Russian Czar, possessor of knighthood in the French Legion of Honor, and honored by many nations of the world, did not trust to words alone to convey what it means to him to share the rights which all simple Americans possess. He let the music he evoked from the famed orchestra do that, and to the vast throng the experience was unforgettable.

None Like America

He prefaced the playing by the orchestra with these words: "When I realized that my life and my work belonged here, I felt that I could and should become an American citizen. I believe there is no other country today like America, where freedom of life—that vital factor of happiness for humanity—is preserved; where art—and especially musical art—is so deeply appreciated, and the importance of art, in relation to life, is so well understood. Indeed, I am proud of this great nation and proud to be an American."

Only the afternoon before had Dr. Koussevitzky decided that the opening number of the orchestra's musical programme would be Irving Berlin's hit. His explanation of the choice was simple. He set forth that "God Bless America" is genuinely a folk song, springing from the people. And the famed conductor turned the ballad into a composition of sheer beauty, as 110 of the world's finest musicians sent it forth from the beautiful shell until it echoed even as far as Beacon street, a quarter of a mile away.

From Indian Music

Next, the orchestra played John Philip Sousa's "The Stars and Stripes Forever," followed by the second and third movements of Howard Hanson's Romantic Symphony.

The Hanson symphony was chosen because Mr. Hanson, director of the Eastman School of Music at Rochester, N. Y., is a living American composer and because the third movement contains portions of the earliest of American music, borrowed from an Indian tribal dance.

The closing musical number was "The Star Spangled Banner," in the closing measures of which a huge American flag was moved slowly into the background of the shell, while the audience, led by Miss Marie Murray, sang

Chief orator was U. S. Senator David I. Walsh, who shared the platform with Mayor Tobin, State Senator David Brackman, who represented Governor Saltonstall, and John F. Mulcahey, district director of immigration and naturalizatio: in the Boston district.

One of the lessons which immigrants who have been admitted to the fello- ship of American citizenship should make Americans comprehend, Senator Walsh sa' , is "the uselessness of trying to dictate to other peoples and other governments how they shall govern themselves and what shall be their moral standards."

even make us comprehend the folly of America trying to settle their century-old rivalries, jealousies and wars; the devastating results that may come to us if we attempt to settle their 'balance of power' ambitions—all of which led to the denial of you and your children of the blessings of freedom committed through the years, your kin to poverty and destitution. You may make us understand the dangers to America from the abandonment of the religious spirit of the founders and the drift toward irreligion in America."

Be Loyal His Plea

The Senator pleaded: "Citizens, be loyal to America. Accept your responsibilities as American citizens cheerfully. Combat unceasingly those unfriendly influences in our midst which seek the ruin of our institutions. Beware of foreign intrigue, even when it emanates from the land of your birth. Let not unpatriotic teaching in academic places, nor intellectual anarchy deceive you. Do not lose faith in the bravery and the spirit of sacrifice of Americans to protect our institutions, without dependency on any other nation for our safety and security. Above all, eliminate from your lives those dangerous agitators whose treasonable propaganda would crucify our free, American institutions."

One of the highlights of the programme was the presentation of a tableau, "United People of America," by the WPA Community Recreation project. The tableau was directed by Joseph A. Crossen.

I'M AN AMERICAN DAY STIRS VAST BOSTON PATRIOTIC DEMONSTRATION

Another colorful chapter in patriotism was written in Boston today after a typical celebration of Americanism by Americans and for Americans at the Hatch Shell.

In a backdrop of beauty furnished by blue skies, the green of the Esplanade and the picturesque Charles river, thousands upon thousands of citizens, old and new, gathered to reaffirm their faith in American institutions.

It was truly a great American setting for the occasion—"I Am An American" Day. For there were peanut and popcorn vendors on nearby streets, children on roller skates, young couples strolling romantically about, small picnic parties, as well as serious talks by distinguished men, and music and entertainment.

At the same time, other cities and towns in Greater Boston conducted similar celebrations in response to a proclamation by Gov. Saltonstall.

KOUSSEVITZKY THRILLS

Highlighting the impressive and colorful spectacle was the unscheduled and dramatic address of Dr. Serge Koussevitzky, famed conductor of the Boston Symphony Orchestra, which he led as an expression of gratitude for his newly acquired citizenship.

"When I realized my life and my work belonged here, I felt that I could and should become an American citizen," he said. "I believe there is no other country today like America, where freedom of life—that vital factor for the happiness of humanity—is preserved, where art and especially musical art, is so deeply appreciated and the importance of art in relation to life is so well understood.

"Indeed, I am proud of this great nation and proud to be an American."

David I. Walsh, senior Sena... from Massachusetts, sounded the

Continued on Page 9, Column 1

...Y, MAY 19, 1941

Christian Science Monitor

Americanism Events Draw Great Throng

With idling boats bobbing on the peaceful Charles, and the Esplanade like the quiet City bathed in sunshine, a throng of 12,000 persons celebrated at the Hatch Memorial Shell yesterday afternoon the joy and privilege of being American citizens.

There was a pageant of American historical events by the WPA Community Recreation Project, in this observance of "I Am an American" Day. There were speeches. With massed flags lending color to the scene and a huge chorus assembled in front of the Shell, the vast audience sang the national anthem.

But the spectacle was swept to a vibrant climax when Dr. Sa... Koussevitsky, distinguished conductor of the Boston Symphony Orchestra and newly-naturalized American citizen, spoke humbly and briefly of the privilege of citizenship, then turned to the full orchestra gathered for the first time in the Shell, and directed it in several numbers beginning with Irving Berlin's "God Bless America" and ending with the "Star-Spangled Banner."

As the audience listened respectfully and apparently moved, Dr. Koussevitsky said: "When I realized my life and work belonged here, I felt that I could and should become an American citizen. I believe there is no country today where the freedom of life, that vital factor of happiness for humanity, is preserved; where art—and especially musical art—is so deeply appreciated, and the importance of art in relation to life is so well understood. Indeed, I am proud of this great nation, and proud to be an American."

Urging his hearers to accept cherfully the responsibilities of American citizenship, Senator David I. Walsh of Massachusetts called on them to "combat unceasingly those unfriendly influences in our midst which seek the ruin of our institutions. Beware of foreign intrigue even when it emanates from the land of your birth. Let not unpatriotic teaching in academic places, nor intellectual anarchy deceive you."

Mayor Maurice J. Tobin cautioned against taking American citizenship too much for granted, and hailed the action of Dr. Koussevitsky, who was twice decorated by a Russian czar as well as by other governments, in becoming an American citizen as a splendid demonstration of the value of citizenship.

The celebration was arranged by the City Bureau of Americanization.

This Clipping From
DETROIT, MICH.
TIMES
MAY 19 1941

Conductor Tells Love For U.S.

International News Service Wire

BOSTON, May 19.—A native American statesman and world-famous musician who recently acquired citizenship highlighted Boston's celebration of "I Am an American" day at Charles River esplanade.

The musician was Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra. Senator David I. Walsh of Massachusetts was the statesman.

His voice shaking with emotion, Doctor Koussevitsky made an unscheduled address to tell the gathering of 15,000 persons he was "proud to be an American."

"When I realized my life and my work beloned here, I felt that I could and should become an American citizen," he said. **"I believe there is no other country today like America, where freedom of life, that vital factor for the happiness of humanity, is preserved. Where art, and especially musical art, is so deeply appreciated, and the importance of art in relation to life is so well understood. Indeed I am proud of this great nation and proud to be an American."**

Senator Walsh warned new citizens they are not full-fledged Americans until they have learned tolerance.

"You are not a real American," he said, **"if you entertain any prejudice against any other American, if you think of your fellow Americans in terms of race, creed or conditions of servitude."**

Addressed by state and local dignitaries, plays, tableaux and music comprised the program.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
MAY 19 1941

Boston

Proud of Nation, Koussevitsky Tells 15,000

BOSTON, May 19 (INS).—A native American statesman and a world-famous musician who recently acquired citizenship highlighted Boston's celebration of I Am an American Day yesterday afternoon at Charles River Esplanade.

The musician was Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra. Senator David I. Walsh, of Massachusetts, was the statesman.

His voice shaking with emotion, Dr. Koussevitsky told the gathering of 15,000 persons he was "proud to be an American."

FREEDOM PRESERVED.

"When I realized my life and my work belonged here, I felt that I could and should become an American citizen," he said. **"I believe there is no other country today like America, where freedom of life, that vital factor for the happiness of humanity, is preserved.**

"I am proud of this great nation and proud to be an American."

Senator Walsh warned new citizens they are not full-fledged Americans until they have learned tolerance.

"You are not a real American," he said, "if you entertain any prejudice against any other American, if you think of your fellow-Americans in terms of race, creed or conditions of servitude."

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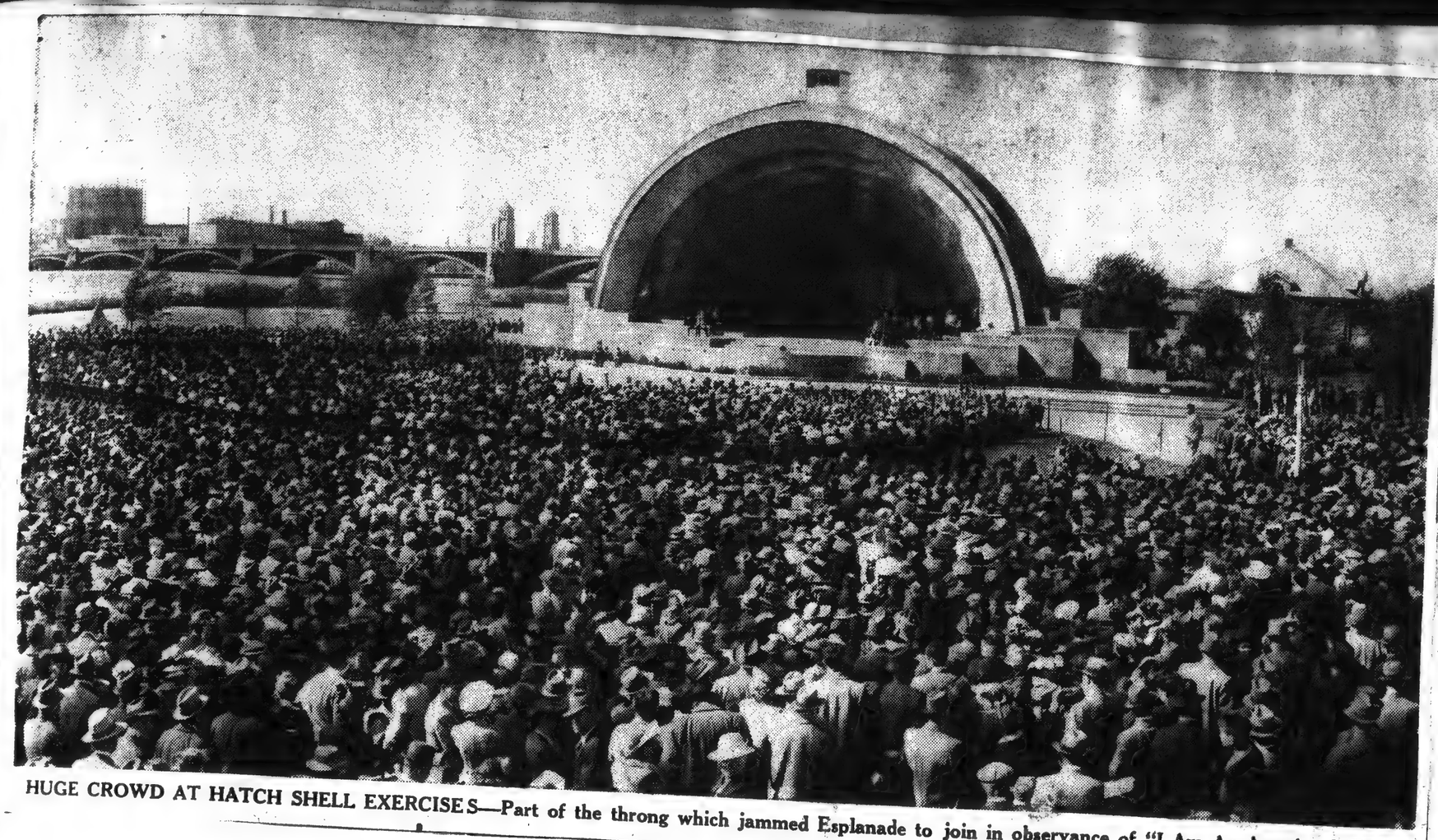

HUGE CROWD AT HATCH SHELL EXERCISES—Part of the throng which jammed Esplanade to join in observance of "I Am An American" Day.

FRONT PAGE
BOSTON Globe
MAY 19, 1941

Koussevitzky Steals Show at Patriotic Observance

Throngs at Esplanade Exercises Hear Senator Walsh, Mayor Tobin

By JOSEPH F. DINNEEN

One of the greatest conductors in the world led one of the greatest orchestras in the world in 'God Bless America" yesterday afternoon in the Hatch Shell on the Esplanade. A new American, Dr. Serge Koussevitzky, accidentally capped a tableau in a pageant in which he originally had no part, standing amid "Uncle Sam," "The Church," "American Business" and "Labor," directing the Symphony in "The Star-Spangled Banner."

Senator David I. Walsh had given his description of the ideal American, and told the new Americans among 12,000 gathered before the shell that they might make elder Americans comprehend the uselessness of trying to dictate to other governments how they shall govern themselves. A beautiful living Statue of Liberty, with golden crown and torch held high, had just left the stand when Dr. Koussevitzky was presented at the microphone.

He leaned over the stand before it, studied the large script on a paper before him and adjusted his glasses. The wind rustled his long silver hair in the bright sunlight, and he read:

"When I realized my life and work belonged here, I felt that I could and should become an American citizen. I believe there is no other country today like America where . . ." He could not go on for a minute. More than 12,000 spectators stopped him with their applause. "Where the freedom of life, that vital factor of happiness for humanity, is preserved; where art—and especially musical art—is so deeply appreciated, and the importance of art in relation to life is so well understood. Indeed, I am proud of this great nation, and proud to be an American."

Koussevitzky

Continued on Page 18

GLOBE—MONDAY, MAY 19, 1941

This Clipping From
COLUMBUS, OHIO
CITIZEN
MAY 20 1941

Boston Has Missed Once in 59 Years

Many a music lover misses a desired concert, but seldom does the scheduled concert itself fail to appear. In 59 years of traveling about the country, the Boston Symphony Orchestra has missed but one engagement and that was in Hartford in the famous blizzard of 1888.

The Boston is on the course of the Symphony Club for Columbus next season, with Koussevitzky scheduled to conduct. Tickets may be ordered from the club now at 34 Linwood-av or from Heaton's.

Choice among the tales of the Boston Orchestra is the request of a Midwestern city, not so long ago, which asked for a concert and said that the concert would be followed by a ball. The local manager suggested that the "leader" should bring his best dance music.

Dr. Koussevitzky is the famous conductor of the orchestra. He got his doctor's degree from Boston University and, because of the European custom of making some material acknowledgment of a doctorial honor, he gave Boston a solo on the bull fiddle which he plays like a virtuoso.

MUSIC

SYMPHONY HALL

Holland Relief Pops

The Holland Relief Fund was the beneficiary of last evening's Pops concert at Symphony Hall. The program was a special one, with Egon Petri soloist in the Tchaikovsky B-flat minor Piano Concerto, and Henri Emile Enthoven conducting as guest, for the first time in Boston, his "Music for a Pageant." Girls and women in Dutch costumes sold various articles to benefit the Relief Fund, and there was an address by A. Loudon, Netherlands Minister to the United States.

With memory of Mr. Petri's dazzling performance of Beethoven's "Emperor" Concerto at the Pops last year, in mind, one had looked forward to a warming account of the Tchaikovsky. Nor was there an iota of disappointment. Mr. Petri's interpretation of the work is his own, an interpretation of emotional depth and vigor, romantic yet of controlled ardor, with a tone of vocal fluidity and the technique of a musician who is also a virtuoso. One has heard more incandescent performances of the Tchaikovsky Concerto, in which virtuosity has gained the upper hand of expression. You would not expect that sort of playing from Mr. Petri.

A little too much pedal here and there, tempi in the first movement that were a bit on the slow side, were the only reservations to be set against the imposing grandeur of the whole. From Mr. Fiedler and the orchestra, Mr. Petri received alert collaboration. The soloist's share of the evening then passed into a group of piano solos—two "Fairy Tales" of Medtner, a Prelude and Gavotte of Prokofieff, and a brace of Richmaninoff Preludes. Mr. Petri's reception by the audience was nothing short of the noisily expressed approval indicated by the word "ovation."

Mr. Enthoven, a man now in his late 30s, who studied with Johann Wagenaar, Franz Schreker and Felix Weingartner, wrote his "Music for a Pageant" for the wedding of Crown Princess Juliana of the Netherlands and Prince Bernhard. The score, it thus follows, is ceremonial music, designed for an especial function at a great occasion, and exhibits the virtues and the shortcomings of most such. Its grave dignity and pomp reach climax at the end, where the composer joined to his own music the majestic "Wilhelmus," the Netherlands' national anthem.

The remainder of the program was conducted by Arthur Fiedler, and included Elgar's "Pomp and Circumstance," the "Egmont" Overture of Beethoven, Chabrier's "Espana," and Herbert's "American Fantasy."

C. W. D.

This Clipping From
FAIRMOUNT, W. VA.
WEST VIRGINIAN
MAY 20 1941

Dr. Serge Koussevitzky, conductor of the Boston Symphony, generally knows what to expect when he raises his baton at rehearsal. But he was surprised recently, for the orchestra rose and played the Star Spangled Banner. Dr. Koussevitzky, a native of Russia, his wife and his secretary have just become American citizens.

MUSIC

NEW YORK HERALD TRIBUNE — Tuesday, May 20, 1941

By VIRGIL THOMSON

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LONG ISLAND SYMPHONY ORCHESTRA, Benjamin Van Praag, conductor, fourth concert of the season Saturday night, May 17, in the Lawrence High School, Lawrence, L. I., with Maj. John C. Warner, pianist, as soloist in the following program:

Overture to "The Bartered Bride" . . Smetana
Piano concerto in A minor . . . . . Schumann
Romeo and Juliet . . . . . Tchaikovsky
Tales from the Vienna Woods . . J. Strauss

Well Trained Strings

THE Long Island Symphony Orchestra is not the only symphony orchestra seated on the island. I know of two more, and it would cause this department little surprise to learn that there are twenty. This one draws its support and clientele from that near by and southernly region known as "the farm." It rehearses weekly and gives four concerts a year under the leadership of Mr. Benjamin van Praag, a violinist of Dutch birth formerly a member of our own Philharmonic Symphony. Its membership is about 80 per cent amateur, the rest professional.

* * *

Saturday night's concert was distinctly professional in both program and execution. Neither the Tchaikowsky nor the Smesana are easy pieces, and the Schumann concerto presents many technical difficulties that are not always within the grasp of similar musical groups. A well trained body of strings, at all times under the conductor's control, and an excellent body of brass and wood-wind players (with perhaps about two exceptions) executed all this music with pungency and brilliance. The cello section in particular played with both bite and suavity, and there was among the woodwinds a constant graceful molding of phrases that bespoke good musicianship on the part of the players and sound conducting technique on the part of the leader. There was some excellent kettle-drum playing, too, in the Tchaikowsky.

* * *

Major Warner's playing of the Schumann Piano Concerto was from beginning to end a delight. It was lovely in tone, poetic in feeling and most important of all, architectural in its conception. If his emotional reticence is rather that of the gentleman than of the barnstormer, so, let us not forget, was Robert Schumann's. The tenderness and manliness of this music were there fully in all their noble rhetoric and all their detailed delicacy. When I speak of the Major's emotional reticence I mean no stiffness in his musical character. I merely mean that he doesn't throw his private feelings at the audience. He lets the music make its own points, puts a thoroughly professional pianoforte mastery of the service of the composer, only being careful to adjust the tempi and dynamic variations of the piece, as is eminently desirable when expounding a composition so well known, into a sequence that calls attention to the emotional continuity fo the work rather than to his favorite passages. Make no mistake about it. Major Warner is in every sense of the word an elegant musician.

* * *

The Strauss waltz that ended the program came off less well than the preceding numbers. I suspect these waltzes that everybody loves of being more difficult to play than is currently imagined. Certainly it is not every conductor that can take Vieniese liberties with rhytham convincingly and not every orchestra that can sound both full and flexible while this is being done. I am not certain, either, that dramatic alternations of tempo in the gypsy style are essential to their interpretation. That they are beautiful music all agree. That there is any sound tradition for playing, them I doubt. Certainly it is not often that one hears them executed in a manner thoroughly satisfactory.

A pleasant regional novelty of the Long Island Symphony concerts are the program notes written by high school students. These contain, indeed, little more false information about musical history than do those one encounters at our best concerts, excepting perhaps those of the Boston Symphony, which are better documented than most and cater less to the appreciatrades. I found the children's notes for Saturday's program lively and eminently readable, which is after all something.

This Clipping From
SAN MATEO, CALIF.
TIMES & NEWS LEADER
MAY 20 1941

THE WORLD OF MUSIC

NEW YORK, May 20.—The New York Philharmonic Symphony, in shaping its programs for next season, the orchestra's 100th birthday, announces that each of the nine distinguished conductors engaged for the centennial season will direct one or more American works.

The programs of the conductors are being compared and checked, to avoid unnecessary duplication of work or over-emphasis on one type of music. Various major works, however, have been scheduled.

With the assistance of the Westminster Choir, John Barbirolli will perform at Eastertime excerpts from Act 1 of "Parsifal," in a concert version of his own arrangement. Bruno Walter will use the same chorus for three special works: the Brahms Rhapsody and the "Song of Fate" and the Mobart Requiem, the latter in commemoration of the 150th anniversary of Mozart's death. Walter also plans to present the Mahler Fifth and the Bruckner Seventh symphonies.

Barbirrolli will do a "small Tchaikovsky festival," featuring one or two of the symphonies and the Piano Concerto with Reginald Stewart as soloist and the Violin Concerto with Mishel Piastro as soloist.

In commemoration of the 75th anniversary of the birth of Feruccio Busoni, Dimitri Mitropoulos will conduct a Busoni memorial concert on Dec. 28. Egon Petri, pianist, and Joseph Szegeti, violinist, will be soloists.

Mitropoulos, with Sergei Rachmaninoff as soloist, also will do an all-Rachmaninoff program, including the Third Symphony. His programs include Strauss' Alpine Symphony, the Mahler Ninth and his own arrangement of Purcell's Prelude and Death of Dido, from "Dido and Aeneas."

Serge Koussevitsky's basic Philharmonic-Symphony programs include two standard symphonies, the Tchaikovsky Fourth and the Beethoven "pastoral," as well as the Shostakovich Fifth.

Leopold Stokowski, who conducts the first two weeks of the symphony, will do both the Fifth and Seventh symphonies of Beethoven, and will present the Stokowski orchestration of Moussorgsky's "Pictures at an Exhibition."

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAY 31 1941

Berkshire Festival Opens July 31

With Serge Koussevitzky conducting the Boston Symphony Orchestra, the eighth annual Berkshire Symphonic Festival opens in Tanglewood, Mass., July 31, with a program made up of Handel's concerto for organ and orchestra, No. 10, in D minor, Villa-Lobos' Choros No. 10, and Debussy's Three Nocturnes. Nine concerts, divided into three series, are on the schedule, the last on Aug. 17.

AMITYVILLE, N.Y
RECORD
5/23/41

This Clipping From
McKEESPORT, PA.
NEWS
MAY 27 1941

ANSWERS TO QUESTIONS

By FREDERIC J. HASKIN

A reader can get the answer to any question of fact by writing The McKeesport Daily News Information Bureau, Frederic J. Haskin, Director, Washington, D. C. Please enclose three (3) cents for reply.

Q. Does the United States export many false teeth? T. J.

A. During the first six months of 1940, more than 20 million artificial teeth were exported from the United States.

—

Q. Who owns Tanglewood, the estate where Nathaniele Hawthorne lived? M. M. J.

A. Tanglewood, the estate at Stockbridge, Massachusetts, where the author lived was deeded to the Boston Symphony as a permanent home several years ago. It is here that the annual Berkshire Symphonic Festivals are held.

—

Q. When did the Windsor Hotel burn? J. P.

A. The Windsor Hotel fire in New York City occurred on March 17, 1899. Fifty lives were lost.

—

Q. What is canned copy? L. K. B.

A. Written information sent to newspapers by publicity bureaus of organizations, or by press agents, is so called.

—

Q. Are third class postmasters appointed for life or for a term? R. L.

A. All postmasters are now appointed to service until they reach the retirement age.

—

Q. For whom is Adelaide, Australia, named? L. P. S.

A. The city was named in honor of Queen Adelaide, consort of William IV of England.

Soloists Named for Winter Concert Series

The South Shore Civic Music Association of Bay Shore announced this week that the artists to appear in the concert series to be presented for members during the season 1941-42 will be the Ballet Russe, Luboshutz and Nemenoff, duo-pianists; William Horne, tenor, and Miriam Solovieff, violinist.

Pierre Luboshutz and his wife, Genia Nemenoff, began their duo-piano playing for the entertainment of their friends and out of that grew their public tours. Mr. Luboshutz is a Russian by birth and a graduate of the Conservatory of Moscow. He made his debut in Moscow as soloist with the Koussevitzsky Orchestra. He has appeared with the New York Philharmonic Symphony under the direction of Arturo Toscanini.

Miss Nemenoff was born in Paris and studied at the Paris Conservatoire with Isador Philipp. She made her recital debut in Paris and later toured in Algeria, Holland, Belgium, Spain and Germany.

Miriam Solovieff, described as "one of the most copiously gifted of younger American violinists," was born in San Francisco in 1921 and made her debut as guest artist with the Los Angeles Philharmonic Orchestra at the age of 11. She appeared the next year at the Hollywood Bowl with Ossip Gabrilowitsch conducting before an audience of 19,000 persons. She continued her studies with Louis Persinger, teacher of Yehudi Menuhin, and made her New York debut in 1937. Miss Solovieff went to Europe in 1938 on a concert tour which was interrupted by the outbreak of the war.

William Hornes is a native of New York City. He studied at the Peabody Conservatory of Music and also at the Curtis Institute in Philadelphia. He made guest appearances with the San Francisco Symphony under the direction of Pierre Monteux and also with the New York Philharmonic Symphony.

THIS CLIPPING FROM
LIVINGSTON, MONT.
ENTERPRISE
MAY 23 1941

Memberships in Bozeman Community Concert Association Available Here; Talented Artists to Be Presented

A campaign for members in Livingston of the Bozeman Community concert association was opened here yesterday by Mrs. Kenyon Talcott, who will be in charge.

It will continue until Tuesday.

Today at 11:50 David Ferguson, eastern manager of the concert association, will speak in the high school concerning the program to be offered by the Billings and Bozeman associations next year.

Headlining the Bozeman program will be Dorothy Maynor, noted young Negro contralto, who has taken the musical world by storm during the last year.

Miss Maynor is the daughter of an obscure Methodist minister in Virginia. She hoped to be a public school music teacher, but Serge Kousevitsky of the Boston Symphony orchestra, heard her sing and said that she had a voice the world must hear.

Her debut in Town Hall, New York, was so sucessful that she was given a tour which equalled in extent and profit the most glorious names in music.

Miss Maynor has been the recipient of much publicity, including an article in Collier's a year ago entitled "Million Dollar Voice."

"We feel that we are offering Livingston people a privilege when we make Community Concert memberships available here," Mrs. Talcott said.

She added that several other outstanding artists will be available for the Bozeman concert program and that a well-balanced series will be offered.

All the artists who have appeared in Bozeman have been delighted with the accoustics of the college gymnasium, where the concerts are held, she said.

This Clipping From
KANSAS CITY, MO.
TIMES
MAY 29 1941

A ROOSEVELT COUSIN DIES.

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(By the Associated Press.)

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Mrs. Owen, a musician, studied at the University of Illinois and the Boston, Mass., conservatory and played with the Boston Symphony orchestra.

She was the widow of the late Prof. Arthur Owen who taught romance languages at Kansas university.

She is survived by two daughters, Mrs. Minor Major of Lawrence; Mrs. Barbara Owen of Kansas City, and two brothers, Edward D. Morton, Wabash, Ind., and Walter Morton, New Bedford, Mass.

THIS CLIPPING FROM
NASHUA, N. H.
TELEGRAPH
MAY 29 1941

Bachrach

WORLD FAMOUS ORGANIST—E. Power Biggs, organist of the Boston Symphony orchestra and ~~organist-choirmaster~~ of the Harvard Congregational church in Brookline, will play the organ at 8 Sunday evening at the Union Congregational church, Groton. Mr Biggs is a graduate of the Royal Academy of Music in London and has appeared in concert in London and the largest cities of the United States and Canada. The service is open gratis to the general public. An offering will be taken.

This Clipping From
ALLENTOWN, PA.
CHRONICLE
MAY 28 1941

Cosmopolitan Music Group Holds Study

Music group members of the Cosmopolitan club were guests at the home of Mrs. Charles A. Carpenter at its final program meeting of the season yesterday afternoon at her home, 1952 Highland St. Mrs. Philip W. Siekman, chairman, presided.

The group concluded its study of the book, "What to Listen for in Music," by Aaron Copland, and Mrs. Clarence M. Haines reviewed the second last chapter, "Opera and Music Drama." She illustrated her remarks with two recordings, "The Mad Scene" from "Lucia di'Lammermoor," sung by Lily Pons, and Lohengrin's "Prelude," played by the Boston Symphony orchestra.

"From Composer to Interpreter to Listener," the last chapter of the book, was discussed by Mrs. Carpenter. She entertained with illustrative selections on the piano by Mozart, Beethoven, Moussorgsky and Rameau.

Light refreshments were served by the hostess following the meeting.

MUSIC

NEW YORK HERALD TRIBUNE — Tuesday May 20, 1941

By VIRGIL THOMSON

LONG ISLAND SYMPHONY ORCHESTRA, Benjamin Van Praag, conductor, fourth concert of the season Saturday night, May 17, in the Lawrence High School, Lawrence, L. I., with Maj. John C. Warner, pianist, as soloist in the following program:

Overture to "The Bartered Bride" ..... Smetana
Piano concerto in A minor ..... Schumann
Romeo and Juliet ..... Tchaikovsky
Tales from the Vienna Woods ..... J. Strauss

Well Trained Strings

THE Long Island Symphony Orchestra is not the only symphony orchestra seated on the island. I know of two more, and it would cause this department little surprise to learn that there are twenty. This one draws its support and clientele from that near by and southernly region known as "the farm." It rehearses weekly and gives four concerts a year under the leadership of Mr. Benjamin van Praag, a violinist of Dutch birth formerly a member of our own Philharmonic Symphony. Its membership is about 50 per cent amateur, the rest professional.

* * *

Saturday night's concert was distinctly professional in both program and execution. Neither the Tchaikowsky nor the Smesana are easy pieces, and the Schumann concerto presents many technical difficulties that are not always within the grasp of similar musical groups. A well trained body of strings, at all times under the conductor's control, and an excellent body of brass and wood-wind players (with perhaps about two exceptions) executed all this music with pungency and brilliance. The cello section in particular played with both bite and suavity, and there was among the woodwinds a constant graceful molding of phrases that bespoke good musicianship on the part of the players and sound conducting technique on the part of the leader. There was some excellent kettle-drum playing, too, in the Tchaikowsky.

* * *

Major Warner's playing of the Schumann Piano Concerto was from beginning to end a delight. It was lovely in tone, poetic in feeling and most important of all, architectural in its conception. If his emotional reticence is rather that of the gentleman than of the barnstormer, so, let us not forget, was Robert Schumann's. The tenderness and manliness of this music were there fully in all their noble rhetoric and all their detailed delicacy. When I speak of the Major's emotional reticence I mean no stiffness in his musical character. I merely mean that he doesn't throw his private feelings at the audience. He lets the music make its own points, puts a thoroughly professional pianoforte mastery of the service of the composer, only being careful to adjust the tempi and dynamic variations of the piece, as is eminently desirable when expounding a composition so well known, into a sequence that calls attention to the emotional continuity to the work rather than to his favorite passages. Make no mistake about it. Major Warner is in every sense of the word an elegant musician.

* * *

The Strauss waltz that ended the program came off less well than the preceding numbers. I suspect these waltzes that everybody loves of being more difficult to play than is currently imagined. Certainly it is not every conductor that can take Vieniese liberties with rhytham convincingly and not every orchestra that can sound both full and flexible while this is being done. I am not certain, either, that dramatic alternations of tempo in the gypsy style are essential to their interpretation. That they are beautiful music all agree. That there is any sound tradition for playing them I doubt. Certainly it is not often that one hears them executed in a manner thoroughly satisfactory.

A pleasant regional novelty of the Long Island Symphony concerts are the program notes written by high school students. These contain, indeed, little more false information about musical history than do those one encounters at our best concerts, excepting perhaps those of the Boston Symphony, which are better documented than most and cater less to the appreciatrades. I found the children's notes for Saturday's program lively and eminently readable, which is after all something.

This Clipping From
SAN MATEO, CALIF.
TIMES & NEWS LEADER
MAY 20 1941

THE WORLD OF MUSIC

NEW YORK, May 20.—The New York Philharmonic Symphony, in shaping its programs for next season, the orchestra's 100th birthday, announces that each of the nine distinguished conductors engaged for the centennial season will direct one or more American works.

The programs of the conductors are being compared and checked, to avoid unnecessary duplication of work or over-emphasis on one type of music. Various major works, however, have been scheduled.

With the assistance of the Westminster Choir, John Barbirolli will perform at Eastertime excerpts from Act 1 of "Parsifal," in a concert version of his own arrangement. Bruno Walter will use the same chorus for three special works: the Brahms Rhapsody and the "Song of Fate" and the Mobart Requiem, the latter in commemoration of the 150th anniversary of Mozart's death. Walter also plans to present the Mahler Fifth and the Bruckner Seventh symphonies.

Barbirrolli will do a "small Tchaikovsky festival," featuring one or two of the symphonies and the Piano Concerto with Reginald Stewart as soloist and the Violin Concerto with Mishel Piastro as soloist.

In commemoration of the 75th anniversary of the birth of Feruccio Busoni, Dimitri Mitropoulos will conduct a Busoni memorial concert on Dec. 28. Egon Petri, pianist, and Joseph Szegeti, violinist, will be soloists.

Mitropoulos, with Sergei Rachmaninoff as soloist, also will do an all-Rachmaninoff program, including the Third Symphony. His programs include Strauss' Alpine Symphony, the Mahler Ninth and his own arrangement of Purcell's Prelude and Death of Dido, from "Dido and Aeneas."

Serge Koussevitsky's basic Philharmonic-Symphony programs include two standard symphonies, the Tchaikovsky Fourth and the Beethoven "pastoral," as well as the Shostakovich Fifth.

Leopold Stokowski, who conducts the first two weeks of the symphony, will do both the Fifth and Seventh symphonies of Beethoven, and will present the Stokowski orchestration of Moussorgsky's "Pictures at an Exhibition."

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
MAY 31 1941

Berkshire Festival Opens July 31

With Serge Koussevitzky conducting the Boston Symphony Orchestra, the eighth annual Berkshire Symphonic Festival opens in Tanglewood, Mass., July 31, with a program made up of Handel's concerto for organ and orchestra, No. 10, in D minor, Villa-Lobos' Choros No. 10, and Debussy's Three Nocturnes. Nine concerts, divided into three series, are on the schedule, the last on Aug. 17.

AMITYVILLE, N.Y.
RECORD
5/23/41

Soloists Named for Winter Concert Series

The South Shore Civic Music Association of Bay Shore announced this week that the artists to appear in the concert series to be presented for members during the season 1941-42 will be the Ballet Russe, Luboshutz and Nemenoff, duo-pianists; William Horne, tenor, and Miriam Solovieff, violinist.

Pierre Luboshutz and his wife, Genia Nemenoff, began their duo-piano playing for the entertainment of their friends and out of that grew their public tours. Mr. Luboshutz is a Russian by birth and a graduate of the Conservatory of Moscow. He made his debut in Moscow as soloist with the Koussevitzsky Orchestra. He has appeared with the New York Philharmonic Symphony under the direction of Arturo Toscanini.

Miss Nemenoff was born in Paris and studied at the Paris Conservatoire with Isador Philipp. She made her recital debut in Paris and later toured in Algeria, Holland, Belgium, Spain and Germany.

Miriam Solovieff, described as "one of the most copiously gifted of younger American violinists," was born in San Francisco in 1921 and made her debut as guest artist with the Los Angeles Philharmonic Orchestra at the age of 11. She appeared the next year at the Hollywood Bowl with Ossip Gabrilowitsch conducting before an audience of 19,000 persons. She continued her studies with Louis Persinger, teacher of Yehudi Menuhin, and made her New York debut in 1937. Miss Solovieff went to Europe in 1938 on a concert tour which was interrupted by the outbreak of the war.

William Hornes is a native of New York City. He studied at the Peabody Conservatory of Music and also at the Curtis Institute in Philadelphia. He made guest appearances with the San Francisco Symphony under the direction of Pierre Monteux and also with the New York Philharmonic Symphony.

THIS CLIPPING FROM
LIVINGSTON, MONT.
ENTERPRISE
MAY 23 1941

Memberships in Bozeman Community Concert Association Available Here; Talented Artists to Be Presented

A campaign for members in Livingston of the Bozeman Community concert association was opened here yesterday by Mrs. Kenyon Talcott, who will be in charge.

It will continue until Tuesday.

Today at 11:50 David Ferguson, eastern manager of the concert association, will speak in the high school concerning the program to be offered by the Billings and Bozeman associations next year.

Headlining the Bozeman program will be Dorothy Maynor, noted young Negro contralto, who has taken the musical world by storm during the last year.

Miss Maynor is the daughter of an obscure Methodist minister in Virginia. She hoped to be a public school music teacher, but Serge Koussevitsky of the Boston Symphony orchestra, heard her sing and said that she had a voice the world must hear.

Her debut in Town Hall, New York, was so sucessful that she was given a tour which equalled in extent and profit the most glorious names in music.

Miss Maynor has been the recipient of much publicity, including an article in Collier's a year ago entitled "Million Dollar Voice."

"We feel that we are offering Livingston people a privilege when we make Community Concert memberships available here," Mrs. Talcott said.

She added that several other outstanding artists will be available for the Bozeman concert program and that a well-balanced series will be offered.

All the artists who have appeared in Bozeman have been delighted with the accoustics of the college gymnasium, where the concerts are held, she said.

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This Clipping From
McKEESPORT, PA.
NEWS
MAY 27 1941

ANSWERS TO QUESTIONS

By FREDERIC J. HASKIN

A reader can get the answer to any question of fact by writing The McKeesport Daily News Information Bureau, Frederic J. Haskin, Director, Washington, D. C. Please enclose three (3) cents for reply.

Q. Does the United States export many false teeth? T. J.

A. During the first six months of 1940, more than 20 million artificial teeth were exported from the United States.

Q. Who owns Tanglewood, the estate where Nathaniele Hawthorne lived? M. M. J.

A. Tanglewood, the estate at Stockbridge, Massachusetts, where the author lived was deeded to the Boston Symphony as a permanent home several years ago. It is here that the annual Berkshire Symphonic Festivals are held.

Q. When did the Windsor Hotel burn? J. P.

A. The Windsor Hotel fire in New York City occurred on March 17, 1899. Fifty lives were lost.

Q. What is canned copy? L. K. B.

A. Written information sent to newspapers by publicity bureaus of organizations, or by press agents, is so called.

Q. Are third class postmasters appointed for life or for a term? R. L.

A. All postmasters are now appointed to service until they reach the retirement age.

Q. For whom is Adelaide, Australia, named? L. P. S.

A. The city was named in honor of Queen Adelaide, consort of William IV of England.

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ATLANTIC CITY, N. J.
PRESS
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Arts And Music

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This Clipping From
DAVENPORT, IA.
DEMOCRAT-LEADER
MAY 25 1941

185

Catching The Beat in Music World Today

BY

INA WICKHAM

"I shall know but one country—America,
"To it I owe my utter loyalty.
"The ends I aim at shall be for my Country,
"My God and Truth."
—National Federation of Music Clubs Collect.

IT APPEARS that Chicago will have "grand' opera next fall. According to an announcement received this week, the season will be a short one, only four weeks in length and will begin on November 8th. Fortune Gallo, founder and director of the San Carlo opera company has been engaged as general manager of the Chicago Opera company. The job of general manager has been vacant since the death of Paul Longone a couple of years ago. Mr. Gallo has been in conference with the trustees and is now in New York engaging artists for the four week season.

MR. GALLO

. . . is to "democratize opera in the grand manner." We're not quite sure what he means. But we sincerely hope that he does not mean to do away with many of the traditions of the opera and the glamour of the productions. It is said that the enormous deficit remaining from last year (and we've heard that it was anywhere from $10,000 to $100,000) was due to the fact that huge salaries were paid the stars who sang in the opera. In some instances they were paid more by the Chicago company than by the Metropolitan. Mr. Gallo will not give up his San Carlo opera company, but will direct it from afar. He is one of the few men who has been able to make opera pay.

THE SEASON PLANNED

. . . for next fall in Chicago is very short, much shorter than for many years. We have been told however, that the shortness of the season in the fall may be only because it is hoped to bring the Metropolitan opera company to Chicago when it makes its annual spring tour in 1942. A week of Metropolitan opera in Chicago would bring thousands of people to that city. Incidentally, Birmingham, Ala., will be visited by the Metropolitan for the first time. There will be one or more performances.

THE BERKSHIRE

. . . Symphonic festival at Tanglewood Mass will open on Thursday July 31 at 8:30 p. m., with the Boston Symphony orchestra directed by Serge Koussevitsky playing Handel's Concerto for Organ and orchestra No. 10 in D Minor. For the first time at Tanglewood, the Berkshire Musical Association's chorus will perform with the orchestra. They will be heard in the Villa-Lobos Chorus No. 10 and in Debussy's Three Nocturnes, "Clouds,'" "Festivals" and "Sirens" on the opening night. The Berkshire Festival Chorus will be heard on Thursday, August 14th with a quartet of soloists. This chorus is made up of students at the Berkshire Music Center.

THERE WILL BE NINE

. . . concerts at the Berkshire Music festival this summer, all given by the Boston Symphony orchestro, directed by Serge Koussevitsky, and they will feature many soloists. Outstanding symphonic numbers will be played and all indications are toward one of the finest festivals in the United States. Details of the programs will appear in this column later. Subscriptions for the concerts and box sales are far ahead of last year. The subscription sale will close on June 30 or earlier if the lists are filled. Then the tickets will be available for single concerts.

This Clipping From
COLORADO SPRINGS, COLO.
TELEGRAPH
MAY 25 1941

Unprecedented Talent in Today's Generation

—Stokowski

Conductor of All-American Youth Orchestra Believes Young Folk Need Outlet to Express Music

Leopold Stokowski, founder and conductor of the All-American Youth orchestra which is scheduled to appear in the Penrose stadium on June 19, in the course of its first transcontinental tour of the United States, Canada and Mexico, has chosen his musicians from 15,000 applicants from all parts of the country. Auditions were held and Mr. Stokowski made a tour to personally select the members of the orchestra. Rehearsals were held in Atlantic city before the orchestra started on its tour to give 54 concerts in 56 days.

In his comments on the orchestra and how it came to be formed Mr. Stokowski says:

"I am often asked what first gave me the thought of the All-American Youth orchestra. The idea of forming this orchestra came to me several years ago when I was making a tour with the Philadelphia orchestra all over the United States including some parts of Canada and Mexico. We played in most of the cultural centers of the United States, and many young musicians came to me, both boys and girls, asking to play for me. I soon noticed that something new was growing up in this country—a young generation that is unprecedentedly talented in music.

I sometimes had the opportunity to talk at length with these young talented musicians and found that they were often depressed because they could find no outlet for the tremendous urge they felt inside of them to express themselves thru music. They wanted to be a living, active part of a great symphony orchestra, but some of them were born and brought up in a community that did not have its own symphony orchestra. These youthful players felt, and rightly so, that talent for music that nature has given them could and should be used as a means of service to their community and the whole nation thru the inspiring power of music. While doing this they would like to have the inner satisfaction of earning their living, as a result of an intelligent use of their faculties and especially of their musical talents.

"The All-American Youth orchestra consists of one or more of the most talented young musicians of every state in the Union, including both boys and girls. There are no restrictions as to race or color. The players are, broadly speaking, between the ages of 15 and 25, but where I have found very marked talent a little younger or a little older than these ages, I have not felt that the numbers 15 and 25 should be too arbitrary or inflexible, so these exceptionally talented players have been included. These musicians will represent their home state and will be something like 'musical ambassadors' for their native state. I have realized my hope of finding colored players for the percussion instruments, because they have such a wonderful sense of rhythm. We have already found an outstanding player who is of Indian origin.

"In forming this orchestra we shall not disturb any of the existing orchestras, so that the employment that already exists will continue.

"One of the aims of the All-American Youth orchestra is to give to our talented youthful musicians the experience that I believe will be unforgettable to them. This experience is the opportunity of playing the greatest music of all lands and all times with the standards of performance of the major symphony orchestras of the United States. This new orchestra is not like a college or amateur orchestra. It is a professional orchestra. Only those are engaged who have the same technical mastery of their instruments, and the same understanding of music, that would enable them to hold their own in such orchestras as the Boston Symphony, the New York Philharmonic, or the Philadelphia orchestra."

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"My God and Truth."
—National Federation of Music Clubs Collect.

IT APPEARS that Chicago will have "grand' opera next fall. According to an announcement received this week, the season will be a short one, only four weeks in length and will begin on November 8th. Fortune Gallo, founder and director of the San Carlo opera company has been engaged as general manager of the Chicago Opera company. The job of general manager has been vacant since the death of Paul Longone a couple of years ago. Mr. Gallo has been in conference with the trustees and is now in New York engaging artists for the four week season.

MR. GALLO

. . . is to "democratize opera in the grand manner." We're not quite sure what he means. But we sincerely hope that he does not mean to do away with many of the traditions of the opera and the glamour of the productions. It is said that the enormous deficit remaining from last year (and we've heard that it was anywhere from $10,000 to $100,000) was due to the fact that huge salaries were paid the stars who sang in the opera. In some instances they were paid more by the Chicago company than by the Metropolitan. Mr. Gallo will not give up his San Carlo opera company, but will direct it from afar. He is one of the few men who has been able to make opera pay.

THE SEASON PLANNED

. . . for next fall in Chicago is very short, much shorter than for many years. We have been told however, that the shortness of the season in the fall may be only because it is hoped to bring the Metropolitan opera company to Chicago when it makes its annual spring tour in 1942. A week of Metropolitan opera in Chicago would bring thousands of people to that city. Incidentally, Birmingham, Ala., will be visited by the Metropolitan for the first time. There will be one or more performances.

THE BERKSHIRE

. . . Symphonic festival at Tanglewood Mass will open on Thursday July 31 at 8:30 p. m., with the Boston Symphony orchestra directed by Serge Koussevitsky playing Handel's Concerto for Organ and orchestra No. 10 in D Minor. For the first time at Tanglewood, the Berkshire Musical Association's chorus will perform with the orchestra. They will be heard in the Villa-Lobos Chorus No. 10 and in Debussy's Three Nocturnes, "Clouds,'" "Festivals" and "Sirens" on the opening night. The Berkshire Festival Chorus will be heard on Thursday, August 14th with a quartet of soloists. This chorus is made up of students at the Berkshire Music Center.

THERE WILL BE NINE

. . . concerts at the Berkshire Music festival this summer, all given by the Boston Symphony orchestra, directed by Serge Koussevitsky, and they will feature many soloists. Outstanding symphonic numbers will be played and all indications are toward one of the finest festivals in the United States. Details of the programs will appear in this column later. Subscriptions for the concerts and box sales are far ahead of last year. The subscription sale will close on June 30 or earlier if the lists are filled. Then the tickets will be available for single concerts.

COLO[illegible]KINGS, COLO.
TELEGRAPH
MAY 25 1941

Unprecedented Talent in Today's Generation

—Stokowski

Conductor of All-American Youth Orchestra Believes Young Folk Need Outlet to Express Music

Leopold Stokowski, founder and conductor of the All-American Youth orchestra which is scheduled to appear in the Penrose stadium on June 19, in the course of its first transcontinental tour of the United States, Canada and Mexico, has chosen his musicians from 15,000 applicants from all parts of the country. Auditions were held and Mr. Stokowski made a tour to personally select the members of the orchestra. Rehearsals were held in Atlantic city before the orchestra started on its tour to give 54 concerts in 56 days.

In his comments on the orchestra and how it came to be formed Mr. Stokowski says:

"I am often asked what first gave me the thought of the All-American Youth orchestra. The idea of forming this orchestra came to me several years ago when I was making a tour with the Philadelphia orchestra all over the United States including some parts of Canada and Mexico. We played in most of the cultural centers of the United States, and many young musicians came to me, both boys and girls, asking to play for me. I soon noticed that something new was growing up in this country—a young generation that is unprecedentedly talented in music.

I sometimes had the opportunity to talk at length with these young talented musicians and found that they were often depressed because they could find no outlet for the tremendous urge they felt inside of them to express themselves thru music, They wanted to be a living, active part of a great symphony orchestra, but some of them were born and brought up in a community that did not have its own symphony orchestra. These youthful players felt, and rightly so, that talent for music that nature has given them could and should be used as a means of service to their community and the whole nation thru the inspiring power of music. While doing this they would like to have the inner satisfaction of earning their living, as a result of an intelligent use of their faculties and especially of their musical talents.

"The All-American Youth orchestra consists of one or more of the most talented young musicians of every state in the Union, including both boys and girls. There are no restrictions as to race or color. The players are, broadly speaking, between the ages of 15 and 25, but where I have found very marked talent a little younger or a little older than these ages, I have not felt that the numbers 15 and 25 should be too arbitrary or inflexible, so these exceptionally talented players have been included. These musicians will represent their home state and will be something like 'musical ambassadors' for their native state. I have realized my hope of finding colored players for the percussion instruments, because they have such a wonderful sense of rhythm. We have already found an outstanding player who is of Indian origin.

"In forming this orchestra we shall not disturb any of the existing orchestras, so that the employment that already exists will continue.

"One of the aims of the All-American Youth orchestra is to give to our talented youthful musicians the experience that I believe will be unforgettable to them. This experience is the opportunity of playing the greatest music of all lands and all times with the standards of performance of the major symphony orchestras of the United States. This new orchestra is not like a college or amateur orchestra. It is a professional orchestra. Only those are engaged who have the same technical mastery of their instruments, and the same understanding of music, that would enable them to hold their own in such orchestras as the Boston Symphony, the New York Philharmonic, or the Philadelphia orchestra."

LEOPOLD STOKOWSKI

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This Clipping From
SAN FRANCISCO, CALIF.
CHRONICLE
MAY 25 1941

IN THE REALM OF MUSIC

The Critic Returns To a Desert Island

(The following article, reprinted from This World of December 1, 1940, last week was awarded the second of three prizes in a Nation-wide contest for record reviewers, conducted by the RCA Victor Company. First and third prizes were won, respectively, by the record critics of the New York Journal-American and the St. Paul Pioneer-Press.)

By Alfred Frankenstein

RCA VICTOR wants the record reviewers to write a piece on the ten Victor records they would take with them to the proverbial desert island. This is a challenge to our ingenuity in several ways, and it is a particularly timely one for me, since in the past few weeks I have made out several lists of a very similar sort for readers of this column.

The record manufacturers have recently cut their prices in half, and one result of this seems to be that many who formerly shied away from record collecting because of its expense and the bewildering size and variety of the catalogues are now being tempted to take the plunge. Many are going about it quite seriously, and those of us who write about records are beginning to receive a remarkable number of requests for recommendations toward a basic record library, usually one that shall cover the literature as adequately as possible within a limited budget. It is in the light of these requests that I shall try to make out a "desert island" list. This is artificially limited, of course, through the fact that only Victor releases are dealt with, and also because RCA does not want us to include more than four album sets in their entirety. The total investment involved in acquiring the six single disks and four albums recommended below is $20.25, at current retail prices.

Adequate coverage of the literature means a good many things. It means, first of all, adequate representation of historic styles and periods. It means, secondly, sufficient variety in medium; you will want the symphony, the opera and the song, choral music, instrumental solo and chamber ensemble. And you will also want representative recordings by outstanding interpreters.

ONE SHOULD BEGIN, then, with medieval music, and the answer there is perfectly plain—the Gregorian mass, "Lux et Origo," recorded by the choir of the monks of St. Peter of Solesmes. (12538). Here is all the greatness of medieval music on one disk—its remoteness and its mystery and its other-worldly dignity. This unaccompanied monody, sung by the world's foremost authorities on music in that style, contains within itself all subsequent polyphonic development; canon and fugue grow out of it like a matted vine from a seed; it is counterpoint against the infinite many-voicedness of silence.

From polyphony implied one goes on to polyphony explicitly stated and developed to its highest degree of expressiveness. This means Bach, and if you can have but one of the thousands of Bach disks in existence, I should choose the great six voiced fugue (or "ricercar," as Bach called it), from "The Musical Offering," not in the recently recorded David version but in the older and finer arrangement by Edwin Fischer, recorded by that splendid musician with his own chamber orchestra. (8660). There is no page of Bach more profound and deep-searching and fundamental than this, and none presents greater interest to the pattern-making side of one's mind. The performance provides one of the rarest gems in the Victor list. It is majestic in its organ-like sonority, but without the nervous theatricalism common to "symphonic" transcriptions of Bach, yet its huge size still permits the bright, silvery relief of the solo violin, and for all its gigantic choiring, it is still a piece for chamber orchestra.

OF ALL THE MUSICAL FORMS employed in the latter part of the eighteenth century the most characteristic and indispensable, it seems to me, is the solo concerto. (There are good reasons for this, but it would take too long to defend them.) And of late eighteenth century solo concertos the greatest, I think, is Mozart's in D minor for piano and orchestra. Once again the Fischer recording (M-223) seems to me preferable. This work perfectly exemplifies the restlessness and morbidity on the dark face of the Mozartian medal as well as this composer's brilliance and gallantry and zest. To omit Mozart's operas from this list is heart-breaking, yet Mozart always wrote opera, more or less, regardless of the medium, and the "Romanza" that forms the slow movement of this concerto is one of the loveliest of his arias, heightened as no operatic scene could be heightened by the tempestuous middle section.

After Mozart, Beethoven, and for Beethoven, the fifth symphony as recorded by the NBC Symphony Orchestra under Toscanini. The fifth symphony, it seems to me, is one of those things one would have to invent if it did not exist. Half the Beethoven literature in the world is, rightly or wrongly, about the fifth symphony and nothing else, even when other works are discussed. It is the one composition above all others that sets the pattern of our thinking about its creator, and the one symphony above all others that sets the pattern for subsequent symphonic development. Its grand rhetoric, resolving struggle into triumph, is the very essence of what we mean when we use the adjective "symphonic"; in this a whole century may have made a mistake, but there it is, along with all its numerous progeny.

IN PICKING AN EXAMPLE of the post-Beethoven generation I shall again, without taking the space to detail my reasons for it, make the choice on the basis of the most characteristic form, which in this case is the concert song. You will want concert songs sung by a baritone here, partly because the baritone voice is central to the conceptions of Schubert and Schumann, and partly because the soprano voice appears twice later in this list. The best single disk in this classification that Victor affords is probably No. 14492, containing the last three songs of Schumann's "Dichterliebe" cycle as sung by Charles P[illegible] with Alfred Cortot at the pi[illegible]. The first of these is almost the arch-type of the romantic "Liebeslied," with Heine's fantastic poem held in check by Schumann's fine-grained restraint. The second, with its hunting calls and nature imagery, is equally the arch-type of the romantic joyful song, while the last, setting forth the figure of a huge coffin for the burial of love and sorrow, is as heroic and dramatic as the 12 giants who bear that coffin to its resting place in the sea.

The little pianistic tone poem with which Schumann surprisingly ends the last "Dichterliebe" song is eminently characteristic of romantic piano music, and leads directly to our next source of solace on a desert island, the Brahms intermezzos in E flat major and B flat minor, Opus 117, as recorded by Wilhelm Bachaus. (14133.) The popular Brahms is the Brahms of the symphonies and the concertos, but the quintessential Brahms finds expression in those late works, like these, wherein musical form is compressed and compacted into the smallest possible limits, and wherein the emotional cast is intimate, regretful or pessimistic rather than grandly rhetorical. I know of few melodies more haunting than the simple, berceuse-like tune of the E flat intermezzo, and both pieces suggest, for all their concentration of form, the characteristically romantic treatment of the piano as if it were a kind of bardic harp on which to unfold some long and varied epical tale. If the Gregorian chant foreshadows in little all the medieval choral music that was to come, the Brahms intermezzos [illegible]

BRUNO WALTER
Conducts the San Francisco Symphony at the Berkeley Festival this afternoon

little all the nineteenth century piano music that had gone before.

Parallel to Brahms is Wagner, who provides this list's only excursion into opera. The choice is very hard, but I find that the Wagner album I use most frequently is the one containing Leopold Stokowski's excerpts from "Goetterdaemmerung." (M-188.) According to its labels this collection contains three episodes from the last "Ring" opera—"Siegfried's Rhine Journey," "Siegfried's Death" and "Brunnhilde's Immolation," wherein Agnes Davis sings the Valkyr's mighty music. Actually it contains these three passages and a good deal more—at least a good deal more than is commonly performed under the first two titles—and the whole provides a properly extensive slice of Wagner's passionate drama and epical fascination with doom and death and the crash of worlds. The emphasis throughout is upon the blazing glory of Wagner's orchestration as performed by one of the foremost Wagner conductors of all time.

THEN ONE WILL WANT something typical of those late nineteenth century nationalists who brought a new note of geographical or topographical suggestion into music, who discovered the folk song and new manners of music-making based upon it. In a single disk one cannot do better than the introduction to Moussorgsky's "Khovanchina" as recorded by the Boston Symphony Orchestra under Serge Koussevitsky. (14415.) This is a haunter, too. Its simple melody, simply treated, creates an unforgettable picture of a bleak and snowy land, and through it also flows that sense of the common man's tragic destiny, which Moussorgsky alone among the nationalists was great enough to perceive at the heart of national song.

Both Moussorgsky and Wagner converge upon Debussy, of whom I should choose the most exciting song in the world, "Le Tombeau des Naiades," from the "Chansons de Bilitis," marvelously recorded by Maggie Teyte and Alfred Cortot. (1772.) The song [illegible] Amants" is an excellent example of Debussy's impressionistic methods applied to a classical love-lyric, but "Le Tombeau des Naiades" is something unique and special, even for Debussy. Impressionistic sensuousness here becomes a delicate nervous titivation; it is a song of the utmost weirdness and fiendish hypnotic fascination. Its chant-like dealings with the words are historically important, too, but the most important thing about it is that it gives us impressionism in its ultimate delightful shudder.

CONTEMPORARY MUSIC is the hardest of all to pick, particularly for somebody else. Yet it seems to me that few can fail to acknowledge the essential greatness of Bela Bartok's second string quartet, recorded by the Budapest players (M-320), and the only example of chamber ensemble in this list. Like Moussorgsky's music, the quartet goes back to folk sources and creates a new idiom out of them, but unlike Moussorgsky, it employs a polyphony as elaborate as Bach's, a gusty rhythmic rhetoric as moving as Beethoven's, a concentration as tight as that of Brahms. Bartok is the fourth great B., and if his music may seem at first rather dusky and shaggy, a bit stony and blocky and insoluble, so much the better. There are going to be few distractions on that desert island, and there will be time to unravel some of the mysteries of music.

THIS HAS NOTHING to do with the "Desert Island" contest, but after speaking of rperesentative records of modern music, this seems as good a time as any to call your attention to the new series of recordings announced by the League of Composers. This organization projects a series to be called Recorded Contemporary Classics, the first of which will consist of Schoenberg's "Pierrot Lunaire." The league asks prospective subscribers to indicate their preferences as regards works to follow. Later recordings will be selected from the following list:

Marc Blitzstein—Excerpts from "No For An Answer."

Bela Bartok—Quartet No. 5.

Aaron Copland—Sextet for Piano, Clarinet and String Quartet.

Louis Gruenberg—"Daniel Jazz."

Paul Hindemith—"Das Marienleben."

Charles Ives—"Concord Sonata."

Frederick Jacobi—String Quartet No. 2.

Serge Prokofieff—Sonata for Two Violins.

Arnold Schoenberg — String Quartet No. 2 (with voice).

Roger Sessions—Piano Sonata.

Igor Stravinsky—Concerto for Two Pianos.

Virgil Thomson—"Stabat Mater." for String Quartet and Voice.

Those interested are asked to write to the league at 113 West Fifty-seventh street, New York, to suggest which of the above they would be most interested in.

MILLERTON, N.Y
NEWS
5/29/41

Music Festival Opens July 31 At Tanglewood

Serge Koussevitzky Will Again Conduct Boston Symphony; Community Chorus To Sing

The Boston Symphony Orchestra, with Serge Koussevitzky conducting, will open the eighth annual Berkshire Symphonic Festival on Thursday evening, July 31, at Tanglewood, Mass., with the playing of the Concerto for Organ and Orchestra No. 10, in D Minor, by George Friedrich Handel. The concert will begin at 8:30.

Tanglewood is situated between Stockbridge and Lenox.

For the first time at Tanglewood, at the invitation of Dr. Koussevitzky, the chorus of the Berkshire Musical Association, Horace Hunt, director, will be heard with the orchestra. The singers, trained for many months by Mr. Hunt, are recruited from communities in the Berkshire area. They will be heard in the Villa-Lobos Choros, No. 10, and in Debussy's Three Nocturnes ("Clouds", "Festivals", "Sirens") on the opening night. The chorus will be heard again on Thursday evening, Aug. 7, with the orchestra under Dr. Koussevitzky's baton.

The Berkshire Festival Chorus, made up of students at the Berkshire Music Center at Tanglewood, will be heard on Thursday, Aug. 14, with a quartet of soloists. The Center, which operates for six weeks, has already received many more applications for admission than it did last year, according to Mrs. Margaret Grant, the secretary.

Subscriptions for the nine Festival concerts and box sales are said to be considerably ahead of last year's. Last fall, when the subscription sale was announced, it was stated that sales would close June 30, or earlier if the lists were filled. After the subscription sale closes, tickets will be available for single concerts at the New York and Stockbridge offices, and from numerous community chairmen. Inquiries for accommodations in the Berkshires during the Festival period may be sent to the Berkshire Hills Conference, Courthouse, Pittsfield, Mass.

In addition to Handel, Debussy, and Villa-Lobos, composers whose works will be heard on the programs include Mendelssohn, Beethoven, Shostakovitch, Schubert, Copland, Hindemith, Brahms, Mozart, Hanson, Wagner, Berlioz, Bach, Vaughan Williams, Barber, Sibelius, Strauss and Tchaikovsky.

CELINA, OHIO
DAILY STANDARD
MAY 31 1941

The Carnegie Corporation of New York has voted a grant of $5,000 to the Lewisohn Stadium concerts to improve the amplification and acoustics at the stadium, where the New York Philharmonic Symphony holds forth during the summer.

The money will be used to reconstruct the wings of the present shell, to enlarge the sound booth, improve equipment and to re-locate the sound speakers.

Five amplifiers will be used, located above the shell to create the illusion of sound coming from the stage itself. The reproducers will be so designed that complete coverage of the stadium will be possible, and still permit patrons at the front tables to hear the sound directly from the stage without amplification.

The acoustics of the stadium are variable, improving with increased attendance. To minimize the "echo" in parts of the field, the sound will be directed only to those sections that are occupied.

The eighth annual Berkshire symphonic festival, with the Boston Symphony Orchestra under Serge Koussevitzky, will open at Tanglewood in Massachusetts on July 31, presenting Handel's concerto for organ and orchestra, No. 10 in D Minor. On the same program will be the Berkshire Musical Association Chorus, under Horace Hunt, to be heard in the Villa Lobos "Choros" No. 10 and in Debussy's Three Nocturnes.

The festival will consist of nine concerts, lasting through July until August 17. There will be three series of three concerts each.

Vladimir Horowitz, pianist, who has completed a national tour of 32 concerts, plans an equally ambitious tour next season. After a recital in Havana in December, he will start in the United States in January, playing in Rochester on January 9. Next will come Newark, N. J., Philadelphia, Chicago, St. Louis and New York.

In February he is booked for Boston, Worcester, Hartford, Toledo, Indianapolis, Washington, Scranton, and Chicago. In March he will give recitals in Oberlin, O., and Minneapolis, and will make an extensive Pacific Coast tour, including appearances with the San Francisco Symphony.

This Clipping From
GREEN BAY, WIS.
PRESS-GAZETTE
MAY 31 1941

Serge Koussevitsky

(Conductor, Boston Symphony Orchestra)

BIRTHPLACE: RUSSIA

I waited twelve years before applying for my first American papers. When I realized that my work and life belonged to America, I felt that I could and should become an American citizen.

Koussevitzky

I believe that there is no other country today where freedom of life—that vital factor of happiness for humanity—is preserved; where art, particularly musical art, is so deeply appreciated and the importance of art in relation to life is so well understood.

Indeed, I am proud of this great nation and proud to be an American.

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Tradition and Mr. Waldron

A scene from the much-discussed "Citizen Kane" — "the most sensational film ever made in Hollywood," as one critic described it—which has its San Francisco premiere at the Geary Theater Tuesday evening.

ORSON WELLES

By John Hobart

"YOU DON'T think I overplay this part?" asked Charles Waldron. The distinguished, white-haired actor, whose looks remind you of some noble Roman Senator of antiquity, had just finished his last-act scene with Billie Burke in "The Vinegar Tree." It was the scene in which the grouchy husband and the feather-brained wife realize, after her ill-advised little romantic sortie, how much they mean to each other, and as played by Miss Burke and Mr. Waldron it was mellow with affection and understanding.

And yet Mr. Waldron, back now in his dressing-room at the Alcazar, was worried about his performance. "You never know what you're like on the stage," he explained. "Other people have to tell you. You may think you know, but you don't—no matter

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remember I had 10 years of stock training—the training that these youngsters getting started today are denied, unfortunately. And when you're leading man in a stock company, putting on a different play almost every week, you get a chance to play everything. You may not be good, in each of those parts, but you do get the chance—that's the important thing!"

His tradition, you see, is the old one, now practically extinct. Modern summer theaters may be called stock companies, perhaps, but they are dilettante affairs compared to the year-round, hard-working organizations Mr. Waldron knew about the turn of the century—the Murray Hill Stock Company in New York, the Pike Company in Cincinnati, the Grand Opera House Stock Company here in San Francisco (on Mission street). "It's the fashion nowadays to deride stock training," says Mr. Waldron, "but every big star today who has been on the stage 25 years of more has had it—every one." He banged his fist on his dressing-room table to drive home the point.

MR. WALDRON could hardly have avoided taking on the theater as a life-work. It was in his blood. His father was George B. Waldron, a notable actor of his day, who left a career in the United States Navy (he was with Commodore Perry in Japan) to become an actor, at the age of 19. The senior Waldron served his apprenticeship with Edwin Booth and by the year 1856 when he was 24, he was playing leading roles opposite Julia Dean Hayne in young, booming San Francisco. Salt Lake City reveres George Waldron as the founder of its theater tradition.

Son Charles remembers that his mother wanted him to be a banker, but he also remembers the delight he used to take, as a small boy, in parading around the Waldron acres near Albany, N. Y., in the resplendent armor from Father's theatrical wardrobe. And so, like his father, Charles Waldron became an actor at 19.

It was a rather obscure start, as his brother-in-law had written a melodrama, called "Kidnapped," which he was taking around the ten-twent'-thirt' circuit. Young Charles was offered a part, at the bedazzling salary of $20 a week. Naturally, he took it. The tour lasted 20 weeks, ending up at Paterson, N. J., in a confusion of unpaid bills and confiscated trunks. "The train fare from Paterson to New York, I remember, was 75 cents, which was exactly the sum I had left in my pocket," Mr. Waldron reminisces.

Another vivid memory is a certain April morning in 1906, here in San Francisco. Engaged for a season of stock at the old Alcazar Theater, Mr. Waldron was living in a frame house on the corner of Jackson and Mason streets; it didn't collapse, he says, but it did burn down.

Then came a season in Australia, where he did "The Squaw

[illegible] banks of the Blue Danube. Adventure comes to her in the form of Albert Lieven, who plays a penniless Austrian aristocrat, while a more lasting but at first despised romance appears at the French customs in the bowlerhatted form of Michael Redgrave.

"Jeannie" is the first of 16 British films to be made during the next 12 months at an approximate cost of $4,000,000 by Charles M. Woolf, Oscar Deutsch, head of the Odeon Theaters, and J. Arthur Rank, one of the creators of the Pinewood Studios.

Mr. Woolf has backed and believed in British films since early days when he produced "Woman to Woman" with Betty Compson and Clive Brook as stars and Victor Saville as director.

A VETERAN of British films, Captain Paul Kimberley has been appointed to the newest type of film work available. He will supervise the use of films for speedier army training.

"This is a new phase of army [illegible]ups. Sometimes—about 1905—he had to mount his projector on old boxes at the back of the gangway. Occasionally the show was brought to an abrupt end by fire breaking out. Captain Kimberley gave the first film performance at Buckingham palace.

During the last war, he was appointed to superintend the distribution of propaganda films. He also started a scheme to train disabled soldiers and sailors as projectionists as there was then a shortage in the cinemas. His scheme was taken up by the Ministry of Labor and Captain Kimberley was give the Order of the British Empire. Some of the men he trained in 1919 are still in the business today.

Captain Kimberley supervised the first big feature film ever made in England. It was based on Sir Walter Scott's "Ivanhoe" and was produced in the open air at Chepstow castle in 1912. It was made for an American company and is thought to be the first really international picture.

—JOAN LITTLEFIELD.

Theatergoers' Guide

On the Stage

CURRAN—"Rio Rita," with Joe E. Brown, Suzanne Sten, Mary Healy and Peter Lind Hayes. Opens tomorrow night.

WINTERLAND—"Ice Follies of 1941," ice revue, with Bess Ehrhardt and Roy Shipstad. Opens Wednesday night.

ALCAZAR—"The Vinegar Tree," with Billie Burke, Paul Cavanagh and Charles Waldron. Second week.

DEL MONTE SUMMER THEATER—"The Constant Wife," with Helen Gahagan and Vincent Price. Second week.

On the Screen

GEARY—"Citizen Kane," with Orson Welles. Opens Tuesday night. (Walt Disney's "Fantasia" closes tonight.)

PARAMOUNT—"Love Crazy," with William Powell and Myrna Loy; "The People vs. Dr. Kildare."

UNITED ARTISTS—"That Uncertain Feeling," with Merle Oberon, Melvyn Douglas and Burgess Meredith.

ORPHEUM—"They Dare Not Love," with Martha Scott and George Brent; "Her First Beau," with Jane Withers.

GOLDEN GATE—"Little Men," with Jack Oakie and Kay Francis; stage show with Ella Logan. (Next: "Sunny.")

FOX—"I Wanted Wings"; "The Cowboy and the Blonde." Second week. (Due Thursday: "Blood and Sand.")

WARFIELD—"A Woman's Face," with Joan Crawford and Melvyn Douglas; "Washington Melodrama." Second week.

ST. FRANCIS—"The Great American Broadcast," with Alice Faye; "Flight From Destiny." Third week.

CLAY—"Pepe le Moko," French film, with Jean Cabin, Mireille Balin, Charpin and Line Noro. Third week.

LARKIN—"Escape Me Never," with Elisabeth Bergner, Hugh

NEW YORK HERALD TRIBUNE
MAY 25 1941

PHILHARMONIC—II

By VIRGIL THOMSON

LAST week this column animadverted on the desirability of the Philharmonic's turning its attention away from conductors and conducting, with all the sterile deification of the past that those involve, and on to the live musical issues of the day. I opined that in view of the Philharmonic's position as our national orchestra of the air, it is necessary that it offer its ten million listeners a vigorous musical policy rather than a parade of tailcoats visible only in Carnegie Hall. I referred also to the musical inefficiencies that have resulted from our orchestra's having had no serious, first-class, regular and more or less permanent drill master since well before 1900. And I concluded that in view of a possible change in its conductor (or in any renewal of the present conductor's contract), the governing board would serve both New York City and the whole United States best if it demanded of any prospective conductor a musical program aimed at putting the Philharmonic back on its feet musically and giving it the rôle to play in our national creative life to which its ancient prestige, its nation-wide public and its elevated budget all obligate it. Equally important is it, too, that the conductor who proposes any such program be given time and full authority to carry it out. A five-year plan, I called it on another occasion.

* * *

A Five-Year Plan

WHAT would such a plan entail as program? One thing only. A placing of the Philharmonic's whole weight and prestige on the side of the creative musical forces in New York City and in the United States at large. Any other policy must end by placing it in opposition to those forces, not a pretty position nor a worthy one.

I admit that its position for forty years has largely been, when you compare it to similar organizations in Boston, in Chicago, in Philadelphia even, not to speak of Minneapolis and Detroit, one of extreme conservatism about living music. And music writing has gone on just the same. So well, indeed, that America finds herself today the center of musical creation in the Western World. The present concentration of composers here is due partly to racial and to political intolerance in Europe. It is due also to the inability just now of our own men of genius to leave these shores for others that have in the past sometimes been more friendly toward creative originality. But the sum of it all is that America is now the seat of a vigorous musical culture. The number of foreign-born musicians among the leaders of that culture is not nearly so large as the number of native citizens. This fact is interesting, though of small importance. For America itself is the dominating element in practically all music made in America, just as Austria, Germany, Italy and France have always given to composers resident on their soil an inalienable orientation. This unconscious Americanism is not always easy to see from here; from abroad it is visible to practically any one's naked eye.

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The Philharmonic Needs Modern Music

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Norma Bartolami

Radcliffe student, soloist in Mozart Piano Concerto in C at the Pops Thursday night.

NEW YORK HERALD TRIBUNE
MAY 25 1941

PHILHARMONIC—II

By VIRGIL THOMSON

LAST week this column animadverted on the desirability of the Philharmonic's turning its attention away from conductors and conducting, with all the sterile deification of the past that those involve, and on to the live musical issues of the day. I opined that in view of the Philharmonic's position as our national orchestra of the air, it is necessary that it offer its ten million listeners a vigorous musical policy rather than a parade of tailcoats visible only in Carnegie Hall. I referred also to the musical inefficiencies that have resulted from our orchestra's having had no serious, first-class, regular and more or less permanent drill master since well before 1900. And I concluded that in view of a possible change in its conductor (or in any renewal of the present conductor's contract), the governing board would serve both New York City and the whole United States best if it demanded of any prospective conductor a musical program aimed at putting the Philharmonic back on its feet musically and giving it the rôle to play in our national creative life to which its ancient prestige, its nation-wide public and its elevated budget all obligate it. Equally important is it, too, that the conductor who proposes any such program be given time and full authority to carry it out. A five-year plan, I called it on another occasion.

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A Five-Year Plan

WHAT would such a plan entail as program? One thing only. A placing of the Philharmonic's whole weight and prestige on the side of the creative musical forces in New York City and in the United States at large. Any other policy must end by placing it in opposition to those forces, not a pretty position nor a worthy one.

I admit that its position for forty years has largely been, when you compare it to similar organizations in Boston, in Chicago, in Philadelphia even, not to speak of Minneapolis and Detroit, one of extreme conservatism about living music. And music writing has gone on just the same. So well, indeed, that America finds herself today the center of musical creation in the Western World. The present concentration of composers here is due partly to racial and to political intolerance in Europe. It is due also to the inability just now of our own men of genius to leave these shores for others that have in the past sometimes been more friendly toward creative originality. But the sum of it all is that America is now the seat of a vigorous musical culture. The number of foreign-born musicians among the leaders of that culture is not nearly so large as the number of native citizens. This fact is interesting, though of small importance. For America itself is the dominating element in practically all music made in America, just as Austria, Germany, Italy and France have always given to composers resident on their soil an inalienable orientation. This unconscious Americanism is not always easy to see from here; from abroad it is visible to practically any one's naked eye.

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Norma Bartolami
Radcliffe student, soloist in Mozart Piano Concerto in C at the Pops Thursday night.

VILLARD 20c ALL DAY Fredric March
"VICTORY"—Edmund Lowe, "Double Date"

VILLA PARK

YORK James Stewart, Hedy Lamarr, Martha Scott "COME LIVE WITH ME" "Cheers For Miss Bishop"

ELMHURST

ROXY Hedy Lamarr, James Stewart in "COME LIVE WITH ME" Bonnie Baker, Ortin Tucker, "YOU'RE THE ONE"

BERWYN

BERWYN Open 1:00—MARTHA SCOTT "CHEERS FOR MISS BISHOP" Tommy Dorsey, Bert Wheeler, "LAS VEGAS NIGHTS"

NEW RITZ 6343 Roosevelt Rd.—Open 1 P. M. James Stewart "Come Live With Me" Hedy Lamarr Extra—Information, Please "YOU'RE THE ONE" Bonnie Baker Ortin Tucker

PALACE 5525 W. 25th 15c TO 5 Hedy Lamarr "Strawberry Blonde"—Mr. District Attorney

VILLAS 5603 W. Cermak Road—Open 1 P. M. Bonnie Baker "YOU'RE THE ONE" Ortin Tucker and His Band Jerry Colonna Plus "Come Live With Me" James Stewart Hedy Lamarr

OLYMPIC 6136 W. CERMAK ROAD DOORS OPEN 1 P. M. In Technicolor "WESTERN UNION" Randolph Scott "HIGH SIERRA" H. BOGART Ida LUPINO

CICERO

DEERPATH Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Pallette, Eric Blore in "THE LADY EVE"

LAKE FOREST

ALCYON Arthur Kennedy, Olympe Bradna, MICKEY ROONEY—ANN RUTHERFORD "KNOCKOUT" "Andy Hardy's Private Secretary"

HIGHLAND PARK

CLENCOE 1:30 Wm. Gargan "CHEERS FOR MISS BISHOP" Plus Tommy Dorsey & Band—Bert Wheeler "LAS VEGAS NIGHTS"

MARCH OF TIME, "F. B. I.—1941"

HOMEWOOD

HOMEWOOD "WESTERN UNION" RANDOLPH SCOTT "BACK STREET," C. Boyer, M. Sullavan

DOWNERS GROVE

TIVOLI Open 1:30—MARTHA SCOTT "CHEERS FOR MISS BISHOP" Plus Tommy Dorsey, Bert Wheeler, "LAS VEGAS Nights"

DES PLAINES

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LAKE "COME LIVE WITH ME" James Stewart, Hedy Lamarr, Bonnie Baker, Ortin Tucker, CHARLES GRAPEWIN in "TOBACCO ROAD"

SOUTHERN 828 S. Oak Park Av. COOL James CAGNEY, Olivia De HAVILLAND "STRAWBERRY BLONDE" & Carole LOMBARD Rob't MONTGOMERY, "MR. AND MRS. SMITH"

LAMAR LAKE STREET "L" COOL Robert MONTGOMERY in "RANGE LAW" Plus "EMERGENCY LANDING" & BOB HOPE COMEDY HIT "Mickey Mouse, Donald Duck"

TOWN Roosevelt at Austin Blvd. 20c ALL COOL Boris KARLOFF "THE DEVIL COMMANDS" "RAGE IN HEAVEN" Plus MICKEY ROONEY in "ANDY HARDY'S PRIVATE SECRETARY"

OAK PARK

"GONE WITH THE WIND"
STARTING TOMORROW

"GOLDEN HOOFS"
Jane Withers & Buddy Rogers

"Lone Wolf Takes a Chance"
WARREN WILLIAM

"YOU'RE THE ONE"
Bonnie Baker & BAND & Ortin Tucker

STADIUM
3 FEATURES! TODAY ONLY! START 1:45
1700 Comfort Free Parking

CORONET Starts 2:00—James Cagney, Olivia De Havilland, "STRAWBERRY BLONDE" Plus Carole Lombard, Robt Montgomery, "MR. AND MRS. SMITH"

VARSITY Sts. 1—Topper Returns "TOPPER RETURNS" Joan Blondell, "Rochester," Roland Young Plus Freddie MARCH, Margaret SULLAVAN "SO ENDS OUR NIGHT"

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CHELTEN 79th-Exchange—James Cagney, "STRAWBERRY BLONDE," C. Lombard, R. Montgomery, "MR. & MRS. SMITH"

MIDWAY COOL! 3 Hits—Fredric March, DATE, G. Parker, "NOAH OF THE PRESS" "VICTORY" Edmund Lowe, "DOUBLE

WOODLAWN COOL! 3 Hits—Bob Young, "SPORTING BLOOD" Bela Lugosi, "Invisible Ghost," "Emergency Landing"

ACADIA 2739 W. 55th—Today-Tomorrow-Tues. Jane Withers, "GOLDEN HOOFS" O. De Haviland, J. Cagney, "Strawberry Blonde"

LEX 1162 E. 63rd—COOLED by Refrigeration "Come Live With Me," Stewart, Lamarr "YOU'RE THE ONE," B. Baker, Ortin Tucker

MILDA 3138 S. Halsted—Carole Lombard, "MR. AND MRS. SMITH"—Also O. De Haviland, J. Cagney, "Strawberry Blonde"

RAMOVA 3534 S. Halsted—Gene Tierney, Ronnie Baker, Ortin Tucker, "COME LIVE WITH ME" "YOU'RE THE ONE" In "TOBACCO ROAD" Phil Regan in "LAS VEGAS NIGHTS"

JACKSON PK. Private James Stewart, Hedy Lamarr, "COME LIVE WITH ME" Bonnie Baker, Ortin Tucker, "YOU'RE THE ONE"

KIMBARK 6240 Kimbark—Op. 12:30—Jane Withers, "GOLDEN HOOFS"—Boris Karloff, "DEVIL COMMANDS" & "Old Cheyenne Trail"

THOMAS MITCHELL, "TWILIGHT FROM DESTINY"

THIS CLIPPING FROM
HARPERS MAGAZINE
NEW YORK, N. Y.

JUL - - 1941

POETS

THE poets of the month include ***Elford Caughey, J. P. Chamberlain,*** and ***Clayton Hamilton.*** Mr. Chamberlain, a newcomer, went to Princeton University where he was managing editor of the *Nassau Lit.*, and then went to work for the New York *Herald Tribune.* At the moment he is news editor of *The Spectator*, an insurance trade weekly. Mr. Caughey, who has written poetry for *Harper's* before, is a member of the Boston Symphony Orchestra. Mr. Hamilton is better known as a playwright and a dramatic commentator than as a poet. Between 1906 and 1926 he wrote six plays which were produced in New York; he has written fourteen books—mostly about the theater—and edited sixteen more. He says: "I now devote my summers to my avocation as a yachtsman."

ADOLF DEHN
Water Colors
Associated American Artists
711 FIFTH AVENUE • NEW YORK

Drama of Welsh Coal Miners Filmed at Pits Despite the War

"PROUD VALLEY," starring Paul Robeson, which is having its American stage premiere at the Little Carnegie Playhouse, dramatizes the Welsh coal fields and the struggle of the miners. The film was produced by Michael Balcon, whose Welsh ancestry prompted him to undertake a story of his people, the colliers whose courage is being epitomized also in the current Ethel Barrymore play "The Corn Is Green."

"Once a Welshman," says Balcon, "always a Welshman, who for many years nurtured the idea of a picture about Wales. Two summers ago his plans crystallized when he made an automobile trip through Wales with Pen Tennyson, the director who worked with him on "The Citadel," "A Yank at Oxford" and "Let George Do It." They were so impressed by the countryside and picturesque villages, with their quaint customs, that they decided to make the picture there. Despite the war broke out and for a time it seemed as if it would not be completed, since the actual mines had to be used as backgrounds and activity in the pits was so great that the authorities objected to the filming. Balcon, however, won permission. The section shown in the picture has become a frequent target of enemy bombers.

Paul Robeson, as Chapman, who has played on the American stage with Dame May Whitty, Rachel Thomas makes her first screen appearance as the "Proud Valley" was started just as the war broke out and for a time it was decided not to be completed, since the actual mines had to be used as backgrounds and activity in the pits was so great that the authorities objected to the filming. Balcon, however, won permission. The section shown in the picture has become a frequent target of enemy bombers.

Welsh miners, who have been described as "the most musical people in the world," are famous for their choral singing. Robeson, who is a native of Princeton, N. J., is a graduate of Rutgers University and a Phi Beta Kappa. He was a star athlete at Rutgers and played professional football for a time. He has also been a concert singer and actor on the London stage.

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Art Brevities

A special showing of wood carvings of animals in more than a dozen different varieties of woods, is being held in Forestry Hall at the Museum of Natural History. The carvings are the works of Helen E. Creighton, of Washington, who has depicted thirty breeds of dogs, several horses and caricatures of animals, all in miniature. The carvings will be on display until June 15.

* * *

Luis Quintanilla, Spanish painter and mural artist, has completed a series of fresco decorations on the subject of "Don Quixote" at the University of Kansas City. The paintings will have their initial showing today at the university.

* * *

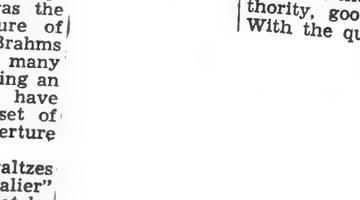
Frederic Taubes has been appointed Carnegie Visiting Professor of Art by the University of Illinois for the academic year 1941-42. Russell Limbach has received a similar appointment from Wesleyan University for the same period. The Limbach appointment also was made with the co-operation of the Carnegie Foundation. Mr. Taubes, a former Viennese artist, is the author of a recently published book, "The Technique of Oil Painting." Mr. Limbach is well known for his prints as well as paintings, and like Mr. Taubes, has had work acquired by several museums.

* * *

Eighty drypoints by Philip Kappel, dealing with sailing, life at sea, and scenes of travel in Egypt, Morocco, France, Haiti and New England, are being shown in the Davison Art Rooms, Wesleyan University. The exhibition continues a series of print shows being held by the University, and will be on view through May.

Ernest Townsend, who has painted the seacoasts from Britanny to Maine and Nova Scotia, has a small show of his oils at the Little Gallery, in the Barbizon Hotel. Some of the scenes are competently impressionistic in style, but others show a richer sense of form and color. On the latter trend, his most successful work is "The Harbor, Monhegan," a fine, substantial picture of cool, clear, scriptive symbols, within wide, unwashed borders of white background, is a characteristic device of this artist. Several studies and models for stage designs created by the artist also are shown in the exhibition. Some of these were used for the production of the baroque morality play "Cenodoxus," produced at Santa Clara University.

From the bust by Malvina Hoffman, at the Knoedler Gallery



Coastal Subjects

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Flower Paintings

There are only twelve watercolors in Juliette Bendix's current show at the Durand-Ruel Gallery. All are flower subjects and very simple in style. So simple, in fact, is this artist's sense of a subject that rarely does she use more than a few blossoms of pink, white or yellow roses. She draws and paints these things, however, with great taste for color—varying the harmonies by introducing deft touches of tone in the backgrounds. An amusing detail which further accentuates the personal note in her work is the signature—worked into each design on a white visiting card. It is all very French, and quite charming.

MUSIC

SYMPHONY HALL

Radcliffe-Longy Pops

It was Radcliffe College-Longy School Night at the Pops in Symphony Hall, last evening, and there were four soloists. Norma Bertolami, Radcliffe '42, played the Mozart C major Piano Concerto (K. 467) with Arthur Fiedler and the Orchestra, and Gerard Haft, Esther Parshley and Olivia Silberberg, cellists three from the Longy School, were heard in Popper's Adagio.

Professional finish and polish characterized Miss Bertolami's performance of the delectable Mozart Concerto. Her playing was more than competent; it had a fluency, style and poise that bespoke both talent and intelligence. A carefully listening ear could pick out a few shortcomings—tone that became a little hard in loud passages, a few differences with the conductor's beat. But such were as nothing in view of the general excellence of the performance. Miss Bertolami deserved the considerable applause she received.

The three musicians from the Longy School had less opportunity to shine in Popper's conservative yet pleasant Adagio. All three nevertheless gave a satisfactory account of the music.

Mr. Fiedler's program was one of the season's best, so far. First came the "Rakoczy" March of Berlioz, then Schubert's ballet music from "Rosamunde." Especially appropriate to the evening was the "Academic Festival" Overture of Brahms. This, surely, is Brahms at his most lovable. How many other great composers, receiving an honorary degree, would not have sent a double fugue or a set of variations instead of an overture full of student songs?

Mr. Fiedler can play the waltzes from Strauss' "Der Rosenkavalier" with more brio and accent that he did last night. Cole Porter's "Night and Day"—a grand tune—and the Sixth Hungarian Dance of Brahms completed the list. The audience filled Symphony Hall. C. W. D.

The Pops

Longy-Radcliffe Night was celebrated last night at the Pops in Symphony Hall. The soloists were Norma Bertolami, pianist, and Gerard Haft, Esther Parshley and Olivia Silberberg, cellists. Arthur Fiedler conducted the orchestra of 85 symphony players in the following program:

Rakoczy March	Berlioz
Ballet Music from "Rosamunde"	Schubert
Academic Festival Overture	Brahms
Adagio for 3 cellos and orchestra	Popper
Piano Concerto in C major K. 467	Mozart
Waltzes from "Der Rosenkavalier"	Strauss
"Night and Day"	Porter
6th Hungarian Dance	Brahms

The event of last night's Pop concert was Miss Bertolami's plaiyng of the Mozart C major Piano Concerto. Miss Bertolami is a junior at Radcliffe, and she deserves a degree, magna cum laude, for her interpretation of the Concerto. She had authority, good technique and taste. With the qualities and a sympathetic accompaniment from the orchestra, under Mr. Fiedler, it is small wonder that we heard an ingratiating perofrmance of one of Mozart's concerto masterpieces.

The Longy School, which shared the honors of this special Pops night, emerged less imposingly only because the Adagio by David Popper for three cellos and orchestra is not in a class with Mozart. Popper was a virtuoso cellist (1843-1913), and he wrote both industriously and capably for that instrument. But inspiration—and consequently an auidences's enjoyment—was somewhat lacking in this adagio, in spite of the professional competence of Mr. Haft and the Misses Parshley and Silberberg. There was appreciation enough, all the same, to demand an encore for the three of them alone. The rest of the concert ran true to Pops form. A. W. W.

Wald

Norma Bartolami

Radcliffe student, soloist in Mozart Piano Concerto in C at the Pops Thursday night.

Christian Science Monitor
June 2, 1941

Huntington Avenue Changes Forecast Fast Traffic Artery

Before many moons have passed Huntington Avenue, that much be-cluttered thoroughfare where excavations and sidewalk superintendents are still a familiar sight, will be a broad, smooth traffic artery leading to the center of downtown Boston.

Trees will line its sidewalks. City-bound traffic will dip swiftly under Massachusetts Avenue at the new underpass, reaching the surface next to the Park which lies in front of The Mother Church, The First Church of Christ, Scientist.

Already the street cars have disappeared, and where the old trolley reservation used to be, workmen are installing the granite edgestones for a six-foot dividing reservation to separate inbound and outbound traffic.

Removal of the car tracks—a step made possible by completion last February of the new $8,000,000 WPA-built Huntington Avenue subway—has cleared the way for the new vehicular underpass to carry Huntington Avenue traffic under Massachusetts Avenue. Witn the excavation for the underpass now mostly completed, and a fine white slab of pavement already laid on the downtown side, traffic should be turned into the new sluiceway some time in August.

The new subway, second-largest WPA project in the United States, was of course a big improvement to the Boston Elevated Railway system. But the chief reason for it, a reason well impressed upon Bostonians by ten years of debate and countless traffic jams at the corner of Huntington and Massachusetts Avenue next to Symphony Hall, was to clear Huntington Avenue of obstructions, i.e., street cars, so it could be turned into a much-needed fast highway to the center of Boston.

Connecting the heart of Boston with the Worcester turnpike, major highway to central Massachusetts, Connecticut and New York, the traffic factor was of outstanding importance.

The fact that two subway stations, one at Mechanics Building and the other at Massachusetts Avenue within a stone's throw of Symphony Hall, Horticultural Hall, Boston Arena and The Mother Church, replace the old block-by-block stops on the Huntington Avenue car line, means that commuters in the area are saving 5 to 30 minutes a day and riding in more comfort.

With a neat highway, tree-lined and with ornamental street-lights along the central reservation, replacing the old roadway with its noise and traffic jams, property owners of the district hope that property values along Huntington Avenue will be noticeably increased. From all indications the big improvement will result in a higher tone for the whole district.

Construction began at the Copley Square subway station in 1937, and the subway to Opera Place was completed about Feb. 15. That was the biggest job.

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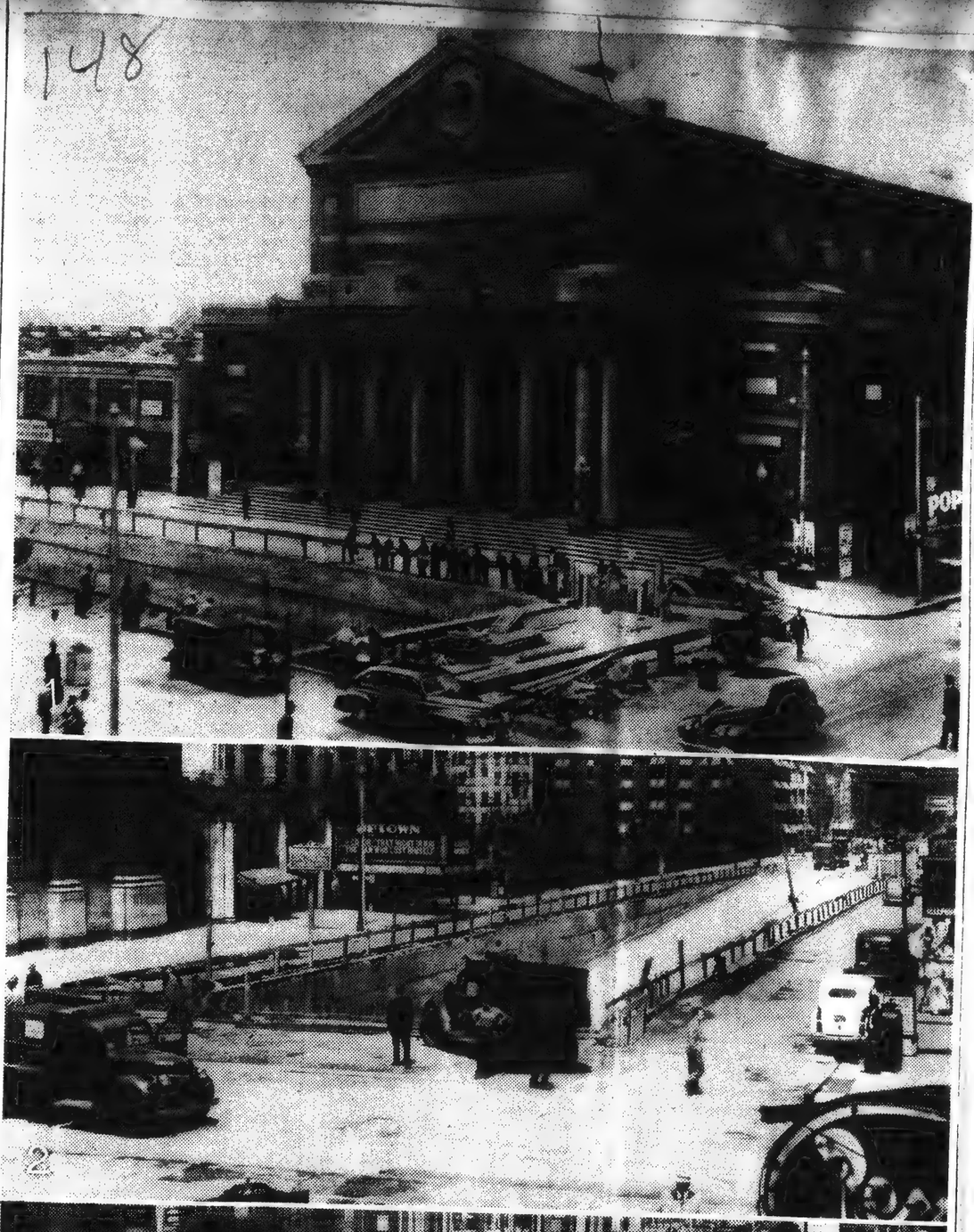

By a Staff Photographer

Changes at Intersection of Huntington and Massachusetts Avenues

1. The new underpass to carry Huntington Avenue traffic under Massachusetts Avenue will eliminate the traffic jams, with which every Bostonian is familiar, at the Hub's famous Symphony Hall. The view is looking across Huntington Avenue. Note the "sidewalk superintendents" watching construction along the railing to make sure the workmen are scooping out the underpass in proper fashion.

2. Huntington Avenue will be transformed into a fast traffic artery linking the main New York route with the center of Boston, as result of removal of the car tracks and building of the underpass. This view is looking down Huntington Avenue toward the City. In the upper center is part of the park next to The Mother Church, The First Church of Christ, Scientist. The church edifice is on Falmouth Street, one block to the left of Huntington Avenue. Symphony Station is thus only a block distant from The Mother Church.

3. The intersection as it used to be. This particular view was not taken during a rush period, or when there was a street car or two navigating the crossing, so you can imagine how busy the intersection used to be—especially just after a concert at Symphony Hall or at 5 p. m., when outbound traffic was heavy. The view is from a corner of Symphony Hall, looking south on Massachusetts Avenue.

REPUBLICAN GROUP at the fifth annual Pops concert sponsored by the Council of Young Women's Republican Clubs of Massachusetts at Symphony Hall last night. Left to right: Mrs. Julia B. Kirlin of Belmont; Mrs. Marcus A. Wells (front) of Worcester, general chairman; Miss Eleanor F. Wheeler, Brookline; Miss Jacqueline A. Harrison, Jamaica Plain; Miss Louise Rickard, Canton. Boston Herald June 7, 1941

Louis Speyer June 14
English horn soloist in "The Swan of Tuonela" at the Pops this evening. Christian Science

Christian Science Monitor
June 12, 1941

Huntington Avenue Changes Forecast Fast Traffic Artery

Before many moons have passed Huntington Avenue, that much be-cluttered thoroughfare where excavations and sidewalk superintendents are still a familiar sight, will be a broad, smooth traffic artery leading to the center of downtown Boston.

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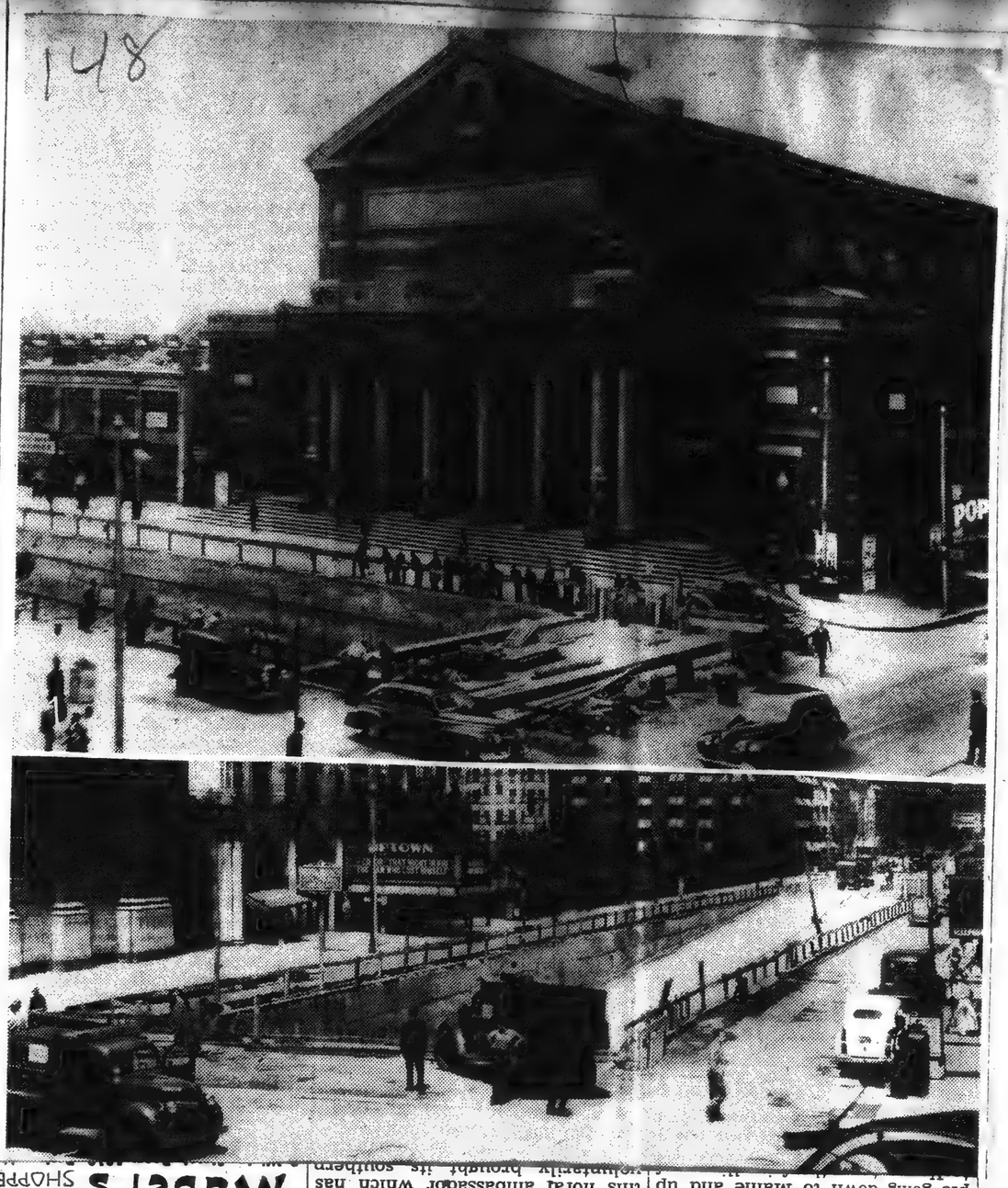

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A new Permanent Wave now will make you comfortable and happy for your summer activities. All other branches of beauty culture.

REPUBLICAN GROUP at the fifth annual Pops concert sponsored by the Council of Young Women's Republican Clubs of Massachusetts at Symphony Hall last night. Left to right: Mrs. Julia B. Kirlin of Belmont; Mrs. Marcus A. Wells (front) of Worcester, general chairman; Miss Eleanor F. Wheeler, Brookline; Miss Jacqueline A. Harrison, Jamaica Plain; Miss Louise Rickard, Canton. Boston Herald June 7, 1941

Louis Speyer June 16
English horn soloist in "The Swan of Tuonela" at the Pops this evening. Christian Science

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4th Week of Pops; E. Biggs, Sheyne, Goding, Soloists

The Pop Concerts in Symphony Hall will enter upon the fourth week of their 56th season with tonight's Sunday concert, in which E. Power Biggs, the celebrated organist, will appear as soloist with the orchestra. Mikhail Sheyne, the noted Russian pianist, will make his Pops debut on Tuesday night in Rachmaninoff's Second Piano Concerto. Mikhail Sheyne was born in Petrograd, studied there and in Moscow, making a considerable career for himself in eastern Europe and the Orient before he came to America in 1937, when he made notable appearances in New York, Boston, and other cities. Howard Goding, the pianist, who is a favorite Pops soloist of past seasons, will appear on Saturday in Liszt's E flat Concerto. There will be no concert on Sunday, June 1. The programs of the week follow:

TODAY

Overture to Abu Hassan.....Weber
Prelude and Love-Death, Tristan and Isolde.....Wagner
Karelian Rhapsody.....Klami
Concerto in F major (No. 13) for organ and orchestra.....Handel
Sonata in C major (No. 12) for orchestra with organ.....Mozart
Concerto in one movement for organ and string orchestra with kettle drums.....Poulenc
Soloist, E. Power Biggs
Voices of Spring, waltzes.....Strauss
Bach Goes to Town.....Alec Templeton
Russian Sailors' Dance from The Red Poppy.....Gliere

MONDAY

Introduction to Act III, Lohengrin..Wagner
Romeo and Juliet, overture-fantasia, Tchaikovsky
Chester, New England revolutionary hymn.....William Billings
Hungarian march, Rakoczy.....Berlioz
Ballet music from Faust.....Gounod
Prayer of Thanksgiving old Dutch hymn.....Valerius
Prelude to The Mastersingers of Nuremberg.....Wagner
Tales from the Vienna Woods waltzes, Strauss
The Toy Trumpet.....Scott
Entrance of the Gladiators.....Fucik

TUESDAY

Marche Militaire.....Schubert
Overture to The Marriage of Figaro..Mozart
Scherzo from the Symphony No. 3, Eroica.....Beethoven
Bolero.....Ravel
Piano Concerto No. 2 in C minor, Rachmaninoff
Soloist, Michael Sheyne
Emperor waltzes.....Strauss
Intermezzo Souvenir of Vienna....Prevost
Fifth Hungarian Dance.....Brahms

WEDNESDAY

Calling All Workers.....Eric Coates
Overture to Zampa.....Herold
Spring, for string orchestra.....Grieg
Procession of Bacchus, from the ballet Sylvia.....Delibes
Ballet Suite.....Rameau-Mottl
Danse.....Debussy-Ravel
Second Hungarian Rhapsody.....Liszt
Briar Rose waltz, from Sleeping Beauty, Tchaikovsky
Jazz Pizzicato.....Anderson
American Patrol.....Meacham

THURSDAY

Entrance of the Boyards.....Halvoren
Overture to Sakuntala.....Goldmark
Song of India.....Rimsky-Korsakov
Music of the Spheres, waltzes..Josef Strauss
Ballet suite from Aida.....Verdi
Meditation from Thais.....Massenet
Violin solo, Julius Theodorowicz
Finale, Fourth Symphony....Tchaikovsky
Pop Goes the Weasel.....arr. by Caillet
Prelude in G minor.....Rachmaninoff
On the Mall, march.....Goldman

FRIDAY

Second Connecticut March.....Reeves
Overture to Mignon.....Thomas
Drink to Me Only with Thine Eyes, arr. by Pochon
Waltz scene from Faust.....Gounod
Ballet suite, Nutcracker.....Tchaikovsky
Largo.....Handel
Solo violin, Julius Theodorowicz
Marche Slav.....Tchaikovsky
Victor Herbert Favorites...arr. by Sanford
Yankee Doodle Went to Town..Morton Gould
American Fantasy.....Herbert

SATURDAY

Overture to The Queen of Sheba....Gounod
Prelude to La Traviata.....Verdi
Scherzo from A Midsummer Night's Dream.....Mendelssohn
Ouverture Solenelle 1812.....Tchaikovsky
Piano Concerto No. 1, in E flat.....Liszt
Soloist Howard Goding
Songs by Colby Junior College glee club.
Tales from the Vienna Woods, waltzes, Strauss
Smoke Gets in Your Eyes, from Roberta Kern
Strike up the Band.....Gershwin

Guest Conductor, New Music and Soloists at the Pops This Week

Tomorrow night in Symphony Hall the Pop Concerts will begin their fifth week. Arthur Fiedler will conduct the orchestra of 85 Symphony players in programs which follow the Pops custom of combining standard favorites and popular classics with such new music as merits the Pops standard. There will be no Sunday concert tonight or next week.

Tomorrow Paul Cherkassky will appear as conductor, introducing a Suite by Nicolas Slonimsky which is to have its first hearing in the full orchestral version. Mr. Cherkassky will also introduce the violinist, Robert Brink, who will make his Pops debut.

On Thursday, Albion Metcalf, pianist who is a Pops favorite, will be heard in Liszt's "Dance of Death," and Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," will have its first hearing of the season at the Pops.

Saint-Saens's musical joke, "The Animals' Carnival," will be a feature of Friday's concert. On Saturday there will be two soloists: Leo Litwin, to be heard in the "Rhapsody in Blue"; and Louise Came, the harpist.

Concerts begin at 8:30 p. m. Programs of the week:

MONDAY. Wedding March from "Le Coq d'Or," Rimsky-Korsakov; Overture to "Prince Igor," Borodin; "None But the Lonely Heart," Tchaikovsky- Caillliet; "A Night on Bald Mountain," Fantasy, Moussorgsky; Four Simple Pieces: Little Overture, Dreams and Drums, Music Box, Automobile Waltz, Slonimsky; Violin Concerto in G minor, No. 1, Bruch, Soloist: Robert Brink; "Where the Citrons Bloom," Waltzes, Strauss; Night and Day, Porter; March, "Oxford Street," from "London Again," Eric Coates.

Pops Rest for Tonight

TOMORROW night in Symphony Hall the Pops will begin their fifth week. Arthur Fiedler will conduct the orchestra of 85 in programs which follow the Pops custom of combining standard favorites and popular classics with such new music as merits the Pops standard. There will be no Sunday concert tonight or next week.

Tomorrow, Monday, Paul Cherkassky will conduct and introduce a Suite by Nicholas Slonimsky. Mr. Cherkassky will also introduce the violinist, Robert Brink, who will make his Pops debut.

MONDAY AT 8:30

Wedding March from "Le Coq d'Or" Rimsky-Korsakov
Overture to "Prince Igor" Borodin
"None But the Lonely Heart" Tchaikovsky-Caillliet
"A Night on Bald Mountain," Fantasy Moussorgsky
Four Simple Pieces Slonimsky
Little Overture
Dreams and Drums
Music Box
Automobile Waltz
Violin Concerto in G minor, No. 1 Bruch
Soloist: Robert Brink
"Where the Citrons Bloom," Waltzes Strauss
Night and Day Porter
March, "Oxford Street," from "London Again" Eric Coates

TUESDAY

Overture to "Marriage of Figaro" Mozart
First Movement, "Unfinished" Symphony Schubert
"Fugato on a Well-Known Theme" McBride
Russian Dance from "Petrouchka" Stravinsky
"Finlandia," Symphonic Poem Sibelius
Triumphal March from "Peter and the Wolf" Prokofieff
"Capriccio Espagnole" Rimsky-Korsakov
"Artist's Life," Waltzes Strauss
"Star Dust" Carmichael-Gould
Prelude to "Carmen" Bizet

Fifth Week of Pops

The Symphony Hall Pop Concerts will enter on their fifth week next Monday. There will be no Sunday concert for the next two weeks.

On Monday, Paul Cherkassky will appear as conductor, introducing a Suite by Nicholas Slonimsky which is to have its first hearing in the full orchestral version. Mr. Cherkassky will also introduce the violinist, Robert Brink, who will make his Pops debut.

On Thursday, June 5, Albion Metcalf, pianist, will be heard in Liszt's "Dance of Death," for piano and orchestra. Strauss' "Till Eulenspiegel's Merry Pranks" will have its first hearing of the season at the Pops, and the "Sevilla" of Albeniz will be heard. Saint-Saën's "The Animals' Carnival" will be a feature of the concert of June 6. On June 7 there will be two soloists: Leo Litwin, to be heard in the "Rhapsody in Blue," and Louise Came, harp virtuoso. The programs of the week follow:

Monday, June 2, at 8:30

Wedding March from "Le Coq d'Or" Rimsky-Korsakoff
Overture to "Prince Igor" Borodin
"None But the Lonely Heart" Tchaikovsky-Caillliet
"A Night on Bald Mountain," Fantasy Moussorgsky
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Soloist: Robert Brink
"Where the Citrons Bloom," Waltzes Strauss
"Night and Day" Porter
March, "Oxford Street," from "London Again" Eric Coates

Tuesday, June 3, at 8:30

Overture to "Marriage of Figaro" Mozart
First Movement, "Unfinished" Symphony Schubert
"Fugato on a Well-Known Theme" McBride
Russian Dance from "Pétrouchka" Stravinsky
"Finlandia," Symphonic Poem Sibelius
Triumphal March from "Peter and the Wolf" Prokofieff
"Capriccio Espagnole" Rimsky-Korsakoff
"Artist's Life," Waltzes Strauss
"Star Dust" Carmichael-Gould
Prelude to "Carmen" Biset

Wednesday, June 4, at 8:30

"On the Mall," March Goldman
Symphony No. 5 in E minor, Second Movement Tchaikovsky
Prelude in C sharp minor Rachmaninoff
Overture to "The Barber of Seville" Rossini
Irish Rhapsody Herbert
Ave Maria Bach-Gounod
"Tales from the Vienna Woods." Waltzes Strauss
Country Gardens Grainger
Song Fest, Medley
"The Star-Spangled Banner" H. S. Smith

Thursday, June 5, at 8:30

March from "A Midsummer Night's Dream" Mendelssohn
Overtude to "Abu Hassan" Weber
Largo from "Xerxes" Handel
Bolero Ravel
"Till Eulenspiegel's Merry Pranks" R. Strauss
"Todtentanz," for Piano and Orchestra Liszt
Soloist: Albion Metcalf
Austrian Peasant Dances Schönherr
Sevilla Albeniz
"Only One Vienna," March Schrammel

Friday, June 6, at 8:30

March, "Stars and Stripes Forever" Sousa
Overture to "Masaniello" Auber
"Entrance of the Little Fauns" Pierné
Bacchanale from "Samson and Delilah" Saint-Saëns
"The Animals' Carnival" Saint-Saëns
Pianos: Jesús María Sanromá, Leo Litwin
Overture to "Tanhäuser" Wagner
"The Skaters," Waltzes Waldteufel
"Tiger Rag" La Rocca
American Fantasy Herbert

Saturday, June 7, at 8:30

Prelude to "Carmen" Bizet
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Moto Perpetuum ("Circus") Smetana-Byrns
"Ride of the Valkyries" Wagner
"Féerique" for Harp and Orchestra Tournier
Soloist: Louise Came
Marche Slave Tchaikovsky
Songs by the Massachusetts Institute of Technology Glee Club
Rhapsody in Blue Gershwin
Soloist: Leo Litwin
Pavane from American Symphonette Morton Gould
"Knightsbridge," March from "London" Suite Eric Coates

THE POPS PROGRAMMES

MONDAY, JUNE 2

Wedding March from "Le Coq d'Or," Rimsky-Korsakov
Overture to "Prince Igor" Borodin
"None But the Lonely Heart," Tchaikovsky-Caillliet
"A Night on Bald Mountain," Fantasy, Moussorgsky
Four Simple Pieces Slonimsky
Little Overture Music Box
Dreams and Drums Automobile Waltz
Violin Concerto in G minor, No. 1 Bruch
Solist: Robert Brink
"Where the Citrons Bloom," Waltzes Strauss
Night and Day Porter
March, "Oxford Street," from "London Again" Eric Coates

TUESDAY, JUNE 3

Overture to "Marriage of Figaro" Mozart
First Movement, "Unfinished" Symphony, Schubert
"Fugato on a Well-Known Theme" McBride
Russian Dance from "Petrouchka" Stravinsky
"Finlandia," Symphonic Poem Sibelius
Triumphal March from "Peter and the Wolf" Prokofieff
"Capriccio Espagnole" Rimsky-Korsakov
"Artist's Life," Waltzes Strauss
"Star Dust" Carmichael-Gould
Prelude to "Carmen" Bizet

WEDNESDAY, JUNE 4

"On the Mall," March Goldman
Symphony No. 5 in E minor, Second Movement Tchaikovsky
Prelude in C-sharp minor Rachmaninoff
Overture to "The Barber of Seville" Rossini
Irish Rhapsody Herbert
Ave Maria Bach-Gounod
"Tales from the Vienna Woods," Waltzes Strauss
Country Gardens Grainger
Song Fest, Medley:
"Pack Up Your Troubles," "Smiles," "Till We Meet Again," "In the Shade of the Old Apple Tree," "My Wild Irish Rose," "Take Me Out to the Ball Game," "Sweet Adeline," "Put On Your Old Gray Bonnet," There Is a Tavern in the Town," "Maine Stein Song," "Let Me Call You Sweetheart."
The Star-Spangled Banner" H. S. Smith

THURSDAY, JUNE 5

March from "A Midsummer Night's Dream, Mendelssohn
Overture to "Abu Hassan" Weber
Largo from "Xerxes" Handel
Bolero Ravel
"Till Eulenspiegel's Merry Pranks," Rondo in the Old-Fashioned, Roguish Manner R. Strauss
"Todtentanz," for Piano and Orchestra Liszt
Soloist: Albion Metcalf
Austrian Peasant Dances Schonherr
Sevilla Albeniz
"Only One Vienna," March Schrammel

FRIDAY, JUNE 6

March, "Stars and Stripes Forever" Sousa
Overture to "Masaniello" Auber
"Entrance of the Little Fauns" Pierne
Bacchanale from "Samson and Delilah," Saint-Saens
The Animals' Carnival, Grand Zoological Fantasia Saint-Saens
Pianos: Jesus Maria Sanroma, Let Litwin
Overture to "Tannhauser" Wagner
"The Skaters," Waltzes Waldteufel
"Tiger Rag" La Rocca
American Fantasy Herbert

SATURDAY, June 7

Prelude to "Carmen" Bizet
"Romeo and Juliet," Overture-Fantasia, Tchaikovsky
Moto Perpetuum (Circus) Smetana-Byrns
"Ride of the Valkyries" Wagner
"Feerique" for Harp and Orchestra. Tournier
Soloist: Louise Came
Marche Slave Tchaikovsky
Songs by the Massachusetts Institute of Technology Glee Club
Rhapsody in Blue Gershwin
Soloist: Leo Litwin
Pavane from the American Symphonette, Morton Gould
"Knightsbridge," March from London Suite Eric Coates

SYMPHONY HALL—COM. 1492
(NO CONCERT TONIGHT)
TOMORROW at 8:30
POPS
ARTHUR FIEDLER—Conductor
WED., JUNE 18
REQUEST NIGHT
Tickets .50 .75 $1. $1.50 (No Tax)

5th Week of Pops; Cherkassky Leads; Metcalf Soloist

Tomorrow night at 8:30 in Symphony Hall the Pop Concerts will begin their fifth week. Arthur Fiedler will conduct the orchestra of 85 Symphony players in programs which follow the Pops custom of combining standard favorites and popular classics with such new music as merits the Pops standard. There will be no Sunday concert tonight or next week. Tomorrow, Monday, Paul Cherkassky will appear as conductor, introducing a Suite by Nicholas Slonimsky, which is to have its first hearing in the full orchestral version. Mr. Cherkassky will also introduce the violinist, Robert Brink, who will make his Pops debut. On Thursday, Albion Metcalf, the brilliant pianist, who is a Pops favorite, will be heard in Liszt's "Dance of Death," a brilliant paraphrase for piano and orchestra. Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," will have its first hearing of the season at the Pops, and the "Sevilla" of Albeniz will be heard. Saint-Saen's musical joke, "The Animals' Carnival," will be a feature of Friday's concert. On Saturday there will be two soloists, Leo Litwin, to be heard in the Rhapsody in Blue; and Louise Came, the talented harp virtuoso.

The programs of the week follow:

MONDAY

Wedding march from Le Coq d'Or Rimsky-Korsakov
Overture to Prince Igor.....Borodin
None but the Lonely Heart Tchaikovsky-Caillliet
A Night on Bald Mountain, fantasy Moussorgsky
Four simple pieces .....Slonimsky
Little Overture
Dreams and Drums
Music Box
Automobile Waltz
Violin Concerto in G minor, No. 1....Bruch
Soloist, Robert Brink
Where the Citrons Bloom, waltzes..Strauss
Night and Day ..... Porter
March, Oxford Street, from London Again Eric Coates

TUESDAY

Overture to Marriage of Figaro....Mozart
First movement, Unfinished Symphony, Schubert
Fugato on a Well-Known Theme..McBride
Russian dance from Petrouchka.Stravinsky
Finlandia, symphonic poem..... Sibelius
Triumphal march from Peter and the Wolf .....Prokofieff
Capriccio Espagnole.....Rimsky-Korsakov
Artist's Life, waltzes.....Strauss
Star Dust .....Carmichael-Gould
Prelude to Carmen.....Bizet

WEDNESDAY

On the Mall, march.....Goldman
Symphony No. 5 in E minor, second movement .....Tchaikovsky
Prelude in C-sharp minor...Rachmaninoff
Overture to The Barber of Seville, Rossini
Irish Rhapsody.....Herbert
Ave Maria..... Bach-Gounod
Tales from the Vienna Woods, waltzes, Strauss
Country Gardens.....Grainger
Song Fest, medley:
Pack up Your Troubles, Smiles, Till We Meet Again, In the Shade of the Old Apple Tree, My Wild Irish Rose, Take Me Out to the Ball Game, Sweet Adeline, Put On Your Old Gray Bonnet, There Is a Tavern in the Town, Maine Stein Song, Let Me Call You Sweetheart.
The Star-Spangled Banner....H. S. Smith

THURSDAY

March from A Midsummer Night's Dream .....Mendelssohn
Overture to Abu Hassan.....Weber
Largo from Xerxes.....Handel
Bolero .....Ravel
Till Eulenspiegel's Merry Pranks, rondo in the old-fashioned roguish manner, R. Strauss
Todtentanz, for piano and orchestra, Liszt
Soloist, Albion Metcalf
Austrian Peasant Dances.....Schonherr
Sevilla .....Albeniz
Only One Vienna, march.....Schrammel

FRIDAY

March, Stars and Stripes Forever...Sousa
Overture to Masaniello.....Auber
Entrance of the Little Fauns.....Pierne
Bacchanale from Samson and Delilah, Saint-Saens
The Animals' Carnival, grand zoological fantasia .....Saint-Saens
Pianos, Jesus Maria Sanroma-Leo Litwin
Overture to Tannhauser.....Wagner
The Skaters, waltzes.....Waldteufel
Tiger Rag.....La Rocca
American Fantasy.....Herbert

SATURDAY

Prelude to Carmen.....Bizet
Romeo and Juliet, overture-fantasia, Tchaikovsky
Moto Perpetuum (Circus)..Smetana-Byrns
Ride of the Valkyries.....Wagner
Feerique for harp and orchestra..Tournier
Soloist, Louise Came
Marche Slave .....Tchaikovsky
Songs by the Massachusetts Institute of Technology Glee Club.
Rhapsody in Blue.....Gershwin
Soloist, Leo Litwin
Pavane from American Symphonette, Morton Gould
Knightsbridge march from London Suite, Eric Coates

SYMPHONY HALL—COM. 1492
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WED., JUNE 18
REQUEST NIGHT
Tickets .50 .75 $1. $1.50 (No Tax)

Boston Traveler June 3, 1941

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MUSIC

The Pop concert last night in Symphony Hall was conducted by Paul Cherkassky. The soloist was Robert Brink, violinist, and the special program was in part as follows:

Rimsky-Korsakov....Wedding March from "Coq d'Or"
Borodin.....Overture to "Prince Igor"
Tchaikovsky....None But the Lonely Heart, arranged by Lucien Caillet
Moussorgsky....A Night on Bald Mountain
Nicolas Slonimsky.....Four Simple Pieces
Bruch.....Violin Concerto in G minor

Last night's Pop concert was interesting for various reasons, though chiefly on account of the soloist, Robert Brink. Mr. Brink is 17 years old and is already a violinist of much skill and taste. His performance of the thoroughly rewarding Bruch Concerto was distinctly worth hearing. In the adagio he had the poetic tenderness that must be expressed at all costs, and in the finale he had that verve and technical dash which the spirit of the movement requires. Mr. Cherkassky led the orchestra in a sympathetic accompaniment.

Bruch's music, we suppose, is nowadays banned in Germany because of his Jewish blood. With the exception of this concerto it is not much heard anywheres. It is probable, though, that his choral and other music would be well worth reviving; and a smart conductor might do worse than look through his scores.

Mr. Cherkassky began the concert with a number of popular Russian works, including a sentimental version for orchestra of Tchaikovsky's song, "None But the Lonely Heart." There followed four disarmingly simple and agreeable pieces by Nicolas Slonimsky, the celebrated scholar and conductor of modern music. Mr. Slonimsky was in the audience to acknowledge the cordial applauses for his pieces, of which the Automobile Waltz was so much liked that it was repeated on the spot. There was also an ovation for Mr. Brink.

A. W. W.

SIXTH WEEK OF POPS

THE POPS in Symphony Hall, under the direction of Arthur Fiedler, will open the sixth week of their season tomorrow night, when Boston University will have their special celebration.

The soloist for Tuesday will be Elizabeth Travis, young pianist. Leo Litwin will be soloist on Wednesday, and Sheldon Rotenberg, violinist, on Thursday, which is to be Tufts' Night.

On Friday Sanroma will be soloist in Mendelssohn's Concerto. On Saturday, New England Conservatory Night, there will be three guest conductors, and Dorothy Louise Johnson, violinist, as soloist.

On Sunday evening, June 15, there will be a special concert by the Pops Orchestra at the Boston Garden, with a popular program to be followed by a quiz contest for prizes.

MONDAY

Military Polonaise Chopin-Glazounov
Seventh Slavonic Dance, in C maj. Dvorak
"Valse Triste" Sibelius
Ouverture Solennelle, "1812" Tchaikovsky
"Ride of the Valkyries" Wagner
Bolero Ravel

Boston University Songs
"Clarissima" B. C. Patterson
"Hail, Boston University" Mrs. M. H. Gulesian
"Boston University Hymn" Dr. Marshall
"Tales from the Vienna Woods," Waltzes Strauss
Pavane from the "American Symphonette" Gould
"Stars and Stripes Forever," March Sousa

TUESDAY

"Schechenyi Indulo," March Fahrbach
Overture to "Russian and Ludmilla" Glinka
"Nobody Knows de Trouble I've Seen" Arranged by Jacchia
Bolero Ravel
"Danse Macabre," Symphonic Poem Saint-Saens
Pianoforte Concerto in G minor, No. 2 Saint-Saens
Soloist: Elizabeth Travis
"Wine, Woman, and Song," Waltzes Strauss
"On the Trail," from the "Grand Canyon" Suite Grofe
"God Bless America" Berlin

Symphony Hall Pop Concerts Enter Sixth Week Tomorrow Night

The Pop Concerts in Symphony Hall, under the direction of Arthur Fiedler, will enter the sixth week of the season tomorrow night, when Boston University will have a special celebration.

The soloist for Tuesday will be Elizabeth Travis, the young pianist who, since her last appearance at the Pops, has made tours of North and South America. Leo Litwin will be soloist, Wednesday, and Sheldon Rotenberg, violinist, on Thursday, which is to be Tufts Night.

On Friday, Jesus Maria Sanroma will play Mendelssohn's Concerto. Saturday, New England Conservatory Night, there will be three guest conductors, and Dorothy Louise Johnson, violinist, as soloist.

Concerts begin at 8:30. The program of the week follows:

MONDAY—Military Polonaise, Chopin-Glazounov; Seventh Slavonic Dance, in C major, Dvorak; "Valse Triste," Sibelius; Ouverture Solennelle, "1812," Tchaikovsky; "Ride of the Valkyries," Wagner; Bolera, Ravel; Boston University Songs, "Clarissima," B. C. Patterson; "Hail, Boston University," Mrs. M. H. Gulesian; "Boston University Hymn," Dr. John P. Marshall; "Tales from the Vienna Woods," Waltzes, Strauss; Pavane from the "American Symphonette," Gould; "Stars and Stripes Forever," March, Sousa.

TUESDAY — "Schechenyi Indulo," march, Fahrbach; Overture to "Russian and Ludmilla," Glinka; "Nobody Knows de Trouble I've Seen," arranged by Jacchia; Bolero, Ravel; "Danse Macabre," Symphonic Poem, Saint-Saens; Pianoforte Concerto in G Minor, No. 2, Saint-Saens (Soloist, Elizabeth Travis); "Wine, Woman and Song," waltzes, Strauss; "On the Trail," from the "Grand Canyon" Suite, Grofe; "God Bless America," Berlin.

WEDNESDAY — "Pomp and Circumstance," march, Elgar; Overture to "Light Cavalry," Suppe; "Kammenoi-Ostrow" ("Reve Angelique"), Rubinstein; "Spirit of the Warrior," Grossman; "Les Preludes," Symphonic Poem, Liszt; "Rhapsody in Blue," Gershwin (Soloist, Leo Litwin; "Invitation to the Dance," Weber-Berlioz; "Prima Donna," Gould: Dance from "La Vida Breve," Falla.

THURSDAY—Hungarian March, "Rakoczy," Berlioz; "Finlandia," Symphonic Poem, Sibelius; Scherzo from Symphony No. 3, "Eroica," Beethoven; Suite from "Carmen," Bizet; Violin Concerto in G minor, No. 1, Bruch; Soloist: Sheldon Rotenberg; Conducted by Leo R. Lewis; Tuftonia's Day, E. W. Hayes; Spell It Out, A. T. Williams; Medley-Fantasia on Tufts Airs, J. W. Morton; Dear Alma Mater, L. R. Lewis.

FRIDAY—"Calling All Workers," Eric Coates; Twelve Contra-Dances (Played without pause), Beethoven; Intermezzo, "Cavalleria Rusticana," Mascagni; "Peer Gynt" Suite, Grieg; Overture to "A Midsummer Night's Dream," Mendelssohn; Piano Concerto No. 1, in G minor, Mendelssohn, Soloist: Jesus Maria Sanroma; Austrian Peasant Dances, Schonherr; "Yankee Doodle Went to Town," Morton Gould; "Washington Post,, March, Sousa.

SATURDAY—Quincy Porter, guest conductor: Procession of Bacchus, from "Sylvia," Delibes; Overture to "Semiramide," Rossini; Suite from "Henry VIII," German; Pan-Americana, Arnold A. Chaitman; Wallace Goodrich, guest conductor: "Psyche and Eros," from "Psyche," Franck; First Movement, Violin Concerto, Tchaikovsky, soloist: Dorothy Louise Johnson; "Jubilee, from the "Symphonic Sketches," Chadwick; Francis Findlay, guest conductor; "Vienna Blood," Waltzes, Strauss; The New England Conservatory Chorus—Chorus of Bacchantes, from "Philemon and Baucis," Gounod; "Charm Me Asleep, Leslie, (unaccompanied); Choral and Finale from "Die Meistersinger von Nurnberg," Wagner.

Boston's 'Pops' Lead Again

For years the Boston 'Pops' Orchestra has been the leader in worthwhile and many revolutionary Musical events. Under the sponsorship of the Boston Herald another and most entertaining feature—called 'MUSIQUIZ'—will be introduced to the public. Read Sunday's Herald for details.

New York Herald Tribune June 1, 1941

BOSTON'S POPS

By VIRGIL THOMSON

EVERY city has some kind of summer concert series offering a mixed repertory of music old and new from which the frankly lighter veins of composition are not excluded. New York takes its Philharmonic concerts at the Lewisohn Stadium without much admixture of popular tunes. The Goldman Band provides us our dosage necessary of military marches, of selections from operetta, of Viennese waltzes, of popular overtures and suites no longer considered respectable to hear at two-dollar concerts, or even at the Stadium.

* * *

How the Pops Work

BOSTON'S particular version of all this is its famous Pop Concerts. These take place in Symphony Hall with the full Boston Symphony playing (renamed for ten weeks each year "The Boston Pops Orchestra") and Arthur Fiedler leading. (I should like to add his name to those of Smallens and Barlow as an excellent and thoroughly experienced American conductor.) For the Pops season all the seats are removed from the main floor and the inclination of this made level so that it can be filled with tables. Food and drink is offered reasonably. The balcony seats are sold to non-consuming listeners for 75, 50 and 25 cents.

This set-up seems normal enough, though no other American city has ever been able to reproduce it. What the Boston customers get is all the pleasures of a Continental café plus a concert of the Boston Symphony Orchestra. There are no outdoor noises or bugs. The air-conditioning is mild. Smoking is permitted. The service is silent and satisfactory. The repertory is uninhibited. The house is packed with music lovers of all ages, and there are lots of young men with their girls. This is the fifty-sixth season of the series and Mr. Fiedler's twelfth as conductor.

* * *

Why They Are So Pleasant

THE charm of these evenings is partly due to food and tobacco and democratic assembly and partly, of course, to the music. Really it is due to the contiguity of all these. But the music itself has a charm quite rare and unexpected these days that is due to the application of the Boston Symphony's excellent musicianship to a whole range of musical repertory that seldom gets properly played at all. The standard symphonies are always getting themselves well played. The Sousa marches and the more popular overtures occasionally get themselves rendered well enough. But there is a whole section of the musical library that seems destined either to constantly inadequate execution or to complete neglect. I mean pieces like Handel's Largo, the waltzes of Strauss and Waldteufel, Schubert's Serenade, Saint-Saens's "The Animal's Carnaval," Chabrier's "España," Tchaikovsky's "Marche Slave" and "1812" and many another work perennially loved by all.

This repertory, known to the music publishing trades as "popular classics and semi-classics," is the bridge between simple song and the high art realms of music. It is what enables everybody to understand Beethoven and Mozart. It is the door through which young people enter into the magic domain of musical comprehension. It is infinitely touching to hear it played with loving care by such a band and listened to with lively ears by such an alert audience as Boston's.

* * *

Grandeur, Sentiment and Novelty

A WEEK ago I wandered into Symphony Hall and after some difficulty (for the house was sold out, as usual) obtained entry. The orchestra was playing the Waltz Scene from "Faust." I have known the piece, as every one else has, since I was a baby. For thirty years I haven't cared much for it. I only realized the other night that it has been at least that long since I have heard it well played. Even at the opera houses they don't always have enough strings. And besides, one isn't always willing to sit through "Faust" just to hear the Prelude and the Waltz and the final Trio. At the Pops it was perfect. So was Tchaikovsky's "Nut Cracker" suite that followed. Hearing this light but charming music from the back of the hall played with all the tonal beauty and dynamic perspective that it was intended to have, I was carried back in fancy to the brilliance of the great opera houses of thirty and more years ago. And I remembered Igor Stravinsky's description once of what he had hoped to do in his rather similar ballet scores, "Le Baiser de la Fée" and "Jeu de Cartes." "I wanted," he said, "to evoke the memory of the brilliance and the charm of the ballet spectacles of our former Imperial Opera."

Also on the program was a selection of favorite melodies from Victor Herbert. The audience was visibly transported to remembrance of light opera days. There was also a piece about a mosquito that had to be repeated. And a set of variations on "Yankee Doodle" by Mr. Morton Gould. The latter purported to be a swing version, but only one chorus really got off the ground. That was this citizen's opinion. The rest of the audience enjoyed the piece enough to demand its repetition. But even this crotchety spoil-sport is glad to have heard the work. Mr. Fiedler, in the course of putting some of every kind of music on every program, plays a great deal of serious music by living composers. He even commissions new works from time to time. Walter Piston's ballet "The Incredible Flutist" was the result of such a commission; and it was given its first and, to my knowledge, only choreographic rendition at those concerts.

* * *

Informality and Ease

KOUSSEVITZKY rehearses the orchestra three times for each of his programs, and he prepares twenty-four programs during his season of thirty weeks. Fiedler has two rehearsals for every seven programs, and he plays about sixty-five concerts (with very little repeating in them) during the Pops season of ten weeks. That means that familiar symphonies and such, as at our own Stadium concerts, rarely get rehearsed at all. New pieces and revivals (I noticed Weber's "Abu Hassan" overture on the bill for last week) get read through. This seems to be sufficient, even for most of the gramophone recordings. For the Boston Pops, before a ruling of the American Federation of Musicians forbade further recordings by members of the Boston Symphony Orchestra, has long been a favorite with record buyers.

The Boston Pops are really a lovely success story. They have no budget troubles. They have no audience troubles. They have no program troubles. They just play everything and play it beautifully, and everybody loves them and comes every night to hear them and to eat sandwiches with beer or to sip cool punches and juleps in the friendly ambience of good old Symphony Hall.

MUSIC AND MUSICIANS

Seventh Week of Pops Will Feature Soloists and Music By Sibelius

The seventh week of the Pop Concerts in Symphony Hall, under the direction of Arthur Fiedler, will begin Monday with a program featuring the music of Jean Sibelius, in honor of the 75th year of the Finnish composer. This program will be conducted by Paul Cherkassky.

Tuesday's concert, by exception, has been taken over by the Harvard class of 1916, and that on Friday, by the American Library Association. The concerts for the other nights are open to the public.

Wednesday will be the annual Request Night, with Messrs. Sanroma and Litwin as soloists in two numbers, and on Thursday, Selma Kramer, the pianist of international reputation, will appear with the orchestra in Grieg's Concerto. On Saturday, June 21, Leo Litwin will be the soloist in Weber's "Concertstuck," and Arthur Fiedler will give the first presentation of Laszlo's Improvisations on "Oh, Susanna," in the styles of various composers.

Concerts will begin at 8:30 p. m. Programs of the week:

Monday, Hungarian March, "Rakoczy," Berlioz; Overture to "The Magic Flute," Mozart; Scherzo from the Octet, Mendelssohn; "Les Preludes," Symphonic Poem, Liszt; "King Christian II" (Incidental Music); "The Swan of Tuonela," Sibelius, English horn solo, Louis Speyer); "Finlandia" (Symphonic Poem), Sibelius; "Gold and Silver" Waltzes, Lehar; "Deep River," Negro Spiritual, arranged by Jacchia; Eighth Slavonic Dance in G minor, Dvorak.

Tuesday — Hungarian March, "Rakoczy," Berlioz; Overture to "Mignon," Thomas; Largo, Handel; Prelude to "The Mastersingers of Nuremberg," Wagner; Symphonic Variations for Piano and Orchestra, Franck—Soloist, Mrs. Harold Amory; "Wine, Woman and Song," Waltzes, Strauss; Fantasy on Gershwin Melodies; March, "Up the Street," Morse.

Wednesday—"Stars and Stripes Forever," March, Sousa; "Tales from the Vienna Woods," Waltzes, Strauss; Largo from "Xerxes," Handel; "The Ride of the Valkyries," Wagner; Bolero, Ravel; "The Animals' Carnival," Grand Zoological Fantasia, Saint-Saens—Pianos, Jesus Maria Sanroma, Leo Litwin; Rhapsody in Blue, Gershwin—Soloist, Jesus Maria Sanroma; "Pomp and Circumstance," March, Elgar.

Thursday—Military Polonaise, Chopin-Glazounov; Overture to "William Tell," Rossini; Concert Etude, Mayseder-Hellmesberger; Scherzo from Symphony No. 5, Shostakovitch; Concerto for Pianoforte in A minor, Grieg—Soloist: Selma Kramer; "Wine, Woman and Song," Waltzes, Strauss; "Andalucia," Lecuona-Gould; American Fantasy, Herbert.

Friday—"Pomp and Circumstance," March, Elgar; "Finlandia," Symphonic Poem, Sibelius; Overture to "The Marriage of Figaro," Mozart; "The Ride of the Valkyries," Wagner; Bolero, Ravel; Variations of the theme, "Pop Goes the Weasel," Cailliet; "Prayer of Thanksgiving," Old Dutch Hymn, Valerius; "Oxford Street," March from "London Again," Eric Coates.

Saturday—"On the Esplanade," March, Bodge; Overture to "Euryanthe," Weber; "Tambourin Chinois," Kreisler; Waltz Scene from "Faust," Gounod; Introduction to Act III, "The Mastersingers of Nuremberg," Wagner; Improvisations on Stephen Foster's "Oh, Susanna," Laszlo; Concertstuck for Piano and Orchestra, Weber—Soloist: Leo Litwin; Austrian Peasant Dances, Schonherr; Song of the Volga Bargemen, Arranged by Glaszounov; "Bahn Frei" ("Fast Track"), Galop, Eduard Strauss.

BOSTON GARDEN

TONIGHT AT 8

MUSIQUIZ POPS ORCHESTRA

ARTHUR FIEDLER—Conductor
J. M. SANROMA—Soloist

ALL SEATS .25

DOORS OPEN AT 6:30 P. M.
GARDEN BOX OFFICE OPEN AT 9 A. M.

Figures in Impending Pop Concerts

Above, Jesús María Sanromá, piano soloist Wednesday. Right, top to bottom, Selma Kramer, pianist, Thursday, June 19; Leo Litwin, pianist, Wednesday, and Quincy Porter, guest conductor Saturday, New England Conservatory Night.

Christian Science Monitor
June 12, 1941

Seventh Week of Pops

The seventh week of Symphony Hall Pop Concerts will begin Monday with a program featuring the music of Jean Sibelius, in honor of the 75th anniversary of the Finnish composer. This program will be presented by Paul Cherkassky.

Tuesday's concert, by exception, has been taken over by the Harvard Class of 1916, and that of Friday, June 20, by the American Library Association. The concerts for each other night are open to the public.

Wednesday, June 18, will be the annual Request Night, with Messrs. Sanromá and Litwin as soloists in two numbers, and on Thursday Selma Kramer, pianist, will appear with the orchestra in Grieg's Concerto. On Saturday, June 21, Leo Litwin will be the soloist in Weber's "Concertstück," and Arthur Fiedler will give the first presentation of Laszlo's Improvisations on "Oh, Susanna" in the styles of various composers.

Tonight will bring the first, and next Sunday the second, of two concerts in the Boston Garden. The programs of the week follow:

Monday, June 16, at 8:30

Hungarian March, "Rakóczy".....Berlioz
Overture to "The Magic Flute".....Mozart
Scherzo from the Octet .... Mendelssohn
"Les Preludes" .....Liszt
"King Christian II," Incidental Music
"The Swan of Tuonela"
English Horn Solo: Louis Speyer
"Finlandia," Symphonic Poem
..... Sibelius
"Gold and Silver" Waltzes .....Lehár
"Deep River," Negro Spiritual
..... Arranged by Jacchia
Eighth Slavonic Dance in G minor
Dvořák

Tuesday, June 17, 1941

Hungarian March, "Rakóczy".....Berlioz
Overture to "Mignon".....Thomas
Largo.....Handel
Prelude to "Meistersinger".....Wagner
Symphonic Variations for Piano and Orchestra .....Franck
Soloist: Mrs. Harold Amory
"Wine, Woman, and Song" Waltzes
Strauss
Fantasy in Gershwin Melodies
March, "Up the Street".....Morse

Wednesday, June 18, 1941

"Stars and Stripes Forever".....Sousa
"Tales from the Vienna Woods," Waltzes
Strauss
Largo from "Xerxes" ..... Handel
"The Ride of the Valkyrs" .... Wagner
"Bolero" ..... Ravel
"The Animals' Carnival" .... Saint-Saëns
Pianos: Jesús María Sanromá—Leo Litwin
Rhapsody in Blue.....Gershwin
Soloist: Jesús María Sanromá
"Pomp and Circumstance" ..... Elgar

Thursday, June 19, 1941

Military Polonaise...Chopin-Glazounoff
Overture to "William Tell".....Rossini
Concert Etude...Mayseder-Hellmesberger
Scherzo from Symphony No. 5.....
..... Shostakovitch
Concerto for Pianoforte in A minor....
..... Grieg
Sololist: Selma Kramer
"Wine, Woman, and Song" Waltzes...
..... Strauss
"Andalucia" ..... Lecuona-Gould
American Fantasy ..... Herbert

Friday, June 20, at 8:30

"Pomp and Circumstance".....Elgar
"Finlandia" ..... Sibelius
Overture to "The Marriage of Figaro"
Mozart
"The Ride of the Valkyrs".....Wagner
"Bolero" ..... Ravel
Variations on "Pop Goes the Weasel"
Cailliet
"Prayer of Thanksgiving," Old Dutch Hymn ..... Valerius
"Oxford Street," March from "London Again" ..... Eric Coates

Saturday, June 21, at 8:30

"On the Esplanade".....Bodge
Overture to "Euryanthe".....Weber
"Tambourin Chinois".....Kreisler
Waltz Scene from "Faust".....Gounod
Introduction to Act III, "Meistersinger"
Wagner
Improvisations on "Oh, Susanna,"
Laszlo
Concertstück for Piano and Orchestra
Weber
Soloist: Leo Litwin
Austrian Peasant Danses.....Schönherr
Song of the Volga Bargemen
Arranged by Glazounoff
"Bahn Frei" ("Fast Track"), Galop
Eduard Strauss

7th Week of Pops; Sibelius Program; Request Night

The 7th week of the Pop concerts in Symphony Hall under the direction of Arthur Fiedler will begin Monday with a program featuring the music of Jean Sibelius, in honor of the 75th year of the Finnish composer. This program will be presented by Paul Cherkassky. Tuesday's concert, by exception, has been taken over by the Harvard class of 1916, and Friday, June 20, by the American Library Association. The concerts for each other night are open to the public.

Wednesday, June 18, will be the annual request night, with Messrs. Sanroma and Litwin as soloists in two numbers, and on Thursday Selma Kramer, the pianist of international reputation, will appear with the orchestra in Grieg's Concerto. On Saturday, June 21, Leo Litwin will be the soloist in Weber's "Concertstuck," and Arthur Fiedler will give the first presentation of Laszlo's Improvisations on "Oh, Susanna," in the styles of various composers. Tonight will bring the first, and next Sunday the second, of the two special events in the Boston Garden, combining a concert by the Pops orchestra and a guessing contest.

The prgrams of the week follow:

MONDAY

Hungarian march, Rakoczy.....Berlio
Overture to The Magic Flute.....Mozart
Schero, from the Octet.....Mendelssohn
Les Preludes, symphonic poem.....Liszt
King Christian II, incidental music..Sibelius
The Swan of Tuonela.....Sibelius
English horn solo, Louis Speyer
Finlandia, symponic poem
Gold and Silver, waltzes.....Lehar
Deep River, Negro spiritual. Arr. by Jacchia
Eighth Slavonic Dance in G minor..Dvorak

TUESDAY

This evening's concert has been taken over by the Harvard Class of 1916 and is not open to the public.

Hungarian march, Rakoczy.....Berlioz
Overture to Mignon.....Thomas
Largo .....Handel
Prelude to The Mastersingers of Nuremberg .....Wagner
Symphonic Variations for Piano and Orchestra .....6 Franck
Soloist, Mrs. Harold Amory
Wine, Woman and Song, waltzes...Strauss
Fantasy on Gershwin melodies
March, Up the Street.....Morse

WEDNESDAY

Stars and Stripes Forever, march....Sousa
Tales from the Vienna Woods, waltes
Strauss
Largo, from Xerxes.....Handel
The Ride of the Valkyries.....Wagner
Bolero .....Ravel
The Animals' Carnival (grand zoological fantasia) .....Saint-Saens
Pianos, Jesus Maria Sanroma, Leo Litwin
Rhapsody in Blue.....Gershwin
Soloist, Jesus Maria Sanroma
Pomp and Circumstance, march.....Elgar

THURSDAY

Military Polonaise.....Chopin-Glazounov
Overture to William Teil.....Rossini
Concert Etude.....Mayseder-Hellmesberger
Schero, from Symphony No. 5.Shostakovitch
Concerto for Pianoforte in A minor...Grieg
Soloist, Selma Kramer
Wine, Woman and Song, waltzes...Strauss
Andalucia .....Lecuona-Gould
American Fantasy .....Herbert

FRIDAY

This evening's concert has been taken over by the American Library Association and is not open to the public.

Pomp and Circumstance, march.....Elgar
Finlandia, symphonic poem.....Sibelius
Overture to The Marriae of Fiaro....Moart
The Ride of the Valkyries.....Waner
Bolero .....Ravel
Variations of the theme: Pop, Goes the Weasal .....Cailliet
Prayer of Thanksivin, old Dutch hymn
Valerius
Oxford Street, march, from London Again
Eric Coates

SATURDAY

On the Esplanade, march.....Bodge
Overture to Euryanthe .....Weber
Tambourin Chinois .....Kreisler
Waltz scene, from Faust .....Gounod
Introduction to act 3, The Mastersingers of Nuremberg .....Wagner
Improvisations on Stephen Foster's Oh, Susanna .....Laszlo
Concertstuck for Piano and Orchestra
Weber
Soloist, Leo Litwin
Austrian Peasant Dances.....Schonherr
Song of the Volga Bargemen
Arr. by Glazounov
Bahn Frei (Fast Track), galop
Eduard Strauss

Pops Tonight In Boston Garden

Arthur Fiedler and the full Pops Orchestra will venture for the first time out of Symphony Hall in a public Pop Concert, when they form in the Boston Garden tonight at 8 and next Sunday as well. The entire garden will be thrown open to the public at a fee of 25 cents, proceeds of which will be devoted to the Pension Fund of the Boston Symphony Orchestra. Each event will consist of a concert, at which Jesus Maria Sanroma will appear with the Pops Orchestra as soloist; this to be followed by a guessing contest for prizes, the contest being open to any and all in the audience. The contest will consist largely of identification of excerpts which will be played by Arthur Fiedler and the orchestra. The semi-final and final elimination meetings will be held in Symphony Hall later in the month. Tonight's event will open with the following program:

Pomp and Circumstance, march.....Elgar
Overture to The Merry Wives of Winsor
Nicolai
Third Movement, from Pathetic Symphony
Tchaikovsky
Rhapsody in Blue.....Gershwin
Soloist, Jesus Maria Sanroma

-New England Conservatory Night at Pops

Three Guest Conductors Take Charge of Program

Ternary rhythm found itself alive under the persuasion of Francis Findlay, New England Conservatory instructor, at the Symphony Hall Pops on Saturday evening. Mr. Findlay, who supervises the Division of School Music at the Conservatory, took a turn as conductor along with Quincy Porter, Dean of the Faculty, and Wallace Goodrich, the Director, distinguishing himself in a performance of the "Vienna Blood" dances in 1-2-3 time of Strauss, and making a smart go as well in pieces by Gounod ("Philemon and Baucis") and Wagner ("Meistersinger") with the Conservatory Chorus assisting, and in a piece in unaccompanied four-part song form ("Sing Me Asleep") by Leslie.

Rather extraordinarily for a pedagogue, Mr. Findlay evinced not only theoretical but also practical understanding of an orchestra, and he led the Boston Symphony men in paths and bypaths of the waltz which they are none too much accustomed to and which they showed plain delight in traveling. Nor did the action and the style seem something sought out by study and put on like a costume for the occasion; but convincingly to anyone in the audience, they were the man himself. His flexible right hand indicated the measure and the shading in a way that people on the floor or in the balconies oculd apprehend as unmistakably as could the players on the platform.

It was music for the eye, then, no less than for the ear, as sometimes, though not invariably, happens when a gifted artist holds the baton. As for that, matters were on a high artistic plane all through the program; and Mr. Findlay may have been at a certain advantage for the very reason that the good fortune was his to have the waltzes to do. For duple rhythms largely prevailed before his chance came, and the contrast of the triple figure was a particular relief.

Regarding Mr. Porter, his conducting of the Rossini Overture to "Semiramide" was something memorable. To judge by his mastery of the situation on New England Conservatory Night, it is not surprising that things have started up since he became Dean quite new in the activities of the institution.

Mr. Goodrich had a special preoccupation that made it impossible for him to go after acclaim for himself. He directed a presentation of the Tchaikovsky Violin Concerto, the first movement (Allegro moderato), with Dorothy Louise Johnson of the Class of 1941 as soloist. He had the responsibility of making a brilliant pupil of his school shine before the public, and he succeeded.

W. P. T.

TONIGHT AT THE POPS

Arthur Fiedler will conduct the symphony orchestra in the Pops series tonight at 8:30 in Symphony Hall. Mikhail Sheyne, pianist, is the soloist. The program is as follows:

Marche Militaire ..... Schubert
Overture to The Marriage of Figaro.. Mozart
Scherzo from the Symphony No. 3, Eroica ..... Beethoven
Bolero ..... Ravel
Piano Concerto No. 2 in C minor, Rachmaninoff
Soloist, Michael Sheyne
Emperor waltzes ..... Strauss
Intermezzo Souvenir of Vienna..... Prevost
Fifth Hungarian Dance..... Brahms

RHAPSODY IN BLUE—Noted for his thrilling interpretation of George Gershwin's "Rhapsody in Blue," Jesus Maria Sanroma, excellently captured in pencil in Nishan's drawing above, will be soloist in the first Boston Herald Musiquiz in the Boston Garden Sunday night, June 15.

JOIN HERALD MUSIQUIZ, AID POPS PENSION FUND

By RUDOLPH ELIE, JR.

About this time of year virtually every organization or school or charity, from the Lamplighters Benevolent Society to Trunks for Timbuctoo, decides to have a big benefit affair. And what do they do?

Well, they are very likely to go to Arthur Fiedler and the Boston Pops orchestra and the next thing they know that magnificently co-operative Boston institution has arranged one of its sensationally popular Old Timers nights and has sold out Symphony Hall to the rafters.

Every one agrees that this is a delightful and excellent method for raising funds for worthwhile causes. But what can the Boston Pops orchestra do when it must put on a benefit for its own highly important Pension Fund?

The answer this year is **The Boston Herald Musiquiz**, the most unusual and entertaining musical event ever conceived.

It works this way: On the Sunday nights of June 15 and June 22 in the Boston Garden, the Boston Pops orchestra of 90 Boston Symphony musicians under its dynamic, enormously popular leader, Arthur Fiedler, will present two programs of all-time Pops favorites to be chosen by music-lovers of Greater Boston by ballot.

After each program — and here's where the fun begins—comes the Musiquiz itself, which is open to all comers regardless of age, height, weight, musical I. Q. or anything else.

Here's what happens: Every person who attends the monster Pops festival in the Boston Garden on both nights will be handed a ballot. After the concert, the master of ceremonies—who, incidentally, is a sufficient attraction unto himself—will ask questions of a musical nature, each one of which will be illustrated by the orchestra or by solo musicians.

Some of the questions will be of the true or false nature; others will be simply check questions, but all—and this is vastly important—will be based on the Victor records made by both the Boston Symphony orchestra and the Boston Pops orchestra.

Aside from the 25 cents admission charge to benefit the Pension Fund of the Boston Symphony orchestra, there is no obligation whatever.

The first two **Musiquizzes** are, in fact, great elimination contests designed primarily to provide as much amusement and color and spectacle as possible for the greatest number of people. After the first 400 highest-ranking contestants—200 at each Musiquiz — have been chosen, the semi-finals will be held in Symphony Hall to be followed shortly by the finals, also in Symphony Hall, for $800 worth of prizes.

While thousands will prefer to come and listen to the music or to watch the spectacle or to see the fun, those seriously interested in winning one of the prizes would do well to study the Victor record list of Boston Symphony orchestra and Boston Pops orchestra. Every single question both in the Musiquizzes and the finals will be derived from them.

Another good idea is to drop in to see your local Victor record dealer. He can give you many a pointer as well as supply you with detailed information about every phase of **The Boston Herald Musiquiz.**

Music and The Dance
SYMPHONY HALL—COM. 1492
TONIGHT at 8:30
POPS
ARTHUR FIEDLER—Conductor
ADMISSION 25c—1st BALCONY RESERVED, .50, .75, $1. No Tax. ALL TICKETS ON SALE 2 WEEKS IN ADVANCE.

Watertown Boy To Play World's Rarest Violin At Pop Concert Tonight

BOSTON, June 2 (U.P.)—One of the world's rarest violins—a $75,000 Stradivarius—has been loaned to a 17-year-old schoolboy for a concert tonight because musical authorities here describe him as an hitherto unknown genius.

But Robert Brink of Watertown, a Boston lawyer's son, thinks the fuss over his violin wizardry is nonsense and prefers tennis, swimming or sailing, to practice on a fiddle.

However, he'll play with the Boston Pops Concert Orchestra at Symphony Hall, and in so doing will become the first youth to play as a great artist in the orchestra's three-quarter century history.

The youth's appearance stems from the efforts of his teacher, Joseph Malkin, to get him interested in the violin as a career. Malkin was forced to get Brink's father to intercede before the boy would consent to appear at the great music hall for an audition.

The audition was barely started—young Brink fiddling on an inexpensive violin to a piano accompaniment—when the Pops Orchestra conductor, Arthur Fiedler, stepped to the stage, thrust the pianist aside and began to play the boy's accompaniment.

Together they played, Fiedler smiling and nodding and occasionally muttering "Grown up young artist", "Excellent", "Genius." The outcome was a request that Brink play a concerto in G-minor with the orchestra.

J. A. Gould, Boston violin dealer, has entrusted him with the rare instrument for tonight's concert.

ONE OF 540

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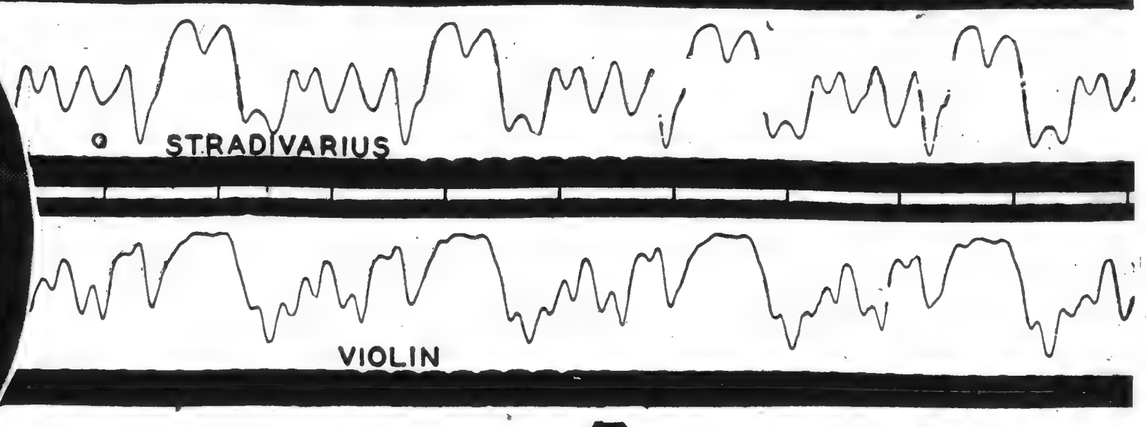

Upper left: Robert Brink and the $50,000 "Darnley" Stradavarius he will play at Pops tonight. Upper right: Photographic track of vibrations from a "Strad" and an ordinary fiddle. Note the eveness of the larger peaks or tone fundamentals and the regularity of the smaller peaks or overtones in the upper chart. The ordinary violin tones, lower line of chart, shows flattened and distorted peaks and widely fluctuating overtones caused by echoes set up within the violin. Lower photo is a closeup of a "Strad," but the reader cannot see the golden varnish, the figured work and the flowing lines that make the instrument a thing of beauty to the eye, as well as producing tones of beauty to the ear.

The following is the history, as far as same is known to us, of the Stradivari violin of the year 1712, certificate for which accompanies this letter.

I first became acquainted with the instrument when Major Bligh, grandson of the Earl of Darnley, brought it to my father in the 80's of the last century. I gathered frum him that both this violin and a Stradivari 'cello were purchased from J. B. Vuillaume of Paris, which transaction, to the best of my knowledge, took place about 1850.

Major Bligh was a pass... good amat... ina showed a lik...

Lad of 17 Plays 'Strad' In Solo at Pops Tonight

By TOM O'SULLIVAN

When the lights in Symphony Hall dim tonight and the gay Pops audience sits back in quiet anticipation to hear the Bruch G-minor Concerto, the featured young soloist in that number will add another brilliant chapter to an almost unbelievable story.

The artist's name is Robert Brink and this article has to do with his discovery as an outstanding musician and the combination of circumstances that sees him playing a "name" Stradivarius violin valued at $50,000.

VIOLIN STUDY INCIDENTAL

Robert is 17, the son of an attorney, and lives in Watertown. He attends Browne & Nichols School in Cambridge and takes violin lessons on the side at the Malkin Conservatory of Music in Boston. While his father is an enthusiastic music lover and has played the violin most of his life, he has never attempted to have the boy make music the major interest in life.

Consequently, no one was more surprised than the father, Virgil Brink, when Joseph Malkin, director of the conservatory, told him he wanted the boy to have an audition by Arthur Fiedler at Symphony Hall, with the thought in mind that he would play a solo at Pops.

"But I have played the violin all my life and would hardly venture that myself," was the father's reply. "And Robert is only——"

"Robert is only pretty close to being a genius," was the reply of the kindly, but artistically hyper-critical Malkin, who had watched closely the progress of his young student.

Harry Ellis Dickson, a member of the Boston Symphony and also a member of the conservatory faculty, had been and is the youth's teacher but his glowing praise of his pupil's ability had caused the elderly school director to follow the lessons very closely.

PLAYS HIKE ARTIST

So, an audition date was arranged and Fiedler listened to the boy for a time, then sat down at the piano and took over the accompaniment himself, a sure sign of his great interest in his player. The famous pianist, Jesus Sanroma, present in the hall for a conference with Fiedler, cocked his head attentively when he heard the boy play, then stepped to the piano and replaced Fiedler as accompanist.

At the end of the solo Fiedler said simply: "He doesn't play like a boy. He plays like a grown artist."

Robert Brink, 17, then and there was definitely listed to be soloist at the Pops June 2. But his father, pleased that his belief in the ability of his son had been vindicated, was unwilling to credit the evidence of his ears and to make certain his son was all that so many competent music judges said he was, he arranged for him to play with the Quincy Orchestral Society prior to the Symphony Hall appearance.

He took the lad to the noted Boston violin dealers, J. A. Gould and Son, to rent an extra fine instrument. After hearing Robert play on one violin, Gould invited him to try another that he produced from an inner part of the store. The lad's comment was that it seemed to him much better than the first.

"Correct," the dealer replied laconically. "Pietro Guarnieri made it."

"But you wouldn't allow me——" was the startled reply of the lad.

"I would be very pleased to entrust it to such a fine young artist," Gould answered.

PLEASED AT RESULTS

At the Quincy concert the last week of April three especially critical listeners heard Robert Brink. They were, besides his father, Joseph Malkin and Mr. Gould. All were pleased.

"On the strength of that performance of your son, Mr. Brink, I am going to give him a still better fiddle for Symphony Hall," Gould promised.

When Robert and his father returned to the Gould shop the dealer placed in the boy's hand an instrument he handled with special care.

"Why I barely touch the bow to it and it gives out the fullest and sweetest tone I've ever drawn," the boy explained with delight.

"Young man," answered Gould, "it is partly because you have the hands, the ears and the temperament to do it. The rest is due to Antonio Stradivari."

Father and son were equally awed and eagerly examined the statement which attested the instrument was the work of the great violin maker. But young Robert had already named the tokens of the master's craftsmanship—sweetness combined with power and, above all, instantaneous response to the most effortless touch of the bow.

It is for this reason that musicians pay almost fabulous prices for such violins. They know that the instrument will always be dependable and their minds are released from physical effort and can freely soar in flights of interpretation.

540 INSTRUMENTS REAL

The greatest authority in the world on violins by Stradivari and other master makers is the firm of Hill and Sons in London. They have definite evidence of the genuineness of 540 instruments made by Stradivari and now existing after exposure to two centuries of fire, flood and war.

To the list of famous name violins should be added that of the "Darnley," named for the British Earl of that title and to be played by Robert Brink tonight. Illustrating this story is part of the signed statement by the firm attesting the authenticity of this fiddle.

But it is to Gould and the unnamed owner of the instrument that Robert and his father are most grateful.

The former, because of his interest in the youth, the latter because it was at his insistence that this instrument, valued, according to Gould, at $50,000, was loaned to the lad. He entrusted its sale to Gould but when he heard of the boy's ability insisted he should be allowed to show his talents on an instrument worthy of his genius.

450 TAKE PART TODAY IN MUSIQUIZ SEMI-FINAL

Boston Traveler — June 26, '54

About 450 men and women, young and old, from Massachusetts communities will sit with pencils and ballots at floor tables in Symphony Hall this afternoon at 4 o'clock for the semi-final contest of the Boston Herald Musiquiz. They are the successful survivors of the two big Musiquiz contests at Boston Garden.

From these 450, the 50 whose marks are the highest following this afternoon's contest will take part in the final contest for $800 worth of prizes next Monday at 4 P. M. in Symphony Hall.

Added features for this afternoon's contest program were announced last night by the Symphony Hall management. All contestants will be supplied by the management with ballots of one color and the spectators in the free balcony seats will get ballots of another color so they may join in or follow the fun of the contest.

The ballots of the spectators will not, of course, be turned in or marked. The ballots of the contestants will be deposited in locked ticket boxes attended by ushers as the contestants leave the floor of the hall.

As a special treat for contestants and spectators, a brand new RCA-Victor recording of a Pops selection will be played for the first time in Boston at this afternoon's contest.

The semi-final contest this afternoon will start promptly at 4 P. M., under the direction as masters of ceremonies of Rudolph Elie, Jr., Herald Musiquiz Editor, and George A. Kuyper, advertising manager of Symphony Hall. Doors will be opened at 3:30 P. M. The program will last about one hour. Contestants are requested to bring their own pencils.

All music played this afternoon will be from RCA-Victor recordings of Symphony and Pops selections. It will be played on a combination RCA-Victor radio and record player of the same model which will be awarded as first prize in the Musiquiz.

The floor of Symphony Hall will be reserved this afternoon for contestants but the balcony will be open to the public free of charge. The correct answers to the questions asked this afternoon will be published in tomorrow's Boston Herald.

The names and addresses of the 50 who qualify for the final contest next Monday afternoon will be published in The Sunday Herald but they will receive their tickets by mail before Sunday.

While several who entered the Garden contests to test their skill and for the fun may have qualified, it was again pointed out last night that under no circumstances may any of the following qualify for prizes:

Members or relatives of employes of Boston Symphony Hall, Boston Symphony Orchestra, Boston Herald-Traveler, RCA-Victor and the Eastern Company, distributors of Victor records.

(Photo by Bachrach)

SEMI-FINALIST — Jacob H. Strauss, assistant treasurer of the Leopold Morse Clothing Co., and a frequent conductor of the Macdowell Symphony, who qualified for the semi-finals in The Herald's second Musiquiz.

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PARADE OF SPORTS

In the meantime other sport events came along in popularity to replace the original boxing spectacles, and soon the Garden was jammed to the girders with the audiences for horse shows, dog shows, bicycle races, winter sports meets, midget auto racing, football games, aquatic sports, sportsman's shows and soft ball tournaments.

Having long since abandoned its Andrew Square and Sullivan Square sites, the circus became a regular yearly visitor to the Gard as did the rodeo and, more recent the Garden's own Ice Follies. And of course, the fabulously successful Herald Book Fair, having held its second assembly in the Garden last year, is now a regular visitor.

Maintaining a skeleton crew of about 20 men who are trained to erect ski jumps or cooking schools at a moment's notice, the Garden has often been forced to hire as many as 20[illegible] extra workers to make [illegible] quick chan[illegible] trans[illegible] the o[illegible]

FIRST VIOLIN SECTION relaxes between numbers.

(Photos by John B. Sanroma)

GAIL PATRICK with an autographed copy of the latest Pops recording from Arthur Fiedler.

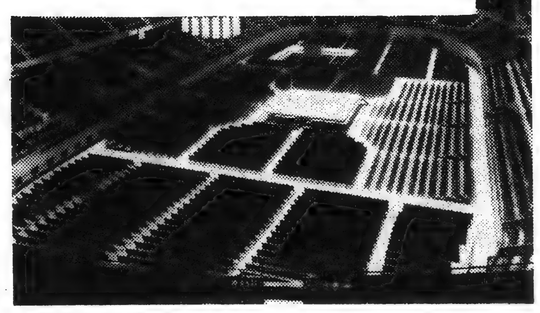
ARTHUR FIEDLER AND WALTER PISTOR, noted New England composer, talk over a score for the Musiquiz.

JESUS SANROMA practicing for tone quality.

Boston Garden Ready For Herald Musiquiz

Acoustics Engineers of Big North Station Amphitheater Solve Problem Of Affording Every Person in Audience 'Best Seat' at Novel Entertainments

By Rudolph Elie, Jr.



THE BOSTON GARDEN as arranged for sporting events, with a seating capacity of 19,000, lends itself admirably to the Musiquiz.

Taking things as they come, from a revival to a rally or from a circus to a symphony, the Boston Garden is ready and willing to shuttle scenery, trapeze, ski runs, swimming tanks and the remains of 500-plate banquets in and out of its mammoth storerooms in eight and a half jiffies. Yet something new in the way of scene shifting is currently under contemplation in preparation for The Herald Musquizzes which will take place there on the Sunday nights of June 15 and June 22 before capacity audiences consisting of 17,804 people.

Walter Brown (who runs the Garden) says that there's never been a job too big for it. Under extreme pressure he may admit, like Cap't Corcoran of H. M. S. Pinafore, who never, never quaked in any gale "well, hardly ever." But it's safe to say that this monstrous meeting place has yet to turn down an event because it was too hard to handle.

Coping with problems has long been a specialty in the Garden. Designed in the hey-day of boxing (circa 1926) as a great sporting palace, the Garden's 65 ushers had no sooner got the seating plans memorized than boxing entered its dotage. With the prospect of a magnificent white elephant upon their hands, the managers got busy and commenced to explore its possibilities.

Before doing that however, it occurred to them to explore the Garden itself. They discovered acres of special storage rooms, hidden nooks and cranies, the most modern technical contrivances, conference and dressing rooms; all the paraphernalia in fact to cope with just about any situation.

Aside from the boxing matches, wrestling shows, track meets and hockey games the Garden naturally drew, conventions, political rallies and revivals began to appear on the bulletin boards. Then in rapid succession came banquets, dances, balls (one of which, incidentally, drew 51,000 people, one of the largest indoor assemblies ever held anywhere); expositions, concerts and theatrical productions.

PARADE OF SPORTS

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Having long since abandoned its Andrew Square and Sullivan Square sites, the circus became a regular yearly visitor to the Garden, as did the rodeo and, more recently, the Garden's own Ice Follies. And of course, the fabulously successful Herald Book Fair, having held its second assembly in the Garden last year, is now a regular visitor.

Maintaining a skeleton crew of about 20 men who are trained to erect ski jumps or cooking schools at a moment's notice, the Garden has often been forced to hire as many as 200 extra workers to make one of its famous quick changes. The record for magical transitions seems to be held for the occasion of a hockey game to be followed in the evening by a beer garden party.

The afternoon hockey game went into one overtime period after another with the result that the ice was finally unpopulated at 6 o'clock. Before the last goal was scored, steam was sent hissing through the 13 miles of pipe which lie below the floor—and which are used to freeze the ice—and by the time the last cheer had died away, the melting process was well under way.

As the ice turned to water, suction machines drew it off, then the floor was thoroughly dried by means of wind machines. Once dry, the task of setting up a rural scene with evergreen trees, boxed flowers and potted petunias was begun while men cleaned the stands from top to bottom. By that time the musicians commenced to arrive, so a stage was hastily set up, and tables, chairs, linen and dinner service were set to the accompaniment of dance music. At last all was ready and at 7:45, so the story goes, several thousand people were dining and dancing—in a rural hofbrau.

It was the Garden's technicians' turn for an eye-opener, however; the day carpenters from the K. V. Wolsey company started work on a Cape Cod house in the Garden during The Herald's 1940 Book Fair at 8 o'clock in the morning and were nailing the roof on at noon.

While no such heroic measures are contemplated in the arrangement of the Herald Musiquiz, the fact is it all presents an unusual situation. Being both spectacle and concert, musiquiz and entertainment, the proper setting seemed to be something of a problem in affording every last person in the audience a "best" seat.

Should the stage be a shell-like affair at one end of the Garden? Or should it be perched somewhere in the balcony, and if so, how? And no matter what was done, how could the musicians and Arthur Fiedler be facing every which way at once?

While they had had the benefit of Stokowski's recent concert in the Garden with his Youth Orchestra to learn something about the Garden's acoustics, Stokowski had brought with him his own specially designed shell. Generally speaking, the result was excellent but there were, strangely enough, a number of "dead" spots which baffled the acoustical engineers, men, incidentally, who do not baffle too easily.

Too, with Stokowski's orchestra, there was no capacity audience to reckon with. With all prospects pointing to a capacity audience for the Herald Musiquizzes, the importance of providing a "reserved" seat for everyone became paramount. It is a well established fact that the Garden just doesn't have any "dead" spots either visual or acoustical if the focal point is directly in the center of the floor. The obvious solution, then, was to place the Pops concert smack dab in the middle and—but telling all now would be like revealing the tag line of a mystery play.

The problem has been solved; there's been a dress rehearsal and all, and perfect sight lines and hearing lines may be unqualifiedly guaranteed.

For those who came in here, it might be well to relate exactly what the Herald Musquiz is. Actually, it is a concert of all-time Pops favorites, being chosen by popular ballot, and being presented by the Boston Pops orchestra under Arthur Fiedler to benefit the Pension Fund of the Boston Symphony Orchestra. There will be two Herald Muisquizzes, one on Sunday night June 15 at 8 P. M. and the second on the following Sunday also at 8 P. M.

Each concert will last about an hour, and each will be followed by a musical questionnaire in which all may participate at will. The Herald will provide ballots to all who want them, and each question asked by the master of ceremonies will be followed by musical examples played by the orchestra.

The whole thing is designed primarily for entertainment, but those who seriously intend to compete for one of the 29 fine musical prizes must remember that all musical questions will be derived from the Victor records of the Boston Symphony Orchestra and the Pops Orchestra and that the list consequently bears studying. Further details and record lists may be secured from your neighborhood Victor record dealer who will be glad to help you all he can. Tickets may likewise be purchased at your Victor record dealer at 25 cents each or directly from Symphony Hall, the Boston Garden or the Herald-Traveler.

The Boston Herald, Boston, Mass.

BOSTON HERALD MUSIQUIZ EDITOR:

I vote for.....by.....
(name of composition) (composer)

as the all-time Pops favorite, and request that it be included on one of the programs of The Boston Herald Musiquizes to be held in the Boston Garden on the nights of June 15 and 22.

Please send me ( ) Sample Blanks, which will contain a complete list of Boston Pops and Boston Symphony Orchestra Victor Red Seal Records.

Name .....
(Please Print)

Street .....

City ..... **State** .....

NOTE: It is not necessary to enter the Contest nor to send for Sample Contest Blanks in order to vote.

ARTHUR FIEDLER (right) and his librarian of music, Leslie Rogers.

(Photos by John B. Sanroma)

JESUS SANROMA, distinguished symphony musician, at the piano.

SPECIAL REHEARSAL of a section of the Boston Symphony Orchestra just prior to the making of a phonograph record.

VIEW OF POPS MUSICIANS in full action as seen from the wings.

Big Prize Contest For Music Lovers

Boston Herald 'Musiquiz' to Be Held in Boston Garden on Sundays of June 15 and 22 A Novel and Entertaining Festival in Which Audience Will Share Valuable Awards

ARTHUR FIEDLER as he faces the musicians.

By Rudolph Elie, Jr.

If you have a scrap of music in your bones; if the sight and sound of a great symphony orchestra thrills you from stem to stern, and if the levelling of a question at you is an irresistible challenge, then take out your biggest red pencil and make a huge circle around the dates June 15 and June 22.

For on those evenings at the Boston Garden there will occur the reddest-lettered day of musical fun in the history of Greater Boston—the First Boston Herald Musiquiz.

Having made your mark on those two Sunday nights in June, you'd better keep your pencil to a fighting point. If you know how to use it you stand a whale of a chance to win a musical contest which pays off with a $275 RCA-Victor radio-phonograph combination with $50 worth of Victor records of your own choice; a trip to the Berkshire Symphonic Festival of the Boston Symphony Orchestra (convertible into $150 cash if you desire); a pair of $100 tickets to the 24 regular Saturday night concerts of the Boston Symphony for next season; $50 worth of Victor records, and 15 equally desirable musical prizes.

The four grand prizes are but a small part of the fun, though, for the first 17,000 music-lovers who are lucky enough to get tickets for the Boston Herald Musiquiz on the successive Sunday nights are in for the time of their lives.

Never before possible, let alone dreamed of, the Boston Herald Musiquiz stands as another great "first" for the Boston Herald as well as for the most original and entertaining musical festival ever conceived. Behind it stands the entire institution of the 56-year-old Boston Pops Orchestra, which has long proved itself a vital part of the musical life of this great community of 2,000,000 people and now, under the compelling leadership of its conductor, Arthur Fiedler, recognized as the most famous musical organization of its kind in the world.

CULTURAL RENASCENCE

The Boston Herald Musiquiz is all that the name implies and a great deal more. Believing that the current phenomenal interests in really fine music performed by the world's greatest orchestras is signal evidence of the cultural renascence of the United States, the Boston Pops Orchestra under the baton of Arthur Fiedler will present an hour's concert of your favorite classical and semi-classical compositions, to be followed by an hour's novel musical quiz based on selections to be played by the orchestra.

No entry blanks, no conditions, no rules and regulations, no red tape, no jokers in the pack; nothing whatever to interfere with the enjoyment of great music and the opportunity to participate in a hilarious musical quiz with an all-star board of experts consisting of 90 of the finest orchestral virtuosos in the world.

The concert which precedes the actual quiz period will of itself be worth the price of admission—which incidentally is 25 cents for each Musiquiz, every cent of it going to the Pension Fund of the Boston Symphony Orchestra—for Arthur Fiedler is going to play the all-time favorites of the Pops' 56 years, including the famous George Gershwin "Rhapsody in Blue," with Jesus Maria Sanroma as piano soloist.

The Musiquiz to follow the concert is not restricted to any age group or class, nor do you have to enter it at all if you don't want to. As you enter the Boston Garden, you will be handed a Musiquiz blank. Some may prefer to make paper arrows of them and float them around the Garden while listening to the music, for there is no obligation whatever. But if you have your eye on one of those magnificent prizes, you'll hold on to your blank for all you're worth.

After the concert, a famous celebrity (whose name you know as well as your own) will act as master of ceremonies for the Musiquiz. He will present six groups of three questions each, ranging from the very easy to the moderately difficult, but he will absolutely not spring any questions of a "trick" nature.

IN SEALED ENVELOPES

Every question will be illustrated by the orchestra or by the soloists, who will play musical selections entirely unknown to them up to the instant of performance, since the music will be given to them in sealed envelopes. After each question and selection, sufficient time will be allowed for the contestants to write down their answers on the blanks. At the conclusion of the Musiquiz, ushers will collect the blanks, and the names of the 200 people who turn in the best set of answers will be published in the Boston Herald before the second Musiquiz is given the following Sunday night.

Now, if you are not among the 200 winners of the first Musiquiz, you are perfectly welcome to try again at the second Herald Musiquiz to be conducted exactly in the same manner as the first one on Sunday night, June 22. Even those who because of a previous engagement cannot attend the first Musiquiz, may try their hand at the second concert with an equal chance of qualifying for the grand prizes.

In other words, the 400 people whose blanks are selected on merit—200 each Sunday night—may qualify for the semi-finals, which will be held in Symphony Hall on Thursday afternoon, June 26, beginning at 4 o'clock.

The final contest for the prizes will be at Symphony Hall, Monday afternoon, June 30.

Since the whole idea of the Musiquiz is to have fun and lots of it, while at the same time benefiting a most worthwhile cause, it is important to remember that the questions to be asked at both Musiquizzes will be within the scope of the average music-lover. And here's a tip, straight from Mr. Fiedler. Not a single question will be asked to which the answer does not lie in one of the Pops Orchestra or Boston Symphony Orchestra Victor recordings.

For instance, neither orchestra has recorded, say, Beethoven's "Battle of Waterloo." It isn't likely that they ever will, praise be, but since they haven't, there isn't a chance that the Musiquizzers will call upon the contestants to identify a strain from it during the contest.

On the other hand, the Pops Orchestra's latest recording of the Mendelssohn G minor Piano Concerto, with Sanroma as soloist, an album which Victor is featuring for the month of June, may well be the basis of a musical question. Use the coupon below right now to secure your complete list of Pops and Boston Symphony Orchestra recordings from which all questions will be derived.

OFFERS FINE TRAINING

Obviously, then, if that magnificent RCA Victor radio-phonograph has stirred your imagination, or if you dream of an idyllic week at the Berkshire Symphonic Festival, or if you can see yourself attending all 24 of the Boston Symphony orchestra's concerts next season, you had better go in training for the Herald Musiquiz right now. The easiest and best way to do it is to study the great musical compositions as interpreted by both orchestras on Victor records.

It may be that you already have a number of them. That makes it all the easier. If you haven't yet acquired a Pops repertoire, go to your phonograph and record dealer and enlist his aid. He'll be glad to help you all he can to secure the source material. Further, your dealer will be able to provide you soon with your tickets to the Herald Musiquiz as well as your contest blanks and any additional information you may seek.

As an additional aid to contestants, every night at the regular Pops concerts beginning tomorrow night, Arthur Fiedler and the orchestra have arranged something in the way of a preview to the Herald Musiquiz. It is perfectly possible that they may give away many a clue to the keen-eared in the Pops audience.

A RARE OPPORTUNITY

In case you don't care to enter the Musiquiz but have a deep and abiding love for great symphonic music, you will find the Herald Musiquizzes the most enjoyable musical events you've ever attended. In addition to the music and the Musiquiz, the spectacle, the color, the excitement, the celebrities and all the myriad special events which have been arranged will in themselves lend fascination to the events.

Every year more than 750,000 people hear the concerts of the various Boston Symphony Orchestra activities, but the surface hasn't been scratched. There are still thousands of Greater Bostonians who have yet to hear a fine symphony concert in the flesh. What an opportunity this is!

A few paragraphs back it was stated that such an undertaking as the Herald Musiquiz would have been fantastic before now. Nothing could be more certain.

Where Beethoven ten years ago was considered a long-haired dodo whose music was guaranteed to induce a coma, today every school child analyzes, studies and loves his music. The same holds true even for Bach, Mozart, Brahms, Schumann and others of the world's musical geniuses. If you're from Missouri musically, and have to see it to believe it, then begin making your plans right now to be on hand at the Boston Garden on Sunday, June 15. Those 17,000 tickets are going to disappear as quickly as Hess from the front page.

To recapitulate, then, in form suitable for pasting in hats:

The first Boston Herald Musiquiz, sponsored by The Boston Herald and the Boston Pops orchestra in association with RCA-Victor and its affiliated dealers throughout metropolitan Boston, will be held on the nights of June 15 and June 22 in the Boston Garden.

The Musiquiz will consist of a concert of your musical favorites performed by the Boston Symphony orchestra under Arthur Fiedler, with Jesus Maria Sanroma as piano soloist and a musical questionnaire in which all persons may participate.

Admission will be 25 cents for each Musiquiz, the proceeds benefiting the Pension Fund of the Boston Symphony orchestra.

The 400 winning contestants (200 to be chosen at each Musiquiz) qualify for the contest finals to be held subsequently at Symphony Hall.

The prizes, totalling $800 in value, are: First prize, one RCA Victor radio-phonograph, model 301, list price $275 and $50 worth of records of the winner's choice; second prize, a trip to the Berkshire Symphonic Festival, convertible into $150 cash if desired; third prize, a pair of tickets to the 24 Saturday night concerts of the Boston Symphony orchestra, value $100; fourth prize, $50 worth of Victor records of the winner's choice. Besides these grand prizes there will be 10 prizes of $10 worth of Victor records and 15 prizes of $5 worth of records.

Tickets, sample blanks and additional information may soon be secured from Symphony Hall, your own record dealer or Musiquiz Contest Editor, the Boston Herald.

BOSTON HERALD MUSIQUIZ EDITOR:
The Boston Herald, Boston, Mass.

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(name of composition) (composer)

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Please send me ( ) Sample Blanks, which will contain a complete list of Boston Pops and Boston Symphony Orchestra Victor Red Seal Records.

Name .....
(Please Print)

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City ..... **State** .....

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REDUCTION

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SYMPHONY HALL

56TH SEASON

POPS

85 SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor

Music—Refreshments—Smoking

SIXTH WEEK

Monday Evening, June 9, at 8:30

*Military Polonaise ..... Chopin-Glazounov
*Seventh Slavonic Dance, in C major ..... Dvořák
"Valse Triste" ..... Sibelius
*Ouverture Solennelle, "1812" ..... Tchaikovsky

"Ride of the Valkyries" ..... Wagner
*Bolero ..... Ravel
Boston University Songs

"Tales from the Vienna Woods," Waltzes ..... Strauss
*Pavane from the "American Symphonette" ..... Gould
*"Stars and Stripes Forever," March ..... Sousa

Tuesday Evening, June 10

"Schechenyi Indulo," March ..... Fahrbach
*Overture to "Russlan and Ludmilla" ..... Glinka
*"Nobody Knows de Trouble I've Seen" .... Arranged by Jacchia
*Bolero ..... Ravel

"Danse Macabre," Symphonic Poem ..... Saint-Saëns
Pianoforte Concerto in G minor, No. 2 ..... Saint-Saëns
Soloist: ELIZABETH TRAVIS

*"Wine, Woman, and Song," Waltzes ..... Strauss
"On the Trail," from the "Grand Canyon" Suite ..... Grofé
"God Bless America" ..... Berlin

Wednesday Evening, June 11

*"Pomp and Circumstance," March ..... Elgar
Overture to "Light Cavalry" ..... Suppé
*"Kamennoi-Ostrow" ("Rêve Angélique") ..... Rubinstein
"Spirit of the Warrior" ..... Grossman

"Les Préludes," Symphonic Poem ..... Liszt
*Rhapsody in Blue ..... Gershwin
Soloist: LEO LITWIN

"Invitation to the Dance" ..... Weber-Berlioz
"Prima Donna" ..... Gould
Dance from "La Vida Breve" ..... Falla

Thursday Evening, June 12

Hungarian March, "Rakoczy" ..... Berlioz
"Finlandia," Symphonic Poem ..... Sibelius
Scherzo from Symphony No. 3, "Eroica" ..... Beethoven
Allegro vivace
Suite from "Carmen" ..... Bizet
Aragonaise — Intermezzo — Gypsy Dance

Violin Concerto in G minor, No. 1 ..... Bruch
Soloist: SHELDON ROTENBERG

Conducted by Leo R. Lewis:
Tuftonia's Day ..... E. W. Hayes
Spell It Out ..... A. T. Williams
Medley-Fantasia on Tufts Airs ..... J. W. Morton
Dear Alma Mater ..... L. R. Lewis

Friday Evening, June 13

"Calling All Workers" ..... Eric Coates
Twelve Contra-Dances ..... Beethoven
*Intermezzo, "Cavalleria Rusticana" ..... Mascagni
"Peer Gynt" Suite ..... Grieg

*Overture to "A Midsummer Night's Dream" ..... Mendelssohn
*Piano Concerto No. 1, in G minor ..... Mendelssohn
Soloist: JESÚS MARÍA SANROMÁ

*Austrian Peasant Dances ..... Schönherr
"Yankee Doodle Went To Town" ..... Morton Gould
*"Washington Post" March ..... Sousa

Saturday Evening, June 14

Quincy Porter, Guest Conductor:
Procession of Bacchus, from "Sylvia" ..... Delibes
Overture to "Semiramide" ..... Rossini
Suite from "Henry VIII" ..... German
Morris Dance — Shepherd's Dance — Torch Dance
Pan-Americana ..... Arnold A. Chaitman

Wallace Goodrich, Guest Conductor:
"Psyche and Eros," from "Psyché" ..... Franck
First Movement, Violin Concerto ..... Tchaikovsky
Allegro moderato
Soloist: DOROTHY LOUISE JOHNSON
"Jubilee," from the "Symphonic Sketches" ..... Chadwick

Francis Findlay, Guest Conductor:
"Vienna Blood," Waltzes ..... Strauss
The New England Conservatory Chorus
Chorus of Bacchantes, from "Philemon and Baucis" ..... Gounod
"Charm Me Asleep" ..... Leslie
(Unaccompanied)
Chorale and Finale from "Die Meistersinger von Nürnberg" ..... Wagner

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All nights open to the Public.

Sunday Evening, June 15, at 8

at the BOSTON GARDEN

The numbers now leading in the popular balloting, which will be played, include:

POMP AND CIRCUMSTANCE

RHAPSODY IN BLUE with

JESÚS MARÍA SANROMÁ, *Pianist*

All Seats 25 cents — on Sale Now

BOSTON HERALD MUSIQUIZ — BOSTON GARDEN — POPS ORCHESTRA — ARTHUR FIEDLER, CONDUCTOR — SUNDAYS JUNE 15 AND JUNE 22

BOSTON HERALD MUSIQUIZ — BOSTON GARDEN — SUNDAYS, JUNE 15 AND JUNE 22 — ADMISSION 25 CENTS — TICKETS NOW ON SALE

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Suite from "Henry VIII" ..... German
Morris Dance — Shepherd's Dance — Torch Dance
Pan-Americana ..... Arnold A. Chaitman

Wallace Goodrich, Guest Conductor:
"Psyche and Eros," from "Psyché" ..... Franck
First Movement, Violin Concerto ..... Tchaikovsky
Allegro moderato
Soloist: DOROTHY LOUISE JOHNSON
"Jubilee," from the "Symphonic Sketches" ..... Chadwick

Francis Findlay, Guest Conductor:
"Vienna Blood," Waltzes ..... Strauss
The New England Conservatory Chorus
Chorus of Bacchantes, from "Philemon and Baucis" ..... Gounod
"Charm Me Asleep" ..... Leslie
(Unaccompanied)
Chorale and Finale from "Die Meistersinger von Nürnberg" ..... Wagner

*Pops Recording

Table Seats (reserved) $1.00	**Telephone Commonwealth 1492**
First Balcony (reserved) 50c., 75c., & $1.00	
Unreserved Seats . . . . . 25 cents	

All nights open to the Public.

Sunday Evening, June 15, at 8

at the BOSTON GARDEN

The numbers now leading in the popular balloting, which will be played, include:

POMP AND CIRCUMSTANCE
RHAPSODY IN BLUE with
JESÚS MARÍA SANROMÁ, *Pianist*

All Seats 25 cents — on Sale Now

Tickets Go on Sale Today For Herald Musiquizzes

By RUDOLPH ELIE, JR.

Today is the day that tickets for the Boston Herald Musiquiz officially go on sale. To be held in the Boston Garden on the Sunday nights of June 15 and June 22, with the Boston Pops orchestra, under Arthur Fiedler, the Herald Musiquizzes are the most unusual evenings of musical entertainment—as well as the first mass musical quizzes—ever to be held anywhere.

It is safe to say that tickets for these two unique events which culminate in the awarding of $800 worth of highly desirable musical prizes, may now be purchased in almost every Victor record and phonograph shop in the Greater Boston area, as well as a number of similar shops throughout New England.

So great has been the demand so far that many independent ticket agencies have also requested blocks of Musiquiz tickets. The result is that no one planning to enjoy the fun at the Boston Garden on either Musiquiz evening should have the least difficulty in securing their tickets easily and conveniently.

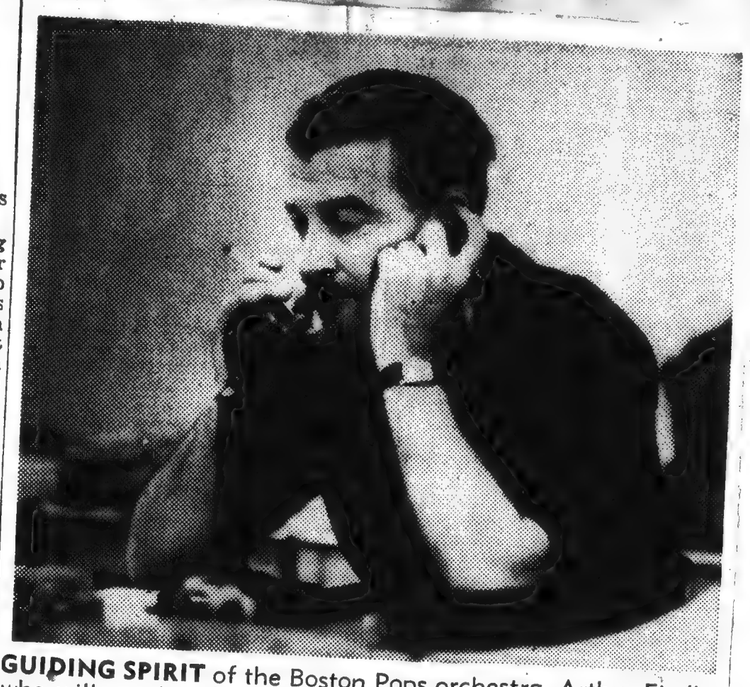
In the first place, the Musiquiz tickets are 25 cents each. Everybody knows that this insignificant charge is to benefit the Pension Fund of the Boston Symphony orchestra of course, and so there is no "extra charge" of any kind. Musiquiz ballots, contest blanks and program are to be furnished without charge by The Boston Herald to every person who goes to the Garden on Musiquiz nights. Naturally, The Herald will not undertake to furnish all the contestants with pencils, so all who intend to enter the Musiquiz must bring their own.

Although seats are not reserved, no one need for a moment fear being unable to see or hear. It is common knowledge that every seat in the Garden is a sort of private vantage point from which to view a spectacle, and the Musiquizzes, besides being magnificent musical events, are nothing if not spectacular. Thus, while early-comers will of course find the very best seats, the fact is there are about 20,000 "best" seats available.

One other thing before listing some of the larger ticket offices for The Herald Musiquiz: Those who intend to attend both Musiquizzes—and it begins to look as though thousands will do just that—must secure separate tickets for each event. For instance, the purchase of a seat for June 15 does not include June 22d's Musiquiz also. On the other hand, there is certainly no obligations to purchase tickets for both Musiquizzes if you plan to go to the first.

Tickets, then, may be secured in the following downtown places:

The Boston Herald-Traveler street floor counter, 80 Mason street; Symphony Hall; the Boston Garden; White's; Gilchrist's; Jordan's (record shop and ticket office); Filene's balcony ticket office; Boston Music Co.; Homeyer's; Steinert's; The Phonograph and Record Shop; Mosher's and Krey's. Before the week's end a number of other downtown offices will have Musiquiz tickets for sale and these will be listed in further articles. In addition to tickets, most of the Victor record dealers in the entire area will have a supply of Herald Musiquiz editions which contain complete details of the Musiquiz contest as well as a list of the prizes.



GUIDING SPIRIT of the Boston Pops orchestra, Arthur Fiedler, who will conduct his orchestra in the Herald Musiquizzes at the Boston Garden June 15 and June 22.

TONIGHT AT THE POPS

Robert Brink, the talented violinist, will make his Pops debut at Symphony Hall tonight which will be under the direction of Paul Cherkassky. The program is as follows:

Wedding March from "Le Coq d'Or" ..... Rimsky-Korsakov
Overture to "Prince Igor" ..... Borodin
"None But the Lonely Heart" ..... Tchaikovsky-Cailliet
"A Night on Bald Mountain," Fantasy ..... Moussorgsky
Four Simple Pieces
Little Overture
Dreams and Drums
Music Box
Automobile Waltz
Violin Concerto in G minor, No. 1 ... Bruch
Soloist: Robert Brink
"Where the Citrons Bloom," Waltzes ..... Strauss
Night and Day ..... Porter
March, "Oxford Street," from "London Again" ..... Eric Coates

15b

BOLERO—Swinging into the final bars of Ravel's celebrated "Bolero," Arthur Fiedler poises on the downbeat. The Pops orchestra, here shown, presents the first of its two Boston Herald Musiquizzes in the Boston Garden on Sunday night, June 15.

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Besides the Seven Sunderland Sisters ("Seven Bewitching Damsels Berobed in Endless Tresses Who Sing Like Very Nightingales"—and who by the way sold hair tonic on the side), the program offers much musical delights as a "novel repertoire of Imitations of Cornets, Trombones, etc.;" a solo on a silver bell ("itself worth the price of admission"); a female saxophonist ("who has completely carried by storm every audience") and an "always favorite reader, who will Render the "Death of Marmion" in the Finished Style for which She is Noted."

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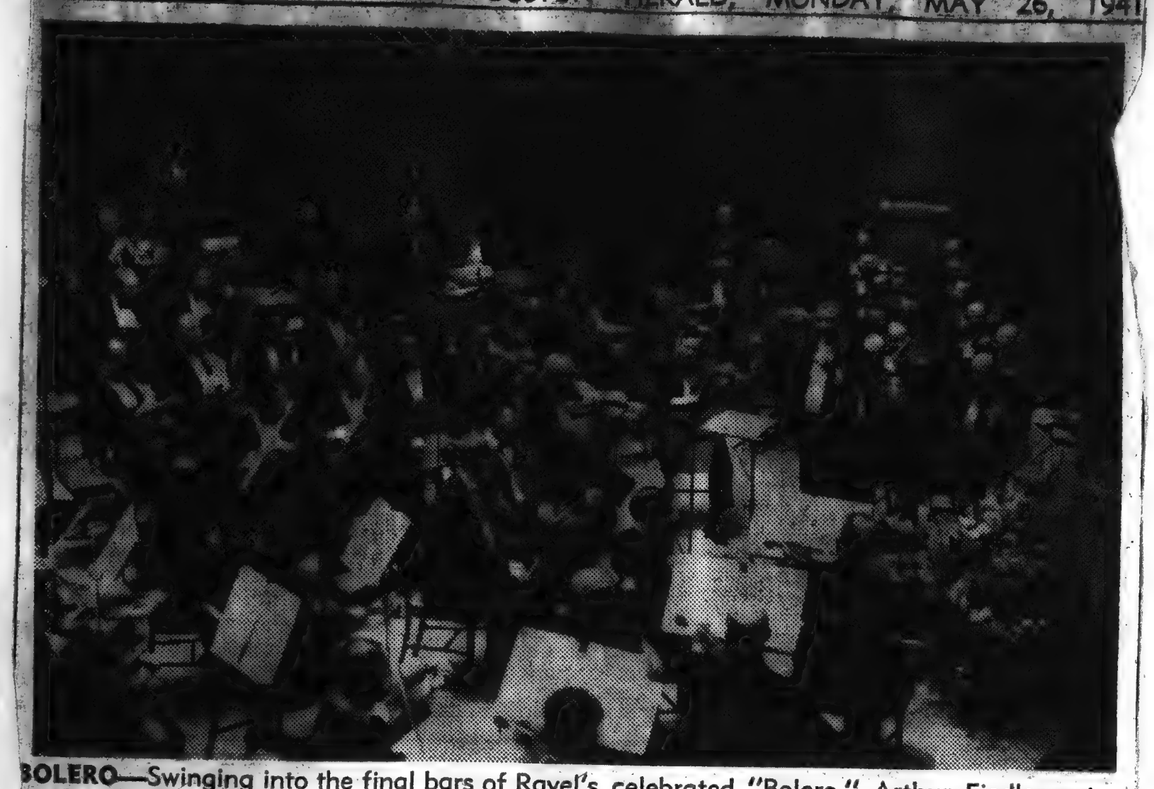

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Boston Herald June 7, 1941

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A FEW HINTS HOW TO WIN THE HERALD'S MUSIQUIZ

By RUDOLPH ELIE, JR.

For the benefit of the uncounted thousands who have decided to win first prize in the Herald Musiquiz, the two grand elimination Musiquizzes of which are being held in the Boston Garden on June 15 and 22, we have been devoting considerable time lately to the question of how to win that $275 RCA Victor radio-phonograph combination with its $50 worth of Victor records.

Not being eligible for the Musiquiz, but being pretty envious just the same, we have been working out our spite by sizing up the competition and placing it neatly into its proper brackets for future reference. Having heard a number of people say recently they didn't believe they had a chance, we are now, for the first time, making our files public.

THE ERUDITE TYPE

In the first place, there's the We'll Win in a Walk class. This consists of gigantic musical intellects who write histories of the use of plagal cadences in Chippewa folk songs and who can tell you the difference between a Dorian proslambanomenos and a Hypolydian mese. They may be treated with instant dismissal since they actually don't like music at all and will doubtless be measuring intervals during the Musiquizzes. Besides, the questions will be so untechnical that they will be utterly confused. Pay no attention to them.

Rather more dangerous is the Doesn't That Remind You of Blue class, which has a phenomenal memory if there's a mental picture to be conjured for the music. A Bach Invention usually stumps it, but when it comes to a Strauss waltz or any piece conceivably suited to pictorial interpretation, look out. Still, they're a little too instinctive to be greatly feared.

Equally dangerous is the I'll Wait Till I Get There class. The French call this "System C," and while they won the last war with it, they seem to have lost this one through it. It amounts to a daring and audacious neglect to tackle a problem too far in advance, depending entirely upon last-minute inspiration and a deft ability to think on the feet. When it works it is miraculous and brilliant, but when it doesn't, alas.

Then there's the Text Books Here I Come system. This is the crammers' department and it, too, has its dangerous aspects. Crammers plough through millions of pages of text with photographic minds. If they happen to choose the same texts that the inquisitors got their quesions from, the results are astonishing. Unfortunately, the inquisitors often do not.

THIS NARROWS THE FIELD

But most dangerous of all—and smartest—are those who read all the directions and plan their campaign accordingly. Insofar as the Musiquiz is concerned, the main point stressed is the fact that all questions are being derived from the Victor recordings of the Boston Pops and Boston Symphony Orchestra.

Obviously, the thing to do is to study the list carefully, listen to all the unfamiliar pieces, glance over the composer's biography, pictures, and so forth and review, if possible, even those pieces which are as familiar as "America." Then, with a touch of "System C," a little luck and a sharp pencil, that radio-phonograph is in your living room.

The main thing is not to fear that the Musiquizzes are either technical or atrociously difficult. They are designed so that all may enjoy them as indeed, the entire evening is planned for musical entertainment. Many of course will not even plan to try their hand at the Musiquiz, and will be delightfully surprised at the great number of questions they can answer. Further details are published in this column daily, and additional information and tickets may be secured from your neighborhood Victor record dealer.

There are indeed two grand, popular shows with loads of fun and music entertainment for 25 cents, all for the benefit of the Symphony pension fund.

DEBUT—The first Boston Symphony orchestra as it looked in 1881 after its first season under Georg Henschel. There seem to be 70 men here on the stage of the old Music Hall as against the 110 men of the modern orchestra. Three years after this picture was taken, the Pops began.

POPS DEVOTEES MAY TAX CAPACITY OF MUSIQUIZ

By RUDOLPH ELIE, JR.

Discovering by means of a encil and an old "multilication made easy" table that more than 125,000 people visit the Pops every year in the two short months of May and June, we have been wondering what would happen if only half of them decided to attend the Herald Musiquizzes in the Boston Garden on June 15 and June 22.

The way it looks now, only 10 days after the first commencement of the spectacular musical event being presented by Arthur Fiedler and the Boston Pops orchestra, it's not such a fantastic speculation at that. Tickets for both events went on sale on Monday at nearly all Victor record dealers in the vicinity as well as most ticket agencies, and first reports indicate phenomenal interest in the Herald Musiquiz.

Come to think of it, there's nothing peculiar about that. After all, the Pops have an enormons following, even though skeptics may point out that some enthusiasts go as many as three times a week. Be that as it may, Symphony Hall experts say that about 75,000 different people go to the Pops every season, and a hasty perusal of the names of clubs, schools, associations and groups that take a section of the floor reads like a blue book of New England organizations.

The attendance of colleges is an old tradition, dating from the '80s when scores of them would snake-dance their way up Tremont street to the Old Music Hall, anihilate the music with raucous laughter and snake-dance down Tremont street with chairs, tables and other portable knick-knacks tucked under their turtle-neck sweaters. Occasionally two or three colleges would be present on one night to the utter consternation of the effete and the terror of the constabulary.

Today school and college students conduct themselves a little more discreetly. And almost every night throughout the season, Pops-goers may see by the banners that some school is in attendance. Among the regulars are Harvard, Tufts, Wellesley, M. I. T., Radcliffe, Jackson, Wheaton, Simmons, Regis, Boston University, Boston College, Northeastern, Colby, Huntington, Smith, Brimmer, May, Portia, Wheelock, Lasell, Longy, New England Conservatory of Music, Malkin, Bryant and Stratton, Fisher, Burdett, Chandler and a number of others.

Schools and colleges are but a small part of special Pops audiences. Doctors and nurses come in hordes from such hospitals as Peter Bent Brigham, New England Baptist, Beth Israel, Massachusetts General, Newton, Cambridge, the Massachusetts Womens', Faulkner, Carney, and, well, name your own. Business people are equally keen Pops-goers.

For instance, the New Haven Traffic Department Club, the General Office Social Club of the Boston & Maine, the Firnabank Club, the Firnabank Club, the Wednesday Night Club, the John Hancock Chorus, the B. F. Goodrich Company, the Liberty Mutual Club, the American Electroplaters Society, the Community Health Association, the Boston Retail Druggists and, here again, name your own.

On the social and political front, consider the Eastern Star, the Catholic Union, the Daughters of Zion, the Junior Hadassah, the National Library Association, the Appalachian Mountain Club, the Owl Association, the Harvard Women's Club, the 301st Infantry Veterans, the League of Nations Association and, on Sunday, June 29, the pretty exclusive National Governor's Club.

This list hardly dents the surface, but in view of the facts that the Herald Musiquiz is open to all music-lovers, that its 25-cent admission benefits the Pension Fund of the Boston Symphony Orchestra and that it promises to be the most unusual and entertaining musical concert and quiz ever held, is there any wonder we're beginning to wonder if the Boston Garden is going to be big enough on June 15? See your Victor record dealer for complete details, tickets and information on how to win one of the 29 Musiquiz prizes, and follow the latest developments daily in this column.

Overflow Throng Expected At 2d Musiquiz on Sunday

When you get Bill Cunningham and Neal O'Hara, two of the nation's top writers and speakers, to act as masters of ceremonies in conjunction with Charles O'Connell, for the second Boston Herald Musiquiz you have an incomparable attraction. The second Musiquiz will be held next Sunday night in the Boston Garden with the Boston Pops Orchestra under the direction of Arthur Fiedler for the benefit of the pension fund of the Boston Symphony Orchestra.

BIG MUSIQUIZ SECTION

In Friday's Herald and Traveler, a big Musiquiz section will be published. In this section will be a special article by Bill Cunningham, who will be presiding officer Sunday, and also the names of 200 persons who qualified last Sunday night in the semi-finals for the grand prizes.

Two hundred more will qualify at next Sunday night's Musiquiz, so don't fail to read The Herald and Traveler on Friday.

Ten thousand people attended the first contest last Sunday night, and they were thrilled with the program that kept them at high tension throughout the evening. From the enthusiasm last Sunday night it is evident that the whole 10,000 will be back, and that, because during the week they will spread the news

(Continued on Page Seven)

Huge Musiquiz Throng Likely

(Continued from First Page)

from person to person, 7000 more, filling the Garden, will be there.

90 PER CENT. PARTICIPATE

More than 90 per cent. of the audience at the Garden last Sunday night took part in the Musiquiz following the one-hour concert of the Pops Orchestra.

No event in years has given such value for the money involved. Twenty-five cents is the price and there are no reserved seats. Doors open at 6:30 P. M., an das the people came early last week, they will come early this week.

Boston Traveler June 11, 1941

Record Throng to Attend Musiquiz Sunday Night

Championship hockey teams and political campaigns have filled the Boston Garden in the past, but it begins to look now as if all records for attendance would be broken next Sunday night when The Boston Herald Musiquiz is to be held there.

Letters pouring in to the Musiquiz Editor from all points tell of people in the city or town who are coming in delegations. They come from the south of Boston and the north of Boston, from the west and from the east. Large parties are coming from Malden, Milton, from various parts of Boston proper, from Somerville, Reading, Belmont, Winchester, Winthrop, Newton, Medford and countless other localities.

NO RESERVED SEATS

People everywhere are talking about the great opportunity to hear the famous Pops symphony orchestra, under the direction of Arthur Fiedler, for the small sum of 25 cents. All tickets are 25 cents. There are no reserved seats. It will be simply "first come, first served," and the doors will open at 6:30 P. M

The vast throng which promises to be present has another incentive to be there, for following an hour's concert by the Pops orchestra—and by the way, this will be the largest Pops concert in history—the Musiquiz will start, and ballots will be given to the audience. They should bring their own pencils. Then they will be given an opportunity to show their knowledge of music and musical personalities. It will be great fun, and those who answer most

Throngs Await Musiquiz

(Continued from First Page)

correctly will have a chance at winning very valuable prizes.

VALUABLE PRIZES

These prizes include a $275 R. C. A. Victor radio-phonograph combination, with $50 worth of records of your own choice; a trip to the Berkshire Symphonic Festival of the Boston Symphony Orchestra, convertible into $150 cash if you desire; a pair of $100 tickets to the 24 regular Saturday night concerts of the Boston Symphony Orchestra for next season; $50 worth of Victor records, ad 15 other equally desirable musical prizes.

Never before possible, let alone dreamed of, the Boston Herald Musiquiz stands as another great "first" for the Boston Herald as well as being one of the most original and entertaining musical festivals ever conceived; and it's all for 25 cents with no reserved seats. Behind it stands the entire institution of the 56-year-old Boston Pops Orchestra, which has long proved itself to be a vital part of hte life of thsi community and now, under the compelling leadership of its conductor, Arthur Fiedler, recognized as the most famous musical organization of its kind in the world.

FAMOUS AIDES NAMED

The important announcement was made in today's Herald that Ted Cott, the famous and popular quizzer of the high Crosley rated "So You Think You Know Music," and Charles O'Connell, assistant conductor of the Philadelphia orchestra and musical director of R. C. A. Victor, have been chosen to act as masters of ceremonies for the first Boston Herald Musiquiz at the Garden Sunday night.

Fun will fly thick and fast. Plan to go now, and you will have one of the greatest musical treats of your life—and perhaps you may win one of the valuable prizes.

Remember, all tickets are 25 cents. This enables whole families to go.

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First Musiquiz Proves Success

Boston Traveler June 16, 1941

Big Crowd Gathers at Boston Garden; Second Concert to Be Next Sunday

The pension fund of the Boston Symphony Orchestra was materially increased today by the proceeds of the big Pops concert and musical quiz attended by more than 10,000 persons at the Boston Garden last night. Arthur Fiedler, famous onductor, expressed deep satisfaction over the results.

Mayor Tobin, John F. Fitzgerald, former mayor of Boston, and others paid high tribute to the Boston Herald and Traveler, as sponsors of the Musiquiz, and to the young people appearing in the concert for its success. Another Musiquiz will be held at the Boston Garden June 22.

CROWD GATHERS EARLY

Several hundred persons had gathered before the doors were open. The concert began at 8. More than 1500 Musiquizzers had arrived with pencils in hand, at 6:30. Bob Murphy, superintendent of the Garden, found that by 7 o'clock in the evening the entire floor and lower tier had been filled with 3500.

From then on, the crowd became larger. For 15 minutes before the concert opened, the enthusiastic audience listened to the 95 musicians tune up. The concert opened with Elgar's famous "Pomp and Circumstance." The program, selected by popular vote, consisted of Nicolai's Overture to "The Merry Wives of Windsor," the march-scherzo from Tchaikovsky's "Sixth Symphony," and Gershwin's "Rhapsody in Blue."

There were two encores. Mayor Tobin served as chairman of the Musiquiz and described the purpose of the concert. He was loudly applauded. He paid tribute to the Boston Symphony orchestra and the Boston Pops Orchestra and then presented Arthur Fiedler, who, he said had raised the Pops to new heights of popularity.

Jesus Maria Sanroma, piano soloist, was then presented. The mayor then turned over the program to Charles O'Connell, musical director of RCA Victor, who outlined the Musiquiz as a musical contest in which everybody could participate. He pointed out the part the sponsors, RCA-Victor, The Herald, Symphony hall, Boston Garden and all enighborhood Victor record dealers had had in the Musiquiz. O'Connell then presented Ted Cott, who directed the contest. His informality scored a hit with the audience. It was estimated more than 90 per cent. of the audience participated in the contest.

Names of winners in the first elimination will be announced at the Herald and Traveler within a few days. Winners, as well as others, are eligible to go to the second Musiquiz at the Garden next Sunday night. There are indications that the second concert will attract a capacity audience.

The admission is the same—25 cents for everything.

There were many children, with their parents, in the audience, and they appeared to enjoy the concert as much as the adults. There were ruddy-faced soldiers in khaki, and sailors. There were high school class groups and many graduates of Greater Boston colleges. There were cripples and country folk, all equally enthusiastic over hearing good music and being part of a happy crowd joined in one purpose—helping a good cause.

What Musiquiz Is All About

Boston

The Boston Herald Musiquizzes are concerts by the Boston Pops orchestra in the Boston Garden.

They will be held on the Sunday nights of June 15 and June 22, at 8 P. M.

Tickets at 25 cents each may be obtained from Symphony Hall, The Herald-Traveler, your neighborhood Victor record dealer or from the Boston Garden.

The entire proceeds benefit the pension fund of the Boston Symphony orchestra.

The Musiquiz itself follows the concert, and is a general musical questionnaire given orally by the master of ceremonies and illustrated by musical examples played by the Pops orchestra.

Contestants will be supplied with answer blanks, upon which they may indicate in pencil the correct answers to the questions.

The Musiquizzes are open to all comers (sponsors excepted), and there are no "rules and regulations."

There is no contest entrance fee; one 25-cent admission covers everything but a pencil.

Audiences may participate in either or both Musiquizzes, but no one is obligated to enter the contest.

The prizes, 29 in all, are valued at $800.

The questions to be asked are not of a technical nature; every music-lover has a winner's chance.

The Musiquizzes are designed for musical enjoyment, spectacle and fun; first the concert, then the Musiquiz, and all for 25 cents.

HOMEYER'S will help you WIN the "MUSIQUIZ"

We invite you to listen to any or all of the recordings of the "Boston Pops and Boston Symphony Orchestra" entirely without obligation. Be sure to ask for the new Mendelssohn "G" minor Piano concerto played by Sanroma & Boston Pops Orchestra. MUSI QUIZ entry Blanks & tickets and other information at

CHAS. W. HOMEYER & CO., INC.
498 Boylston Street
Kenmore 3510

INFORMATION OBSCURED

Boston Herald 6/13/41

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By RUDOLPH ELIE, Jr.

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That all 10,000 would return for the second fascinating session was beyond doubt, judging by the telephone calls, letters and messages which yesterday poured into The Herald office, Symphony Hall and the Boston Garden, as well as by the enthusiastic word-of-mouth comment which swept through New England.

NEW PROGRAM, NEW QUIZ

And that all 10,000 could return for the second Musiquiz was the battle cry throughout the day of every neighborhood Victor record dealer and sponsor presenting the absorbing musical game. By no means the least of the unique aspects of the Herald Musiquizzes was and is the fact that there are no rules of any kind. This means that everybody can come to and enter the second Musiquiz, even those who filed winning question ballots.

Moreover, those who came to the first will have an entirely new program, an entirely new Musiquiz and an entirely new cast of stars, while those who could not attend the first will forget their disappointment in the glamor and fascination of the second.

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There was no question that the Musiquiz audience could be equalled in intelligence and smartness of appearance only by The Herald Book Fair audience. While it was, generally speaking, youthful, its youth was by no means confined to its age.

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Insistent, too, were those who wanted to have the semi-finals and the finals conducted in the Garden in the same manner, with the eligible contestants being seated on the floor and spectators allowed to view the fun from the balconies. While too many factors enter in to make such an exciting spectacle possible this year, it's certainly something to bear in mind.

Performing before a larger indoor audience than it had ever faced before, the Boston Pops orchestra under Arthur Fiedler played with a brilliance and virtuosity it has seldom equalled. Causing as much amazement as anything else about The Herald Musiquiz was the gratifying acoustical quality of the Garden. Few persons were heard to say that a "bounce" or echo was present, and these were confined to certain small sections.

Considering the size and construction of the Garden, the acoustics must be held perfect. So, too, was the placing of the orchestra in a wide circle with the conductor in the center. Situated as it was in the exact middle of the Garden, the orchestra was closer, by actual measurement, than it is to persons in the rear seats of Symphony Hall.

BREATH-TAKING VIEW

Although the natural tendency of the audience was to secure seats nearest the orchestra, those who did sit in the upper balconies found themselves in the very choicest seats. Viewed from above, the scene was breath-taking; one of the most impressive scenes imaginable. Furthermore, the acoustics from the topmost point in the balconies were nothing short of phenomenal.

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Thus, the 60-year old Boston Symphony orchestra—considered as conservative as the Boston accent is broad—has found a way to combine the world's finest music with a recent entertainment innovation in contributing to a worthy cause.

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"Forestry should begin with the forest, and not with a field of new trees, set out in rows," explains Mr. Cline, who has recently abandoned the tree nursery at the Harvard forest and is now concentrating the school's work upon developing trees growing naturally in the forest.

There are thousands of acres of naturally stocked woodland in New England, according to Mr. Cline, and it is on this large area of land, which Nature has restocked in her own way with trees, shrubs, plants and animal life, where forestry should begin. The seeds have found their natural resting place in soil that is adapted for their growth and it is this soil that is best fitted to tree culture, rather than pasture or garden land that has been accustomed to another type of vegetation.

Thus, starting with the forest, Mr. Cline recommends weeding and not planting of trees to develop our crop of useful trees. Small trees, such as gray birches, poplars and pincherries, should be weeded out along with trees which crowd others and do not give the useful hardwoods and pines space in which to brow.

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JUNE 13, 1941

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MUSIQUIZ

What is it?

It's a musical contest open to everybody--It's a concert for all to enjoy--It's the biggest event in musical history • It's the top in musical fun--But if you really want to know,

TURN TO PAGE 2

This Special MUSIQUIZ Edition comes
to you with the compliments of
The BOSTON SYMPHONY ORCHESTRA
R.C.A.-VICTOR DEALERS and the
The BOSTON GARDEN

BOSTON HERALD

MUSIQUIZ CONTEST PRIZES FUN FOR ALL

MUSIQUIZ!

WHAT IS IT?
WHERE IS IT?
WHEN IS IT?
WHO TAKES PART?

By Rudolph Elie

What Is It All About?

The Boston Herald Musiquiz is first of all a concert to be given by the world-famous Boston Pops orchestra of 90 Boston Symphony orchestra musicians under its enormously popular conductor, Arthur Fiedler.

When Will It Be Held?

There will be two Boston Herald Musiquizzes, the first to be given in the Boston Garden on Sunday night, June 15 at 8 o'clock, and the second on the following Sunday night, June 22, also at 8 o'clock.

Why Is It Being Held?

To benefit the Pension Fund of the Boston Symphony orchestra; certainly one of the most worthy musical causes for which a concert has ever been given.

What Is the Admission?

The admission to each concert is 25 cents, every penny of which goes to the Pension Fund of the orchestra. There are no "additional charges" whatever.

Who Is Behind It All?

The Boston Herald with the co-operation of the Boston Symphony orchestra, the RCA-Victor Company and its affiliated dealers in Greater Boston. The Herald Musiquiz, however, is not a "promotion." Its purpose is to help the Pension Fund of the Boston Symphony orchestra.

If, however, two or three new Herald friends are found or if the local RCA-Victor dealers gain wider record sales, the sponsors will not be chagrined. In other words, the Boston Herald Musiquiz may be compared with the Herald's world-famous autumn Book Fair as a cultural event, except that its appeal is to music lovers.

What Music Will Be Played?

Your favorite compositions, to be chosen by popular ballot. In the 56 years of the famous Pop concerts, a number of compositions have been proved favorites: Handel's "Largo"; Ravel's "Bolero"; Elgar's "Pomp and Circumstance" and dozens of others. The Musiquiz concert will present the all-time favorites based on a New England-wide vote of music-lovers.

How Long Will the Concert Last?

Each concert will last about an hour, including the encores for which the Pops orchestra is noted.

Will There Be a Soloist?

Definitely yes! And he will be Jesus Maria Sanroma, overwhelmingly the favorite pianist of the Boston Pops It may be definitely stated—without waiting to count the ballots—that he will play George Gershwin's celebrated "Rhapsody in Blue" on the night of June 15.

What Is the "Musiquiz?"

The Herald Musiquiz is a contest in which every person, regardless of age, occupation, sex, height, weight or anything else may participate in at will. It will take place immediately following the concert, and will consist of a series of questions of a musical nature, to be answered spontaneously by the audience on a ballot sheet to be provided free of charge by the Boston Herald to each person who enters the Boston Garden.

Is There Any Obligation?

None whatever. Those who attend may listen to the music, watch the contest or take part in the Musiquiz in whole or in part, as they prefer. Nor need participants fear being called on to speak, come forward to the conductor's stand or embarass themselves in any way.

Is There Any Entry Fee?

No. The purchase of a ticket of admission at 25 cents grants you the right to enter the Musiquiz or not as you prefer. But BRING YOUR OWN PENCIL IF YOU INTEND TO ENTER THE MUSIQUIZ!

Where May Tickets Be Secured?

Tickets of admission to the Musiquiz may be purchased at 25 cents each at Symphony Hall; at your local RCA-Victor dealer; at the box offices of the Boston Garden and on the street floor counter of the Boston Herald.

What Sort of Questions Will Be Asked?

Musiquiz questions will be in six groups of six questions each. (See the sample ballots in the adjoining column). For instance, the first question in Group 1 might have the names "Beethoven"—"Mendelssohn"—"Schuman" printed in a box. The orchestra will then play a selection. When the musical example is finished, the master of ceremonies will ask contestants to draw a circle around the name of the composer he thinks wrote the selection played. The second question might be a "true or false" statement, and so on.

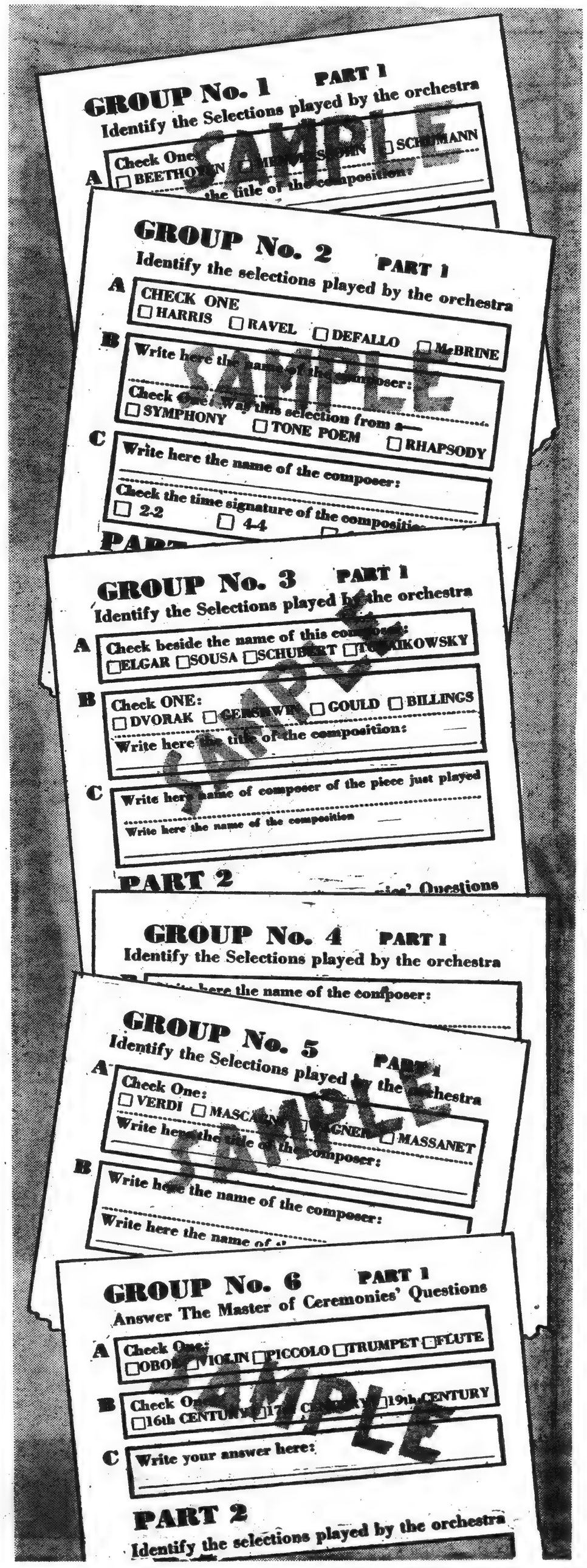
Are the Questions Limited?

Yes. Every single question to be asked will concern a composition or composer or a musical fact which will have been DERIVED FROM ONE OF THE VICTOR RECORDS OF THE BOSTON SYMPHONY ORCHESTRA UNDER SERGE KOUSSEVITSKY OR THE BOSTON POPS ORCHESTRA UNDER ARTHUR FIEDLER. For example, neither orchestra has recorded "O Sole Mio." You will not, then, be asked to identify it or its composer. On the other hand, the Boston Symphony orchestra has recorded Tchaikovsky's "Romeo and Juliet" overture. A question concerning it is therefore legitimate. THOSE WITH AN EYE ON THE PRIZES MUST BEAR THIS FACT IN MIND AND SHOULD, IN ORDER TO WIN, CAREFULLY STUDY THE OFFICIAL LIST OF VICTOR RECORDS ON THE OPPOSITE PAGE.

Will the Questions Be Difficult?

No one should get the impression that the Herald Musiquiz is a contest in which only those with great musical knowledge may participate or enjoy. The fact is, both Herald Musiquizzes are more entertaining than formidable. No questions of a "trick" nature will be asked, nor any of a technical flavor. THE HERALD MUSIQUIZZES ARE DESIGNED PRIMARILY SO THAT ALL WHO LOVE GOOD MUSIC MAY TEST THEMSELVES IN THE FIRST MASS MUSICAL EXAMINATION EVER HELD . . . AND HAVE A WONDERFUL TIME DOING SO.

INFORMATION ON PRIZES AND VOTING CONTINUED ON PAGE 4



MUSIQUIZ ENTERTAINMENT TICKETS 25c

VICTOR RED SEAL RECORDS by the BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY Conducting

Bolero Album M-352	*Ravel*	
Damnation of Faust: Minuet Waltz; Rakoczy; March;	*Berlioz*	14230-1
Danse	*Debussy-Ravel*	7414
Daphnis et Chloe—Suite No. 2	*Ravel*	7143-4
Elegie (Violoncello solo: Jean Bedetti)	*Faure*	14577
Enchanted Lake	*Liadov*	14078
Fair Harvard	*Arr. by Koussevitzky*	4333
Gymnopedie No. 1	*Erik Satie-Debussy*	7252

Capriccio (Jesus Maria Sanroma, Soloist) Album M-685	*Stravinsky*	
Concerto for Orchestra in D major Album M-559	*Bach*	

Missa Solemnis Album M-758	*Beethoven*	

Classical Symphony	*Prokofieff*	7196-7
Symphony No. 1 in B-flat major ("Spring") Album M-655	*Schumann*	
Symphony No. 2 in D major Album M-625	*Beethoven*	
Symphony No. 2 in D major Album M-272	*Sibelius*	
Symphony No. 3 Album M-651	*Harris*	

Fruhlingsstimmen—Waltzes ("Voices of Spring")	*Strauss*	6903

CONCERT PIECES

Khovanstchina—Prelude	*Moussorgsky*	14415
La Valse	*Ravel*	7413-4
La Mer ("The Sea") Album M-643	*Debussy*	
Lieutenant Kije—Suite	*Prokofieff*	14948-9-50
Love for Three Oranges—Scherzo and March	*Prokofieff*	7197
Ma Mere L'Oye (Mother Goose)	*Ravel*	7370-1
Peter and the Wolf Album M-566	*Prokofieff*	
Pictures at an Exhibition Album M-102	*Moussorgsky-Ravel*	

CONCERTOS

Concerto in D major (Jascha Heifetz, Soloist) Album M-581	*Brahms*	

MASSES

Passion According to Saint Matthew	*Bach*	

SYMPHONIES

Symphony No. 4 in A major ("Italian") Album M-294	*Mendelssohn*	
Symphony No. 4 in E minor Album M-730	*Brahms*	
Symphony No. 4 in M minor Album M-327	*Tchaikovsky*	
Symphony No.5 in E-flat major Album M-474	*Sibelius*	

WALTZES

Waltz (from "String Serenade")	*Tchaikovsky*	14189

Pohjola's Daughter Album M-474	*Sibelius*	
Romeo and Juliet—Overture-Fantasia	*Tchaikovsky*	
Rosamunde—Ballet Music Album M-319	*Schubert*	
Salon Mexico Album M-546	*Copland*	
Sarabande Album M-102	*Debussy-Ravel*	
Song of the Volga Boatmen Album M-546	*Arr. by Stravinsky*	
Swanwhite ("The Maiden with Roses")	*Sibelius*	14355
Also Sprach Zarathustra Album M-257	*Strauss*	

Concerto No. 2 (Jascha Heifetz (Soloist) Album M-450	*Prokofieff*	
Concerto No. 12—Larghetto	*Handel*	14231

(Three Albums) Albums M-411, 412, 413		

Symphony No. 6 in B minor ("Pathetique") Album M-85	*Tchaikovsky*	
Sym. No. 7 in F major Album M-336	*Beethoven*	
Sym. No. 8 in B minor ("Unfinished") Album M-319	*Schubert*	
Sym. No. 94 in G major ("Surprise") Album M-55	*Haydn*	
Sym. No. 102 in B-flat major Album M-529	*Haydn*	

Wiener Blut—Waltzes ("Vienna Blood")	*Strauss*	6903

VICTOR RED SEAL RECORDS by the BOSTON POPS ORCHESTRA, ARTHUR FIEDLER, Conductor

10-inch, 75 cents — 12-inch $1.00

		No.
Barber of Seville	*Paisiello*	12519
Bartered Bride	*Smetana*	4498
Carneval (Opus 92) Parts 1 and 2	*Dvorak*	12159
Consecration of the House. Album M-618	*Beethoven*	Price $2.50
1812 (Ouverture Solennelle) Album M-515	*Tchaikowsky*	Price $2.50
Freischutz—Parts 1 and 2	*von Weber*	12040

		No.
Aida—Ballet Suite—Parts 1 and 2	*Verdi*	11985
Aida—Grand March (Act 2)	*Verdi*	11885
Aida—Grand March (Act 2)	*Verdi*	11897
Cavalleria Rusticana—Intermezzo	*Mascagni*	4303
Eugen Onegin—Polonaise	*Tchaikovsky*	12429

		No.
Austrian Peasant Dances	*Schoenherr*	4489
Ave Maria	*Schubert*	13589
Bolero	*Moszkowski*	4532
Bolero Album M-552	Price $2.50	*Ravel*
Capriccio Espagnol Parts 1 and 2	*Rimsky-Korsakov*	11827
Parts 3 and 4	*Rimsky-Korsakov*	11828
Capriccio Italien Album M-632	Price $2.50	*Tchaikovsky*
Caucasian Sketches	*Ippolitov-Ivanov*	
In the Mosque		4526
In the Mountain Pass		12460
In the Village		11883
Procession of the Sardar		11883
Chanson Triste	*Tchaikovsky*	4527
Cradle Song (Wiegenlied) (Arr. by G. H. L. Smith)	*Brahms*	4435
Dances from Austria	*Schoenherr*	4490
Divertissement	*Ibert*	11951
Divertissement	*Ibert*	11952
Introduction—Cortege—Nocturne—Valse—Parade—Finale)		
Drink to Me Only with Thine Eyes	*Arranged by Pochon*	4322
Eili, Eili	*Arranged by Jacchia*	12536
Entrance of the Little Fauns	*Pierne*	4319

		No.
Aida—Ballet Suite—Parts 1 and 2	*Verdi*	11985
Coppelia Ballet—Suite (Czardas—Dance of the Automatons—Waltz)	*Delibes*	12527
Dance of the Hours (from "La Gioconda") Parts 1 and 2	*Ponchielli*	11833
Ritual Dance of Fire (No. 7 from "El Amor Brujo")	*de Falla*	12160

Artists' Life Waltz	*Strauss*	12194
Cagliostro Waltz	*Strauss*	4479
Citronen Waltz	*Strauss*	11894
Doctrinen Waltz	*Edward Strauss*	12428
Emperor Waltz	*Strauss*	12195

America	*S. F. Smith and Carey*	4430
Arkansas Traveler	*Arranged by Guyon*	4502
Carioca	*Youmans*	4287
Chester (Revolutionary Hymn)	*Billings*	4502
Continental, The	*Conrad*	4287
Deep River	*Arranged by Jacchia*	4428
Foster Gallery Album M-727	Price $2.50	*Gould*
Fugato on a Well-Known Theme	*McBride*	4378

Aida—Grand March (Act 2)	*Verdi*	11885
El Capitan	*Sousa*	4501
Entrance of the Boyards	*Halvorsen*	12175
March of the Little Lead Soldiers	*Pierne*	4314
Marche Militaire	*Schubert*	4314

Piano Concerto in A minor, Op. 17 Album M-614	Price $4.50	*Paderewski*
Piano Concerto in F Album M-690	Price $4.00	*Gershwin*

OVERTURES

		No.
Merry Wives of Windsor	*Nicolai*	12533
Midsummer Night's Dream Parts 1 and 2	*Mendelssohn*	11919
Part 3	*Mendelssohn*	11920
Mignon—Parts 1 and 2	*Thomas*	12038
Morning, Noon and Night	*von Suppe*	12479
Oberon—Parts 1 and 2	*von Weber*	12043
Poet and Peasant	*von Suppe*	11986

OPERA

		No.
Goyescas—Intermezzo	*Granados*	12429
Jewels of the Madonna—Dance of the Camorristi	*Wolf-Ferrari*	4330
La Gioconda—Dance of the Hours—Parts 1 and 2	*Ponchielli*	11833

CONCERT PIECES

		No.
Espana Rapsodie (Spanish Rhapsody) Parts 1 and 2	*Chabrier*	4375
5 Miniatures (including Mosquito Dance	*White*	4429
Hora Staccato (Roumanian Dance)	*Dinicu-Heifetz*	4413
Hungarian Dances Nos. 5 and 6	*Brahms*	4321
Hungarian Rhapsody No. 1	*Liszt*	13596
In a Persian Market—Parts 1 and 2	*Ketelbey*	4338
In the Mosque (from "Caucasian Sketches")	*Ippolitov-Ivanov*	4526
In the Mountain Pass (from "Caucasian Sketches")	*Ippolitov-Ivanov*	12460
In the Village (from "Caucasian Sketches")	*Ippolitov-Ivanov*	11883
Jalousie (Jealousy) (Tango Tzigane)	*Gade*	12160
Kamennoi Ostrow (Reve Angelique)	*Rubinstein*	12191
Largo (from "Xerxes")	*Handel*	11887
La Golondrina (Arr. for srings by Findlay)	*Serradell*	4434
La Paloma	*Yradier*	4434
L'Arlesienne Suite No. 2 Album M-683	Price $2.50	*Bizet*
Le Tambourin	*Leclair*	4432
Malaguena (from Suite "Andalusia")	*Lecuona*	4330
March of the Little Lead Soldiers	*Pierne*	4314
Marche Slave—Parts 1 and 2	*Tchaikovsky*	12006
Music Box	*Liadov*	4390

BALLET MUSIC

		No.
Sleeping Beauty Ballet—Waltz	*Tchaikovsky*	11932
The Incredible Flutist—Suite from Album M-621	*Piston*	Price $2.50
3 Ballet Pieces for Orchestra (Arr. by E. Motti)		
No. 1—Minuet from "Platee"	*J. P. Rameau*	4431

WALTZES

Espana Waltz	*Waldteufel*	4461
Danube Waves	*Ivanovici*	12510
Lagoon Waltz	*Strauss*	4480
New Vienna Waltz	*Strauss*	4478
Loves of the Poet Waltz	*Strauss*	4477

AMERICANA

Jingle Jangle	*McBride*	12597
Mosquito Dance	*White*	4319
Nobody Knows de Trouble I've Seen	*Arranged by Jacchia*	4428
Old Timers Night at the Pops	*Arranged by Lake*	4395

Ta-Ra-Ra Boom-De-Ay—The Bowery—Sidewalks of New York—Sweet Rosie O'Grady—Daisy Bell (On a Bicycle Built for Two)—Comrades—Little Annie Rooney—She May Have Seen Better Days

MARCHES

Marche Slave—Parts 1 and 2	*Tchaikovsky*	12006
Toy Trumpet	*Scott*	4456
Turkey in the Straw	*Guion*	4390
Virginia Reel	*Coffey*	4466
Pomp and Circumstance	*Elgar*	11885

CONCERTOS—JESUS MARIA SANROMA, Soloist

Piano Concerto No. 1 in G minor Album M-780	Price $3.50	*Mendelssohn*
Piano Concerto No. 2 in D minor, Op. 23	*MacDowell*	11948-49-50

		No.
Reinzi Album M-569	Price $2.50	*Wagner*
Roman Carnival (Le Carnaval Romain)	*Berlioz*	12135
Russlan and Ludmilla	*Glinka*	4427
Sakuntala	*Goldmark*	12610
Secret of Suzanne	*Wolf-Ferrari*	4412
William Tell Album M-456	*Rossini*	Price $2.00
Zampa Overture	*Herold*	13647

		No.
Natoma—Dagger Dance	*Herbert*	11932
Samson and Delilah—Bacchanale	*Saint-Saens*	12318
Tannhaeuser—Entrance of the Guests	*Wagner*	12448
Thais—Meditation	*Massenet*	11887

		No.
None but the Lonely Heart (Arr. by Cailliet)	*Tchaikovsky*	4413
Panis Angelicus	*Franck*	13589
Perpetuum Mobile	*Strauss*	4435
Polonaise Militaire in A major (orch. by Glazounov)	*Chopin*	11947
Prayer of Thanksgiving	*Old Dutch Air*	4322
Prelude in C-sharp minor	*Rachmaninoff*	11922
Prelude in G minor	*Rachmaninoff*	11922
Procession of the Sardar (No. 4 from "Caucasian Sketches")	*Ippolitov-Ivanov*	11883
Rachem	*Mana-Zucca*	12536
Reve Angelique (Kamennoi Ostrow)	*Rubinstein*	12191
Scherzo (from String Octet)	*Mendelssohn*	11947
Slavonic Dance in C major, No. 15	*Dvorak*	4412
Song of India (from "Sadko")	*Rimsky-Korsakov*	4303
Song of the Volga Boatman	*Arranged by Glazounov*	4527
Soviet Iron Foundry	*Mossolov*	4378
Spanish Dance in G minor	*Moszkowski*	4532
Tambourin	*Leclair*	4432
Thunder and Lightning—Polka	*Strauss*	4319
Waltz in A-flat (arr. by G. H. L. Smith)	*Brahms*	4435
Wedding March (from "Le Coq d'Or")	*Rimsky-Korsakov*	4526
Wedding March (from "Midsummer Night's Dream")	*Mendelssohn*	11920

		No.
No. 2—Musette from "Les Fetes d'Hebe"		4431
No. 3—Tambourin from "Les Fetes d'Hebe"		4431
Three-Cornered Hat—Dances (Neighbors—Dance of the Millers—Final Dance) Album M-505	Price $2.00	*de Falla*

Skaters Waltz	*Waldteufel*	4396
Sleeping Beauty Waltz	*Tchaikovsky*	11932
Vienna Blood Waltz	*Strauss*	12193
Voices of Spring Waltz	*Strauss*	4387
Where the Citrons Bloom	*Strauss*	11894
Wine, Woman and Song Waltz	*Strauss*	12192

—Band Played On—After the Ball—A Hot Time in the Old Town

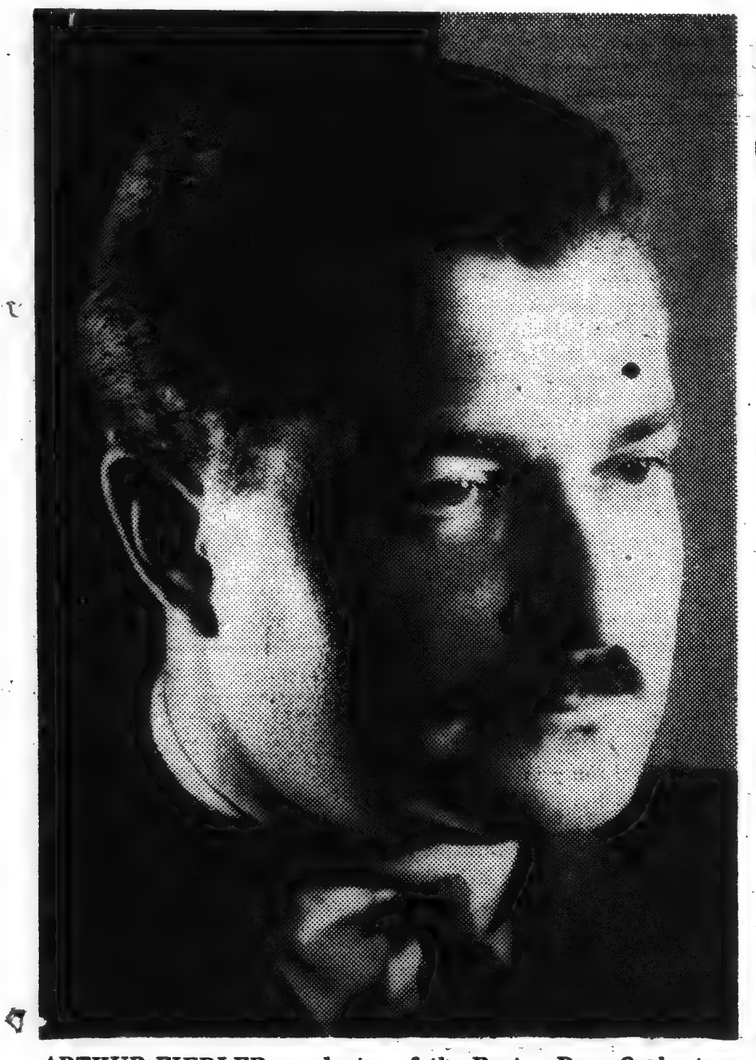
Orchestral Rehearsal	*Cella*	4537
Pavane	*Gould*	4456
Pop Goes the Weasel	*Arranged by Cailliet*	4397
Star-Spangled Banner	*Key, Smith and Arnold*	4430
Swing Stuff	*McBride*	12597
Virginia Reel	*Coffey*	4466

Semper Fidelis	*Sousa*	4392
Stars and Stripes Forever	*Sousa*	4392
Strike Up the Band	*Gershwin*	11823
Washington Post March	*Sousa*	4501
Wedding March—Midsummer Night's Dream	*Mendelssohn*	11920

Rhapsody in Blue Album M-358	Price $2.50	*Gershwin*
Todtentanz (Dance of Death) Album M-392	Price $2.50	*Liszt*

MUSIQUIZ!

WHAT IS IT?—CONTINUED



ARTHUR FIEDLER, conductor of the Boston Pops Orchestra

How Are the Prizes Awarded?

The first two Herald Musiquizes are in effect, mass elimination contests. At each Musiquiz, the 200 people who file the best papers will be eligible for the finals. Thus, 400 in all may compete for the grand prizes. Following the first Musiquiz, the names of the 200 winners will be published in The Herald. Incidentally, if your name does not appear among the first 200, you are welcome to try again at the second Musiquiz.

On Thursday, June 26, at 4 P. M. in Symphony Hall, the 400 preliminary winners will engage in the semi-finals under the personal direction of Arthur Fiedler. His questions, of course, will be more difficult than those to be asked at the Musiquizzes, although still based on the same Victor records.

On Monday, June 30, also in Symphony Hall at 4 P. M., the finals will take place, to determine the winners of the grand prizes.

WHAT ARE THE PRIZES?

The first prize is an RCA-Victor model 301 console-phonograph valued at $275 with $50 worth of Victor records of the winner's own choice, total value, $325.

The second prize is a deluxe trip for two to the Berkshire Symphonic Festival, convertible to $150 cash if the winner so desires.

Third prize is a pair of tickets to the 24 regular Saturday night concerts of the Boston Symphony orchestra under Serge Koussevitsky, valued at $100.

Fourth prize is $50 worth of Victor records of the winner's selection.

In addition there will be ten prizes of $10 worth of Victor records and 15 prizes of $5 worth of Victor records, all of the winner's own choosing.

HOW CAN I VOTE FOR MY FAVORITE?

The coupon on page 4 may be filled out and mailed either to The Herald Musiquiz Editor at The Boston Herald, or it may be mailed directly to Arthur Fiedler, Symphony Hall, Boston.

JESUS MARIA SANROMA, piano soloist of the Boston Pops Orchestra

Tips for Contestants

All questions will be derived from Victor recordings of Boston Symphony and Boston Pops orchestra selections.

Study the official list of Victor records printed on page 3.

Familiarize yourself with the music and with details of the composer's life.

Enlist the help of your neighborhood Victor record dealer.

Remember, there will be no questions of a trick nature.

The 200 contestants (400 in all) who turn in the best papers at each Musiquiz are eligible for the semi-finals.

The semi-finals will be held in Symphony Hall under the direction of Arthur Fiedler on Thursday, June 26, at 4 P. M.

The finals will be held on Monday, June 30, also at 4 P. M., in Symphony Hall. There are 29 prizes in all, totalling $800.

BRING YOUR OWN PENCIL!

Points to Bear in Mind

The Boston Herald Musiquiz is *open to all* comers.

There are *no* "rules and regulations." There is *no* contest entry fee.

The 25-cent admission charge covers *everything* but a pencil.

Seats are *not* reserved.

There will be *two* Musiquizzes: Sunday, June 15, and Sunday, June 22.

The Musiquizzers may participate in *either or both* Musiquizzes.

No one is *obliged* by his presence to enter the Musiquiz.

The Musiquiz consists of an *hour's* concert, followed by an *hour's* quiz.

No questions of a *technical* nature will be asked.

The primary idea is musical entertainment, but you'd better

BRING YOUR OWN PENCIL!

NO RESERVED SEATS

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TICKETS 25¢

at any of the following offices
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BOSTON GARDEN
AT ALL VICTOR RECORD DEALERS

BOSTON HERALD - 80 MASON ST. - BOSTON

The Boston Herald, Boston, Mass.
BOSTON HERALD MUSIQUIZ EDITOR:

I vote for ..... (name of composition) by ..... (composer)

as the all-time Pops favorite, and request that it be included on one of the programs of The Boston Herald Musiquizes to be held in the Boston Garden on the nights of June 15 and 22.

Name .....
(Please Print)

Street .....

City ..... State .....

NOTE: It is not necessary to enter the Contest in order to vote.

12,000 Flock to Boston Garden For Second Herald Musiquiz

(Continued from First Page)

It was then Cunningham's turn to be led to the pianistic slaughter, but he crashed through with a magnificent primo to Sanroma's secondo of "Turkey in the Straw," and, as an encore, carried out his threat to play "Smoke Gets In Your Eyes." He brought down the house with his solo offering, and unblushingly consented to play an encore, again with Sanroma, which the audience soon discovered to be none other than "McNamara's Band." Actually, Bill's piano playing was amazingly solid for an amateur.

The pandemonium of applause which this number brought forth was silenced only by the continuation of the Musiquiz itself under the facile guidance of O'Hara.

O'HARA DOES ASIDES

Going with even more smoothness and deftness of timing than it did last week the Musiquiz found the audience clutching its pencils like mad to the bitter end. In point of fact, the end was surprisingly unbitter this week, the quiz being considerably easier than it was last week.

Stated with absolute clarity and precision, if a spot on the phonetic side by O'Hara whose asides would have rolled the audience into the aisles if they hadn't been afraid of being scorched, the second set of Musiquiz questions proved to be more satisfactory than the first because of Arthur Fiedler's liberality with his musical examples.

Portions of practically every one of the Pops favorite were included as musical examples from a snatch of Schubert's Unfinished Symphony to the Hymn of Thanksgiving, and the audience gobbled them up with obvious relish. In fact, when the song of the Volga Boatmen was included as one the illustrations, the audience joined in and hummed the refrain double forte.

Moreover, a quick check revealed an even larger percentage of the Musiquiz audience took part in the quiz than last week's audience did, which means that 6000 ballots, at least, were cast out of the audience of 12,000.

Prepared for such a contingency, the Symphony Hall judges were rolling up their sleeves at a late hour last night to plunge into the task of checking the ballots so as to complete the job in time to make the deadline for the publishing of the second batch of qualifiers in Wednesday's Herald.

These qualifiers, along with the 205 who qualified at the first Herald Musiquiz, will take part in the semi-finals Thursday at 4 P.M. in Symphony Hall. Each qualifier will receive a printed ticket for a floor seat at a table, and each is invited to bring along guests as the balcony will be open to the public free of charge to watch the semi-finals.

Beginning to arrive as early as 4 P.M. the vast audience was the equal of last Sunday's both as to conduct, appearance and enthusiasm. Coolly and attractively dressed in the smartest of summer fashions, it raced to find its own choice of seats and by 7 o'clock, a full hour before concert time, had filled the floor and the stadium to the gunwales.

Stunned by the numbers of people brought out to a public indoor event on such an atrociously hot day, Garden officials again were forced to open the main doors long before the official opening time. Crowd experts, putting a finger to the wind and an eye to the melting thermometers, ruefully estimated during the sultry afternoon a top crowd of 5000 and were dumbfounded as the crowd exceeded 5000 at 7 o'clock, swelled to 7000 by 7:30 and hit its peak at 8 o'clock when an official estimated audience of 12,000 was on hand.

Starting on the dot of 8 o'clock with the stirring fanfare of Sousa's "Stars and Stripes Forever," the concert brought even more enthusiasm than it did last Sunday night. The crowd could hardly wait for Ravel's "Bolero," the second item on the program, and a ripple of anticipation went through the audience as the drums announced the odd, piquant rhythms of the celebrated piece.

It was "Bolero" which crossed the winning line in a hand gallop in the recent Herald voting to determine the all-time Pops favorite.

Following the "Bolero" came Gershwin's Concerto in F for piano and orchestra, also a celebrated Pops favorite.

The audience went wild as Sanroma finished his brilliant performance of the work, and called him back time and again. At least five times Sanroma and Fiedler returned to the stand to receive their ovation, while the more vociferous of the audience shouted for more. Knowing what was to come, however, Sanroma declined an encore.

Taking advantage of last week's experience, thousands sought the vantage points of superior visual and auditory qualities of the upper balcony. Viewed from above, the orchestra, placed on a striking circular stage decorated to appear as a giant Victor red-seal disc, presented a magnificent spectacle.

As was the case last week, the audience was seated with an astonishing minimum of confusion, and its conduct throughout the entire evening was nothing short of miraculous. There were no hoots or catcalls what of t the no its and com

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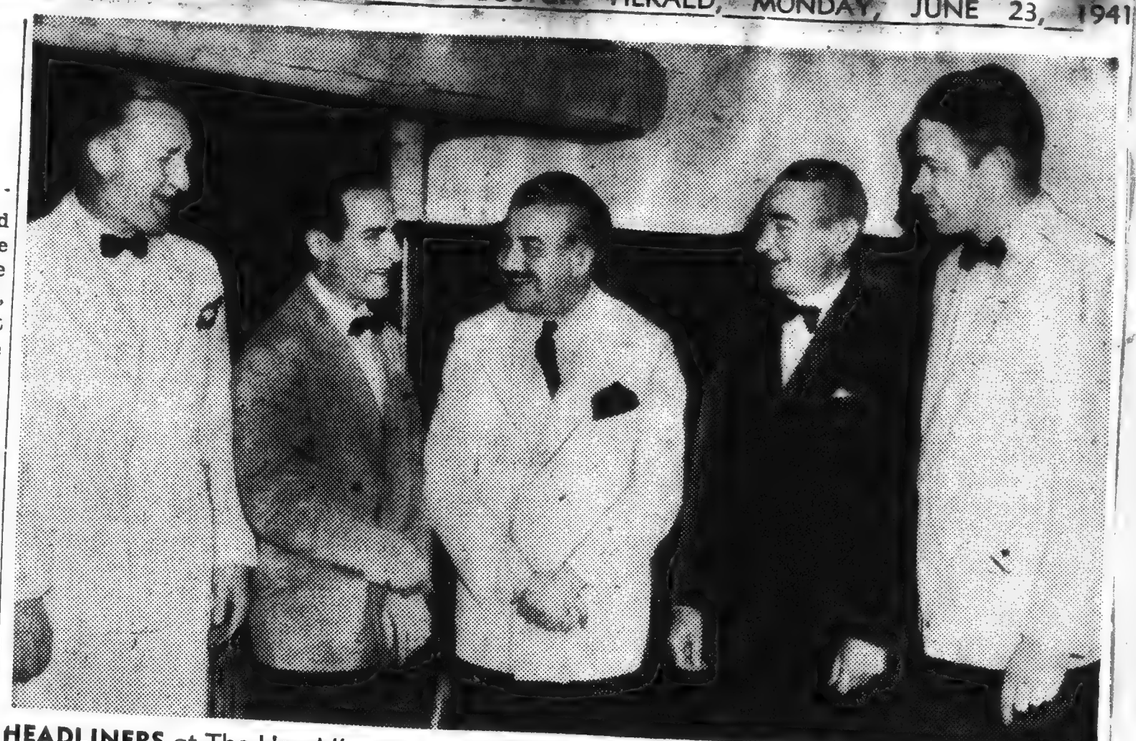

HEADLINERS at The Herald's successful second Musiquiz and Pops Orchestra concert at the Boston Garden last night were, left to right, Bill Cunningham, Herald columnist, chairman; Jesus Maria Sanroma, piano soloist; Arthur Fiedler, conductor; Neal O'Hara, Traveler columnist, and Charles O'Connell, musical director of RCA-Victor.

12,000 Flock to Boston Garden for Pops Concert, Herald Musiquiz, Fun with Cunningham, O'Hara

By RUDOLPH ELIE, JR.

Laughing when he sat down to play, the Musiquiz audience changed its tune to a roar of applause in A flat as Bill Cunningham, coming from behind, put over "Smoke Gets in Your Eyes" before a delighted and astonished audience of more than 12,000 Musiquizzers at the second of The Herald's phenomenally popular Musiquizzes in the Boston Garden last night. Bill's musical stunt was the sensation of an evening crammed with musical brilliance, spectacle, excitement, humorous chit-chat and a slight spot of heat.

Not far behind Cunningham with his musical prowess and magnificent assurance was Neal O'Hara, whose excruciating naivete as master of ceremonies kept the vast and broiling audience in great good humor throughout the entire Musiquiz. Both renowned gentlemen of the press may now add to their long list of distinctions, "performed with the Boston Pops orchestra," a kudos guaranteed to brig awe to the journalistic and sporting brethren from here to Hollywood.

Nonetheless, they faced their pianistic joshing in rare spirits as they took on Jesus Maria Sanroma, the brilliant official pianist of the Boston Symphony, who accepted Bill's challenge for the orchestra, and their joint efforts as pianists all but stole the show from Pops orchestra, Musiquiz and thermometer.

Aside from Cunningham's version of the famous Kern melody, the keyboard shennanigans were entirely unrehearsed, even though O'Harra had said he'd learned the only "spontaneous thing he knew was combustion." Actually, the two star performers had merely been told by Sanroma to expect practically anything. The quick-witted piano virtuoso acted as master of ceremonies for the off-the-record display of artistic temperaments.

Playing his own peculiar conception of "Chopsticks," O'Hara thumped away with two fingers—some observers were certain he used but one—while Sanroma, probably unequalled as an improvisator, provided a polka-like accompaniment.

(Continued on Page Eleven)

Special Guests At Musiquiz

Among the guests of The Boston Herald, the Boston Pops Orchestra and the RCA Victor Company at the Musiquiz in the Boston Garden last night were Mr. and Mrs. Alan Steinert, Mr. and Mrs. Joseph P. Maloney, Mr. Charles Van Maanen, all of the Eastern Company, Cambridge. Others attending were Mrs. Jesus Maria Sanroma, Mrs. Neal O'Hara and Joan O'Hara, Mrs. F. O. Blanchard, Mrs. W. B. Chipman, Susan Claire Steinert, Randolph Steinert, Mr. and Mrs. Del Castillo, Mrs. Nina Del Castillo, Mrs. A. Alena Elie, Miss Gertrude Sands, Katherine Jones, Mrs. Arthur Cone, Mrs. L. H. Johnson, Mrs. Frank F. Hill, Mrs. Ethel M. Jones, Edward C. Park, Jr., Mrs. Leslie MacDill, Miss Jean MacDill, Miss Fiona Munro, Mrs. C. L. Robinson, Virginia Robinson, Carroll L. Robinson, R. A. Callhan, Bertha V. Clancy, Mrs. Philip Eiseman, Mrs. Fred Penne, Miss Rose Ann Penne, Miss Priscilla N. Owens, Charlotte Levens, Ernest Levens, Jeanette Herman, Morton Blender, K. Baxter, Virginia Baxter, Bess Jervis, Miss Marion Cummings, Muriel Hass Carpenter, Virginia Drew, Jessica Darling, Florence Cronin, Mr. and Mrs. P. J. Flaherty, Mr. and Mrs. J. Robert Morse, Mr. and Mrs. Benjamin DeGroot, Mr. and Mrs. Kenneth Romau.

ANSWERS TO MUSIQUIZ

GROUP A—

Questions by the announcer:

1. Q.—Of what does the "Surprise" in Haydn's Surprise symphony consist? A.—A loud chord.

2. Q.—What is the solo instrument in the recorded arrangement of "Eili Eili"? A.—Trumpet.

3. Q.—The same tune appears in Chabrier's "Espana Rhapsody" and Waldteufel's "Espana Waltz." A.—True.

Excerpts played by the orchestra:
1. Wagner 2. Italian 3. 1812 Overture

GROUP B—

Questions by the announcer:

1. Q.—The meditation from "Thais" was originally written for what solo instrument? A.—Violin.

2. Q.—Which of the following composers are American? A.—All 3.

3. Q.—Is Prokofieff's "Classical Symphony" the longest or shortest symphony in the Boston Symphony record list? A.—The shortest.

Excerpts played by the orchestra:
1. Persia 2. Opera 3. Wagner.

GROUP C—

Questions by the announcer:

1. Q.—Schumann named his four symphonies after the four seasons? A. False.

2. Q.—Karl Phillip Emanuel Bach, composer of the original concerto in D, was what relation to Johann Sebastian Bach? A.—Son.

3. Q.—The bolero as a dance came originally from what country? A.—Spain.

Excerpts played by the orchestra:
1. ¾ 2. Schubert 3. Volga.

GROUP D—

Questions by the announcer:

1. Q.—Was "Rienzi" Wagner's first successful opera? A.—Yes.

2. Q.—The song "La Paloma" signifies what bird? A.—The dove.

3. Q.—Which instrument is played solo, off stage, at the opening and closing of Prokofieff's "Lieutenant Kije Suite"? A.—Trumpet.

Excerpts played by the orchestra:
1. Sonja Henie. 2. Tango. 3. Boston Herald.

GROUP E—

Questions by the announcer:

1. Q.—How many movements has Debussy's "La Mer"? A.—Three.

2. Q.—Which instrument represents the cat in Prokofieff's "Peter and the Wolf"? A.—Clarinet.

3. Q.—Of the following composers, which are Russian? A.—Tchaikovsky and Rubinstein.

Excerpts played by the orchestra:
1. French Horn 2. Spring 3. Aida.

GROUP F—

Questions by the announcer:

1. Q.—Which of these pieces has an unexpected ending? A.—Perpetuum Mobile.

2. Q.—In the second symphony of Sibelius are the last two movements played without pause? A.—Yes.

3. Q.—Liadov's "Music Box" is written primarily for which instrument? A.—For wind instruments.

Excerpts played by the orchestra:
1. Thanksgiving 2. Arkansas Traveler 3. New York.

12,000 Flock to Boston Garden For Second Herald Musiquiz

(Continued from First Page)

It was then Cunningham's turn to be led to the pianistic slaughter, but he crashed through with a magnificent primo to Sanroma's secondo of "Turkey in the Straw," and, as an encore, carried out his threat to play "Smoke Gets In Your Eyes." He brought down the house with his solo offering, and unblushingly consented to play an encore, again with Sanroma, which the audience soon discovered to be none other than "McNamara's Band." Actually, Bill's piano playing was amazingly solid for an amateur.

The pandemonium of applause which this number brought forth was silenced only by the continuation of the Musiquiz itself under the facile guidance of O'Hara.

O'HARA DOES ASIDES

Going with even more smoothness and deftness of timing than it did last week the Musiquiz found the audience clutching its pencils like mad to the bitter end. In point of fact, the end was surprisingly unbitter this week, the quiz being considerably easier than it was last week.

Stated with absolute clarity and precision, if a spot on the phonetic side by O'Hara whose asides would have rolled the audience into the aisles if they hadn't been afraid of being scorched, the second set of Musiquiz questions proved to be more satisfactory than the first because of Arthur Fiedler's liberality with his musical examples.

Portions of practically every one of the Pops favorite were included as musical examples from a snatch of Schubert's Unfinished Symphony to the Hymn of Thanksgiving, and the audience gobbled them up with obvious relish. In fact, when the song of the Volga Boatmen was included as one the illustrations, the audience joined in and hummed the refrain double forte.

Moreover, a quick check revealed an even larger percentage of the Musiquiz audience took part in the quiz than last week's audience did, which means that 6000 ballots, at least, were cast out of the audience of 12,000.

Prepared for such a contingency, the Symphony Hall judges were rolling up their sleeves at a late hour last night to plunge into the task of checking the ballots so as to complete the job in time to make the deadline for the publishing of the second batch of qualifiers in Wednesday's Herald.

These qualifiers, along with the 205 who qualified at the first Herald Musiquiz, will take part in the semi-finals Thursday at 4 P.M. in Symphony Hall. Each qualifier will receive a printed ticket for a floor seat at a table, and each is invited to bring along guests as the balcony will be open to the public free of charge to watch the semi-finals.

Beginning to arrive as early as 4 P.M. the vast audience was the equal of last Sunday's both as to conduct, appearance and enthusiasm. Coolly and attractively dressed in the smartest of summer fashions, it raced to find its own choice of seats and by 7 o'clock, a full hour before concert time, had filled the floor and the stadium to the gunwales.

Stunned by the numbers of people brought out to a public indoor event on such an atrociously hot day, Garden officials again were forced to open the main doors long before the official opening time. Crowd experts, putting a finger to the wind and an eye to the melting thermometers, ruefully estimated during the sultry afternoon a top crowd of 5000 and were dumbfounded as the crowd exceeded 5000 at 7 o'clock, swelled to 7000 by 7:30 and hit its peak at 8 o'clock when an official estimated audience of 12,000 was on hand.

Starting on the dot of 8 o'clock with the stirring fanfare of Sousa's "Stars and Stripes Forever," the concert brought even more enthusiasm than it did last Sunday night. The crowd could hardly wait for Ravel's "Bolero," the second item on the program, and a ripple of anticipation went through the audience as the drums announced the odd, piquant rhythms of the celebrated piece.

It was "Bolero" which crossed the winning line in a hand gallop in the recent Herald voting to determine the all-time Pops favorite.

Following the "Bolero" came Gershwin's Concerto in F for piano and orchestra, also a celebrated Pops favorite.

The audience went wild as Sanroma finished his brilliant performance of the work, and called him back time and again. At least five times Sanroma and Fiedler returned to the stand to receive their ovation, while the more vociferous of the audience shouted for more. Knowing what was to come, however, Sanroma declined an encore.

Taking advantage of last week's experience, thousands sought the vantage points of superior visual and auditory qualities of the upper balcony. Viewed from above, the orchestra, placed on a striking circular stage decorated to appear as a giant Victor red-seal disc, presented a magnificent spectacle.

As was the case last week, the audience was seated with an astonishing minimum of confusion, and its conduct throughout the entire evening was nothing short of miraculous. There were no hoots or catcalls; nor any sign of rowdyism whatever, an indisputable evidence of the quality and intelligence of the Musiquiz audience. Yet it made no bones whatever about shouting its enthusiasm.

While everybody was hot, nobody complained much about the heat. Weather is something that a New Englander takes in stride—six giant strides backward, if he can have his say in the matter—and although the waving of programs in time to the music was almost as much a part of the show as the Musiquiz, there were no evidences of serious developments through the heat.

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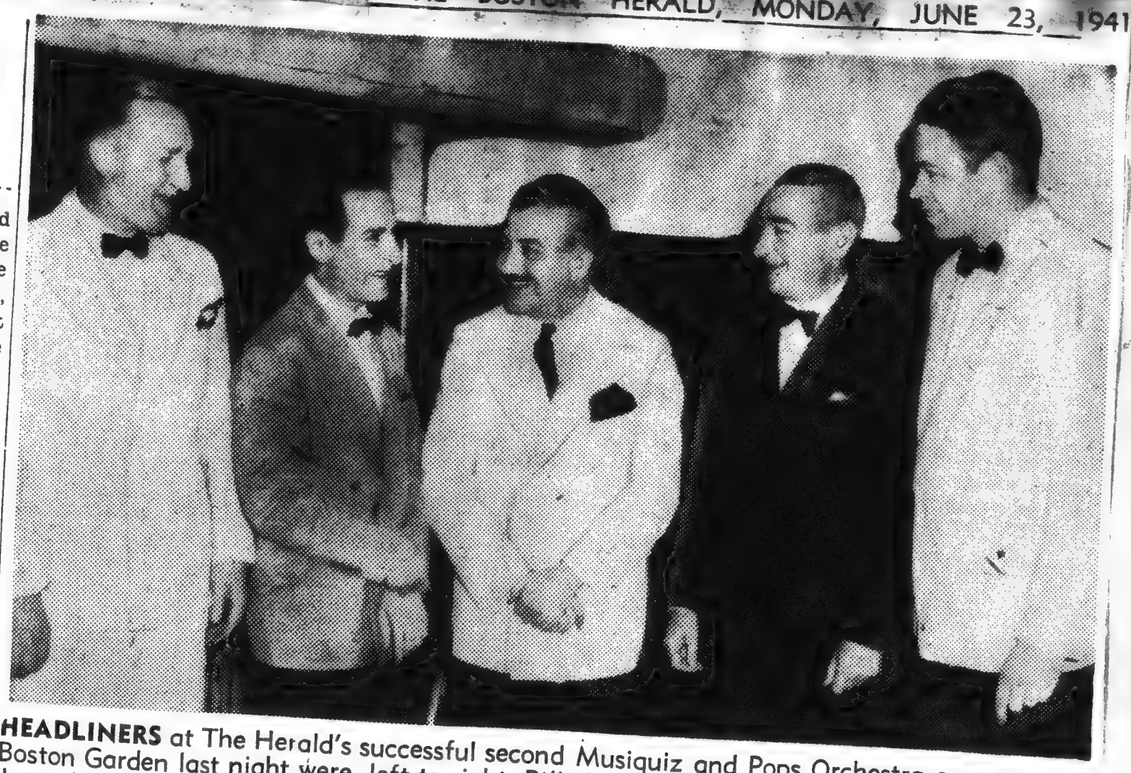

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Toward Hitler Feels Interests Lie With German Side

[Boston Herald-N. Y. Times Wireless]

VICHY, June 22—Official circles here observe the attitude that the opening of Germano-Soviet hostilities is outside the interests of a nation in France's position. Authorized quarters did not, however, conceal today that their interests are now with the German side for two main reasons.

First, since France is now proposing to collaborate in a new order in Europe it is held that the econ-

cent assurance was Neal O'Hara, whose excruciating naivete as master of ceremonies kept the vast and broiling audience in great good humor throughout the entire Musiquiz. Both renowned gentlemen of the press may now add to their long list of distinctions, "performed with the Boston Pops orchestra," a kudos guaranteed to brig awe to the journalistic and sporting brethren from here to Hollywood.

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(Continued on Page Eleven)

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2. Q.—What is the solo instrument in the recorded arrangement of "Eili Eili"? A.—Trumpet.

3. Q.—The same tune appears in Chabrier's "Espana Rhapsody" and Waldteufel's "Espana Waltz." A.—True.

Excerpts played by the orchestra:
1. Wagner 2. Italian 3. 1812 Overture

GROUP B—

Questions by the announcer:

1. Q.—The meditation from "Thais" was originally written for what solo instrument? A.—Violin.

2. Q.—Which of the following composers are American? A.—All 3.

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Excerpts played by the orchestra:
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2. Q.—Which instrument represents the cat in Prokofieff's "Peter and the Wolf"? A.—Clarinet.

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Excerpts played by the orchestra:
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GROUP F—

Questions by the announcer:

1. Q.—Which of these pieces has an unexpected ending? A.—Perpetuum Mobile.

2. Q.—In the second symphony of Sibelius are the last two movements played without pause? A.—Yes.

3. Q.—Liadov's "Music Box" is written primarily for which instrument? A.—For wind instruments.

Excerpts played by the orchestra:
1. Thanksgiving 2. Arkansas Traveler 3. New York.

MUSIQUIZ SURPRISES PROMISED FOR SUNDAY

By RUDOLPH ELIE, JR.

While Arthur Fiedler and the Pops orchestra were busy tucking new Musiquiz surprises up their sleeves for next Sunday night's keenly anticipated event in the Boston Garden, Symphony Hall judges were completing all arrangements for publishing the complete list of the first batch of 200 elimination winners of the first Herald Musiquiz in tomorrow's Herald.

On the heels of the official announcement yesterday by the Boston Pops orchestra that Bill Cunningham, one of the nation's most colorful columnists and commentators, had been selected to act as chairman of the second Herald Musiquiz being held in the Boston Garden Sunday night, The Herald office became the recipient of hundreds of messages urging it to induce Bill to play the piano as one of the features of the Musiquiz.

Whether or not Bill would agree to such a plan was unknown late last night since the famous columnist was in New York. However, his close friend Arthur Fiedler,

(Continued on Page Eighteen)

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BOSTON THURSDAY, JUNE 19, 1941

GIANT DISC OF BOSTON POPS MUSICIANS as they appeared from the balcony of the Boston Garden during the first Herald Musiquiz held last Sunday night in the Boston Garden. This is the way they will look next Sunday night at the second Herald Musiquiz.

Fiedler Promises Surprises For Musiquiz Next Sunday

(Continued from First Page)

who conducts the celebrated Pops orchestra, was delighted with the idea, and said he'd be honored to be the first to shake Bill's hand after his performance of whatever he chose to perform, no matter how he performed it.

"Actually," said Mr. Fiedler, "Bill is a natural. It may be that he hasn't kept up with his scales lately, but I'd put him up against any amateur pianist I know. And while I'm at it," Mr. Fiedler said, "let me say here and now that the first Herald Musiquiz exceeded my wildest expectations.

"Everything went off, so far as the orchestra and I are concerned, in extraordinary fashion, and we have never performed before such an enthusiastic, intelligent and wide-awake audience. We're all looking forward," he concluded, "to meeting all the Musiquizzers next Sunday night, and be sure to tell them we've got some surprises."

Familiar now to the 10,000 people who took part in last Sunday night's Musiquiz were the fascinating details of the Musiquiz. But for those who could not be there to take part in the fun, the Musiquizzers simply are concerts by the Boston Pops orchestra in the Boston Garden to benefit the Pension Fund of the Symphony orchestra, with tickets at the all-inclusive price of 25 cents, no seats reserved. (A few boxes for official guests excluded).

ENTIRELY NEW PROGRAM

After the concert, which next Sunday night is an entirely new program, consisting of Sousas' "Stars and Stripes Forever," Ravel "Bolero," and Gershwin's Concerto in F for piano and orchestra with Jesus Maria Sanroma, pianist, as well as a number of encores, the Musiquiz begins.

This is a general musical questionnaire in which all people, regardless of age, height, weight and color of hair can take part at will. As Musiquizzers enter the Garden, they help themselves to Herald Musiquiz ballots. The ballots contain six groups of six questions each, three of each group consisting of "identification" questions, based on musical illustrations played by the orchestra. All the questions are answered by means of a pencil; no one is called upon to speak or to be embarrassed in any way. The only rules are: bring your own pencil and file your ballot in the proper places if you want to win one of the prizes.

The one idea is musical entertainment. Whether or not you plan to enter the Musiquiz—and by the way, it's going to be just as easy next Sunday night—you will have as grand a time as last week's 10,000 did.

With Arthur Fiedler, the Boston Pops orchestra, Jesus Maria Sanroma, Bill Cunningham, Neal O'Hara and Charles O'Connell as its star performers, the second Herald Musiquiz promises to provide an even greater galaxy of audience "stars" than it did last Sunday.

DISTINGUISHED GROUPS

Besides delegations of music-lovers from all sections of New England, distinguished groups from every section of the country were said to be making plans to attend, as well as a very large group from the American Libraries Association convention now in session in the Statler Hotel.

There are quantities of choice seats available right up to 8 o'clock, the hour the Musiquiz begins, and no one need for a moment fear being unable to hear or see everything. The fact of the matter is, the best seats are those in the balconies, from which point the scene below presents a magnificent spectacle as well as perfect acoustics. It is naturally a convenience to purchase tickets in advance, but even this is quite unnecessary.

Tomorrow's Herald and Traveler will contain complete details of the second Musiquiz besides an entertaining feature article by Bill Cunningham, a complete list of Victor record dealers and others who can supply tickets as well as additional information, and the names of the first group of contest winners.

A minimum of 200 more semi-finalists will be chosen at the second Musiquiz next Sunday night, and these 400 will be eligible to take part in the semi-finals a week from today in Symphony Hall.

Tickets, at 25 cents each, may now be obtained from the Herald-Traveler building, Symphony Hall, the Boston Garden, practically every department store ticket agency in the city and at your neighborhood Victor record dealer. The dealers, indeed, are admirably equipped to provide Musiquizzers with tips on how to win the Musiquiz, since all questions to be asked are derived from the Victor records of the Boston Pops and Boston Symphony orchestra. Be sure to watch for tomorrow's Herald and Traveler. But most important, go to the Garden next Sunday night at 8 o'clock. It'll be the brightest and biggest event the musical horizon has ever been lighted up with.

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Boston Herald June 5

INTEREST IN SYMPHONY AROUSED BY MUSIQUIZ

By RUDOLPH ELIE, JR.

As if it were not the case even without such an absorbing musical event as the Herald Musiquiz to stir up even greater interest, the question of what goes on in the inner circle of Boston Symphony musicians has long been the subject of considerable—and pardonable— curiosity in the minds of music-lovers.

Holding down as he does one of the most interesting as well as one of the most taxing and difficult tasks in the world, a symphony musician invariably commands the interest of all who meet him socially, and he is forthwith cornered and pommelled with such questions as "what is Dr. Koussevitzky really like?" and "does Arthur Fiedler arrange all the Pops programs?" and "what do you think about when you are not actually playing?"

So far as the last question is concerned, most of them like to recall the famous but apocryphal tale of the kettle drummer who, finding during a rehearsal that he had a 125 measure rest, went down to the bar, had a glass of beer, returned to his post on the 124th measure, thumped out a thunderous thump on scheduled time and discovered to his horror that the orchestra was now rehearsing another piece.

Actually, however, charming raconteurs though they are, most symphony musicians have the exasperating facility of seeming to tell all while conveying nothing. Thus it is most of us have to depend on such disarming events as the orchestra's spontaneous observation of the 50th anniversary of one of its members' association with the orchestra to realize how sincere they are.

Joseph Mann came to the orchestra in 1891 as a trumpet player. As one season drifted into another, he became increasingly popular and, when he retired some years ago, he was appointed assistant to chief librarian Leslie Rogers. Possessing a fine hand, a profound knowledge of musical theory and a thorough understanding of orchestral problems, he was given the most responsible and exacting task of preparing instrumental parts for performance.

When in 1938, just before the performance of a new work by Sibelius, it was discovered that four of the most important orchestral parts were missing, it was Joseph Mann's task to decode the all but illegible music which was radioed by Sibelius from Helsinki. He worked all night to do it, but the parts were on the stands in the morning, and the performance went off as scheduled.

Well, last week during a pause in the Pops rehearsal, Arthur Fiedler shouted for Mr. Mann. Sensing a dressing down for making a tiny error in copying, he came to the stage. As he entered, he was further embarrassed to see the entire orchestra rise. It looked pretty bad for Mr. Mann. Up stepped the five official spokesmen of the orchestra, headed by Joseph Singer. It looked even worse for Mr. Mann. They handed him a paper. He unfolded it nervously. "Pay to the order of Joseph Mann . . ." it read. Then they all went out and had their pictures taken.

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EVENING
Boston Traveler
IN THE COMMONWEALTH OF MASSACHUSETTS

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Musiquizically yours,

Rudolph Elie. Jr.

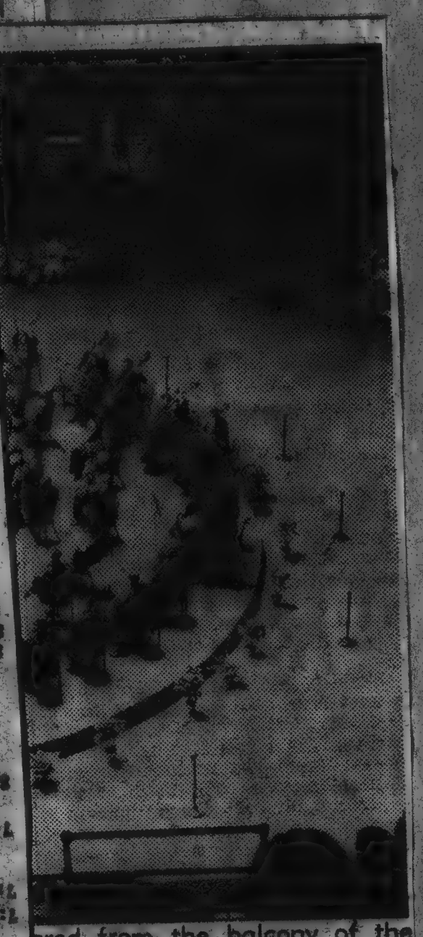
Musiquiz Editor
Boston Herald

MUSIQUIZ SURPRISES PROMISED FOR SUNDAY

By RUDOLPH ELIE, JR.

While Arthur Fiedler and the Pops orchestra were busy tucking new Musiquiz surprises up their sleeves for next Sunday night's keenly anticipated event in the Boston Gar- first batch of 200 elimination winners of the first Herald Musiquiz in tomorrow's Herald.

On the heels of the official announcement yesterday by the Boston running- t color- entators, s chair- Musiquiz Garden l office undreds ues Bill the fea- l agree vn late famous How- Fiedler, en)



ared from the balcony of the Sunday night in the Boston the second Herald Musiquiz.

INTEREST IN SYMPHONY AROUSED BY MUSIQUIZ

By RUDOLPH ELIE, JR.

As if it were not the case even without such an absorbing musical event as the Herald Musiquiz to stir up even greater interest, the question of what goes on in the inner circle of Boston Symphony musicians has long been the subject of considerable—and pardonable— curiosity in the minds of music-lovers.

Holding down as he does one of the most interesting as well as one of the most taxing and difficult tasks in the world, a symphony musician invariably commands the interest of all who meet him socially, and he is forthwith cornered and pommelled with such questions as "what is Dr. Koussevitzky really like?" and "does Arthur Fiedler arrange all the Pops programs?" and "what do you think about when you are not actually playing?"

So far as the last question is concerned, most of them like to recall the famous but apocryphal tale of the kettle drummer who, finding during a rehearsal that he had a 125 measure rest, went down to the bar, had a glass of beer, returned to his post on the 124th measure, thumped out a thunderous thump on scheduled time and discovered to his horror that the orchestra was now rehearsing another piece.

Actually, however, charming raconteurs though they are, most symphony musicians have the exasperating facility of seeming to tell all while conveying nothing. Thus it is most of us have to depend on such disarming events as the orchestra's spontaneous observation of the 50th anniversary of one of its members' association with the orchestra to realize how sincere they are.

Joseph Mann came to the orchestra in 1891 as a trumpet player. As one season drifted into another, he became increasingly popular and, when he retired some years ago, he was appointed assistant to chief librarian Leslie Rogers. Possessing a fine hand, a profound knowledge of musical theory and a thorough understanding of orchestral problems, he was given the most responsible and exacting task of preparing instrumental parts for performance.

When in 1938, just before the performance of a new work by Sibelius, it was discovered that four of the most important orchestral parts were missing, it was Joseph Mann's task to decode the all but illegible music which was radioed by Sibelius from Helsinki. He worked all night to do it, but the parts were on the stands in the morning, and the performance went off as scheduled.

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MORNING AND SUNDAY

THE BOSTON HERALD

BY THE BOSTON HERALD TRAVELER CORPORATION

EVENING

Boston Traveler

IN THE COMMONWEALTH OF MASSACHUSETTS

Dear Friend:

You've been drafted----but don't be alarmed!

It's not into the A.R.P., the R.A.F. or the C.E.P., or any other branch or service. You've simply been drafted---with your permission, of course---as a word-of-mouth supporter of the most unusual, entertaining and worthwhile musical event in the history of Boston---the Boston Herald Musiquiz to benefit the Boston Symphony Orchestra.

You know all about the world-famous Boston Herald Bookfair, which each autumn attracts thousands of people to the Boston Garden to hear the world's most distinguished authors and literary people.

Well, The Herald Musiquiz is a fascinating musical contest in which everybody, regardless of age or class, or anything may participate, with a wonderful list of musical prizes for the winners.

For instance, the first prize is a magnificent $275 Victor radio-phonograph with $50 worth of Victor records of the winner's choice. The second prize is a trip to the Berkshire Symphonic Festival of $150 in cash; the third prize a $100 pair of seats to the regular 24 Saturday night concerts of the Boston Symphony orchestra; the fourth $50 worth of Victor records of the winner's choice, and 15 additional musical prizes. Yet there are no rules, regulations, entry fees or red tape whatever!

Now the first Musiquiz takes place at the Boston Garden on Sunday, June 15 at 8 P.M. with the Boston Pops orchestra under Arthur Fiedler with Jesus Maria Sanroma as piano soloist. Prior to the Musiquiz, the orchestra will present an hour's concert of all-time Pops favorites, to be chosen by ballot. And all this for 25 cents admission---every cent of which goes to the Pension Fund of the Boston Symphony orchestra!

The Boston Herald and the Boston Traveler are each day publishing the latest news and features about the Musiquiz as well as details of the enormous interest that has already been evidence in this most unusual event. Your local record dealer also can keep you posted.

Then why have you been drafted? Only for the pleasant purpose of telling your friends about the Musiquiz and perhaps coming down to the Boston Garden yourself on June 15 to win one of those prizes.

Musiquizically yours,

Rudolph Elie. Jr.

Musiquiz Editor
Boston Herald

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GOOD NEIGHBOR POLICY—Carmen Amaya, sensational Spanish Flamenco dancer now appearing on the Ritz Roof, selling tickets for the Second Herald Musiquiz to Eunice Kennedy and Joseph P. Kennedy, Jr., son and daughter of Joseph P. Kennedy, former U. S. Ambassador to England.

CUNNINGHAM AS SOLOIST IN MUSIQUIZ TOMORROW

By RUDOLPH ELIE, Jr.

Springing from his piano stool to defend the honor of the Cunninghams to the last crashing chord of the seventh, Bill Cunningham, celebrated columnist, humorist and amateur pianist, who will act as chairman at the second Herald Musiquiz tomorrow night in the Boston Garden, yesterday hurled a musical challenge at Arthur Fiedler and the Pops orchestra to a duel to the death, using "Smoke Gets in Your Eye" at 16 beats to the bar.

Resulting from a remark in jest by Arthur Fiedler, Bill's good friend, who said he'd be "honored to be the first to shake his hand after the performance of whatever he chose

(Continued on Page Thirteen)

Cunningham's Challenge

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This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable symbol above or pre-ceding the address.

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:MANAGING EDITOR THE BOSTON HERALD DSH=

JUST SAW TODAYS HERALD. TELL ARTHUR FIEDLER, I HEREWITH CHALLENGE HIS ENTIRE ORCHESTRA, OR ANY PORTION THEREOF, TO A ONE ROUND CHAMPIONSHIP BATTLE IN THE HERALD MUSIQUIZ AT THE BOSTON GARDEN SUNDAY NIGHT. MY WEAPON, THE PIANO OR ELECTRICAL ORGAN, THE PIECE "SMOKE GETS IN YOUR EYES" IN THE ORIGINAL KEY OF E FLAT, NO HOLDS BARRED, MARQUIS OF METRONOME RULES TO APPLY AND IF EITHER FIGHTER IS KNOCKED DOWN, OTHER RETIRES TO A NEUTRAL CORNER IMMEDIATELY. REQUEST JESUS MARIA SANROMA IN MY CORNER, BUT OTHERWISE MR FIEDLER CAN WRITE HIS OWN TICKET. AS THEFELLOW SAID, I MAY NOT PLAY GOOD BUT I DO PLAY LOUD. HE'D BETTER HAVE HIS HORN TOOTERS AND FIDDLE SCRAPERS IN SHAPE FOR THIS ONE. BEST REGARDS=
:BILL CUNNINGHAM.

Cunningham Vows He'll Perform Solo in Musiquiz Tomorrow

(Continued from First Page)

to perform, no matter how he performed it," Bill challenged the entire Pops orchestra "or any portion thereof" to a one-round championship battle in E flat, no holds barred.

Cunningham requested the services of Jesus Maria Sanroma as his second but "otherwise," he said, "Mr. Fiedler can write his own ticket."

That Arthur Fiedler would do just that was indicated yesterday when The Herald conveyed Cunningham's challenge to him at his Commonwealth avenue apartment.

"My horn tooters and fiddle scrapers—as Bill puts it," Fiedler said, "have never been in better shape than they are right now. We will achieve our peak fighting trim tomorrow night at 8 o'clock and our morale is excellent.

COMFORT ASSURED

"The only thing that has us worried," Fiedler went on, "are Bill's tricky modulations. However, the Pops orchestra is pretty fast on its harmonic feet too, and provided Bill sticks to the Marquis of Metronome rules, as he says he will, we can promise a whirlwind concerto grosso."

More than that the popular Pops leader would not say, so just what is going to happen between the opening Pops concert and the Musiquiz session to be conducted by Neal O'Hara was anybody's guess. That musical fireworks would develop, however, was beyond question.

While the stars were thus issuing statements, Garden officials were completing all arrangements to provide the second Musiquiz audience with the coolest atmosphere and the pleasantest seating arrangements in town.

Noted for the excellence of its acoustics as well as the perfect sight lines it provides, the Garden is further distinguished by its even, comfortable temperature which is uninfluenced by outside conditions. A year-round temperature of 70 degrees is maintained at all times, and no matter what the thermometer may read, Musiquizzers may be unconditionally guaranteed comfort.

Tickets, on sale all day today at your neighborhood Victor record dealer as well as the Herald-Traveler, Symphony Hall, department store ticket agencies and the Boston Garden, have had a tremendous advance sale for the second Musiquiz, but the sponsors were positive in their statements that there would be plenty of room for all comers, even those arriving as late as 8 o'clock.

BRING YOUR PENCIL

No seats are reserved, excepting a handful for official guests, and the proceeds of the ticket sale (at 25 cents each) benefit solely the Pension Fund of the Symphony orchestra. The only rule is: bring your own pencil. Everybody is welcome, evn those who qualified at the first Musiquiz to enter the semi-finals, and no one is obligated to enter the Musiquiz part of the program. The one idea is musical fun. And 10,000 had the times of their lives last Sunday night!

With all the lights ahead being green for tomorrow night so far as both sponsors and Musiquiz audience were concerned, Symphony Hall judges released additional information concerning the Musiquiz balloting.

From the beginning it was evident that many of the Musiquizzers were nonplussed by all the Strausses. There were Richard and Johann and Johann Jr., and Eduard. As to which was which, many Musiquizzers were uncertain. However, one bright young man, putting down the right answer, wrote on the margin, "How'm I doin'?"

Another group of six or eight, evidently a little baffled by one of the questions, seemed to have overheard somebody whispering what they thought was the correct answer. At any rate, "The Dance of the Hours" came out on every one as "The Dance of the Owls."

Cesar Franck, composer of the great D minor symphony, was thought by a vast majority to be a French composer. He was, of course, one of the leaders of the French school and spent most of his life in Paris. Yet he was a Belgian.

Which if the three piano concertos was in one movement was an equally difficult question. Many were saved, however, by the fact that they were familiar with the Mendelssohn and the MacDowall, which left Liszt's "Todtentanz" as the only—and correct—choice.

REMEMBER NAME, ADDRESS

Unfortunately, a number of contestants omitted to place their names and addresses on their ballos. This always happens to a greater or lesser degree in every contest. In each case, the ballot was disqualified. Musiquizzers must, therefore, if they wish to win a place among the finalists to compete for the magnificent musical prizes, write their names on their ballots.

Anohtre point the judges brought was the fact that a great number of people answered MORE than they were asked. That is, if the title of the composition was asked, Musiquizzers supplied title, composer, his birthplace, age, sex, weight, height and any other oddments of information they could think of. This was interesting reading, but not in the least necessary.

The most important point, of course, is to go to the second Musiquiz tomorrow night. Once there, the main things are: 1—To secure your own ballot as you enter. 2—Write your name and address clearly upon it. 3—Fill it out as clearly and accurately as you can during the Musiquiz. 4—Place it in the receptacle marked "Drop Your Ballot Here" as you leave. And 5—Have a good time (As though you wouldn't in any case!)

MUSIQUIZ WINS PRAISE OF SALTONSTALL, TOBIN

By RUDOLPH ELIE, JR.

Official indorsement of state and city was given to the first Boston Herald Musiquiz being held in the Boston Garden tomorrow evening in letters sent yesterday by Gov. Saltonstall and Mayor Tobin to Robert B. Choate, assistant general manager of The Herald.

Taking place tomorrow in the Garden at 8 o'clock with Arthur Fiedler and the Boston Pops orchestra presenting a unique concert and musical questionnaire to benefit the Pension Fund of the orchestra, The Herald Musiquiz has unquestionably proved itself an irresistible magnet for music lovers throughout New England, a thought expressed in hundreds of letters besides those received from the governor and the mayor.

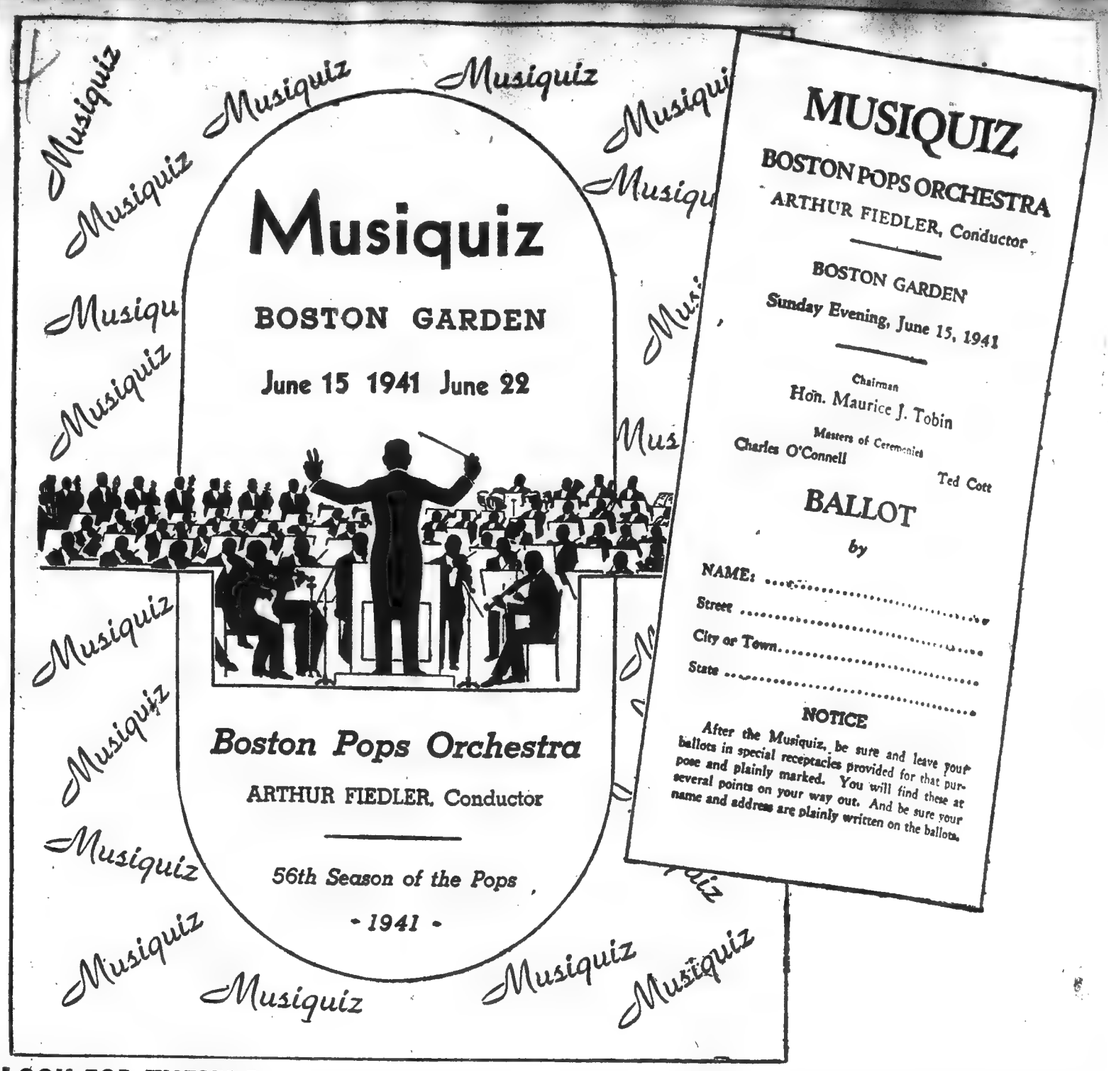
Gov. Saltonstall wrote:

"There is no institution in Boston which has contributed more to the intellectual and cultural life of this city than the Boston Symphony orchestra.

"I find it, therefore, a distinct pleasure to offer my wholehearted co-operation to help insure the success of the Boston Herald Musiquiz being held in the Bostoon Garden on June 15. . . .

"The idea of conducting such a sound and entertaining musical event," the Governor concludes, "strikes me a far step forward in bringing great music within the (price) range of every music lover, and I shall be surprised indeed if the Herald Musiquizzes are not hosts to record audiences on both occasions."

(Continued on Page Fourteen)



LOOK FOR THESE! Programs and Musiquiz ballots will be prominently placed on tables for all to obtain just inside the main entrances of the Boston Garden tomorrow night. Bring your pencil, get your program and ballot as you enter, and you'll have the most entertaining musical evening with the Boston Pops orchestra it's possible to have.

Gov. Saltonstall, Mayor Tobin Indorse Musiquiz Contest

(Continued from First Page)

Reflecting an equally enthusiastic and sincere viewpoint was the Mayor's letter. Mayor Tobin, incidentally, has agreed to act as chairman of the Herald Musiquiz, and will personally introduce Arthur Fiedler, the enormously popular conductor of the Pops orchestra, as well as Jesus Maria Sanroma, the distinguished piano soloist on the program; Ted Cott and Charles O'Connell, who will act as quizzers and masters of ceremonies, and all the other distinguished guests of honor.

The Mayor's letter was as follows:

"Having followed the interesting daily accounts in the Herald of the Boston Herald Musiquizzes to be held in the Boston Garden on June 15 and 22 with the Boston Pops orchestra performing under Arthur Fiedler to benefit the Pension Fund of the Boston Symphony orchestra, and realizing, as I do, the great asset we of the city of Boston have in such a magnificient musical institution, I want to convey my wishes for a most successful conclusion of the events.

"At the same time," the Mayor's letter continued, "I should be honored to lend whatever assistance I can to guarantee the success of such a worthy venture. If I can be of assistance, please do not hesitate to call upon me at any time."

While similiar letters from hundreds of distinguished Bostonians were pouring into The Herald office, final arrangements for the Musiquiz were completed and the Boston Garden was gleaming and spotless in preparation for the record crowds. The novel seating plan for the orchestra had long since been completed and tested in every conceivable manner to absolutely guarantee perfect sight and sound lines for every person planning to attend.

In a dress rehearsal yesterday, it was found that every seat was a "best" seat, so no one need for a moment be swerved from his plans to attend the Musiquiz through the belief that he will be unable to see and hear perfectly from any point in the Garden. In addition to the care that has been taken in making every seat the best seat in the house, the Garden has taken every precaution to provide perfect lighting and has, to boot, gone quite overboard in making arrangements for striking and novel effects to be used during the concert which preceeds the Musiquiz.

Other appointments to insure the comfort and convenience of the Musiquiz audience have likewise been secured.

While Musiquizzers now are fully cognizant of all the various aspects to the Musiquiz itself—and those who are not are coming anyhow for the sheer spectacle and musical entertainment—it is being not redundant to point out once again how the ballots are being handled.

Everyone who enters the Garden tomorrow night will see huge tables just beyond the ticket takers. Carefully attended by the Garden's highly-trained corps of ushers, the tables will be loaded with Musiquiz ballots, provided free of charge by The Herald for all who wish them.

Musiquizzers must help themselves to these ballots. Signs will be in plain view pointing to them, and no one can possibly miss seeing them.

Besides the Musiquiz ballots being supplied by The Herald, beautiful souvenir programs are being provided by the Pops orchestra, and these, too, will be in plain sight on the ballot tables near the entrances. The program will contain many interesting sidelights on the conductor, the soloist and the musicians and also the complete program of the second Musiquiz being held the following Sunday night in exactly the same manner as the first Musiquiz tomorrow night.

TICKETS ON SALE TODAY

Contestants still have a whole day in which to prepare for the Musiquiz if they wish, but such preparation is not by any means required tor record dealers are co-operating in order to enjoy the Musiquiz. Vic- splendidly in this phase of the Msiquiz, and can supply many interesting tips of great benefit to contestants.

Tickets will be on sale at your neighborhood Victor record dealer, Symphony Hall, the Herald-Traveler building and the Boston Garden box office all day today at 25 cents each, monies will do all the rest!

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STARS OF **HERALD MUSIQUIZ**—Arthur Fiedler, conductor of Pops orchestra; Jesus M. Sanroma, featured piano soloist; Charles O'Connell, music director of RCA-Victor, and master of ceremonies, and Ted Cott, popular radio musiquizzer, and the other master of ceremonies at Boston Garden tonight.

Herald's First Musiquiz Slated at Garden Tonight

(Continued from First Page)

weather, the season of the year, the unsurpassed performance records of the Pops orchestra, the popularity of Arthur Fiedler and Jesus Maria Sanroma as well as that of Ted Cott and Charles O'Connell who are acting as masters of ceremonies and all the other factors which are a delight to professional prognosticators.

READY FOR THRONG

Following a final and complete check-up of the Garden plans and arrangements last night, Supt. Robert Murphy of the Garden announced that his staff was groomed to perfection to take care of a vast capacity audience.

"The Musiquiz," he said, "is an event every one of us believes will establish a new high mark for popular entertainment in Boston. It combines the irresistible attraction of a concert by an immensely popular orchestra and a contest conducted by two very popular masters of ceremonies, one famous for his achievements in the world of the music and the other noted for his fun making on his radio quiz.

"Our ticket office will be open all day today from 10 o'clock on to serve last-minute ticket purchasers, and the Garden doors will be open at 6:30.

"The stage from where the orchestra will play and from which Mayor Tobin, Ted Cott and Charles O'Connell will conduct the Musiquiz is in the exact center of the garden so that every person, wherever seated, will be able to see and hear everything. Considering that there are 17,800 seats, that means something!

"Our own sound experts," Mr. Murphy continued, "have had the close working co-operation of the RCA engineering staff to make certain that the softest violin tones will be carried to every seat in the Garden.

"We have ready a large force of ushers, Boston and Garden police and watchmen to assure the complete comfort, convenience and safety of every person and to help everyone find a seat as easily as possible.

POPULAR CAUSE

"The knowledge that all the proceeds of the Musiquizzes at the Boston Garden tonight and next Sunday night," Mr. Murphy concluded, "will go to the Pension Fund of the Boston Symphony orchestra, has made the appeal all the more popular, and we believe that the attendance will more than justify the confidence of all who have striven to make the Musiquizzes the greatest success the musical world has ever seen."

Railroads and airlines reported that large crowds were making arrangements to come to the Musiquiz from all points in New England. Musiquiz parties have been organized in the dozens of towns and cities within a 20-mile radius of the Garden which together make Boston a community of more than 2,000,000 people.

Parties of school children, students, music clubs and individuals were reported from Dorchester, Jamaica Plain, Quincy, Arlington, Winchester, Malden, Somerville, Cambridge, Brookline, Newton, Allston, Medford, Everett, Lynn and Belmont, while the American Airlines announced it was flying one large group from Hartford, Ct.

Still paramount in the minds of the thousands who plan to attend the Musiquiz tonight was the question: "What do we have to do besides bring a pencil?"

WHAT TO REMEMBER

Actually, there are but three things that Musiquizzers have to bear in mind.

First, they should help themselves to one of the Herald Musiquiz ballots. These will be in plain view on tables just inside the main entrances to the Garden. Signs will indicate where they are, or, if you miss them, ask an usher.

Second, Musiquizzers must deposit their own ballots into the receptacles provided for the purpose when the Musiquiz is over. They must, of course, sign their names and addresses on the ballots. These receptacles will be in broad view all through the Garden, and will also be plainly marked with signs.

Third, Musiquizzers and music-lovers alike, whether they are coming to listen to the music, watch the fun or enter the contest, should help themselves to a souvenir program which contains a number of fascinating articles on the Musiquiz and the musicians and soloists besides the complete program for both Musiquizzes. These will be on tables with the ballots.

Yet it must be remembered that no one is in any way obligated to do anything. No one has to enter the contest if he doesn't want to; Musiquizzers can listen to the music and answer some of the questions, all of the questions or none of the questions. They can come merely as spectators—as, indeed, thousands will. There are no "additional charges" whatever. The original 25 cent charge covers everything but a pencil. Ballots, programs, concert, Musiquiz, spectacle, special lighting effects and absolutely everything else is included in the initial charge.

QUESTIONS SIMPLE

It is by no means necessary to be a music-lover or a professional musician to enjoy the show. Many hundreds of people are coming who have never before heard a symphony orchestra, let alone seen one in action Nor is it in the least necessary to be a cultivated musical person to have a chance to place in the Musiquiz. Absolutely no "trick" or difficult technical questions will be asked, and everybody has a chance to become eligible for the finals.

All those who turn in winning ballots will become eligible for the finals, the minimum being 200 people. That is, if one person turns in a perfect paper, 199 additional winners will be selected according to merit. On the other hand, if 500 turn in perfect papers, all 500 will be eligible for the finals.

The names of the first elimination winners will be printed in the Herald as soon as possible after the first Musiquiz. Whether you find your name there or not, you can go to the second Musiquiz next Sunday night and try again. The fact that you find yourself eligible certainly doesn't prevent you from enjoying the second Musiquiz.

While the Victor records of the Boston Symphony orchestra and the Boston Pops orchestra contain all the clues to the questions to be asked, no recordings whatever will be used at the Musiquiz. All the musical examples as well as the opening concert will be played by the Boston Pops orchestra under Arthur Fiedler.

Aside from all of these considerations, though, the facts which keep emerging are these: The Herald Musiquiz is a musical entertainment open to all comers, capable of being enjoyed by all people of all ages, having no restrictions, regulations, obligations, extra charges or red tape of any kind, and guaranteed to be the most wholesome and amusing evening's entertainment ever devised. And our final word is, COME AND SEE!

The Program

Besides the encores with which Arthur Fiedler and the Pops orchestra is always prodigal, the concert program for the first Musiquiz in the Boston Garden to benefit the Pension Fund of the Boston Symphony orchestra is as follows:

"Pomp and Circumstance"..Elgar
"Merry Wives of Windsor" overture ..... Nicolai
March-Scherzo from "Pathetic Symphony" Tschaikovsky
"Rhapsody in Blue".....Gershwin, (Jesus Maria Sanroma, pianist)

The Prizes

FIRST—An RCA-Victor model 301 radio-Phonograph console, value $275 AND $50 worth of Victor records of the winner's choice.
SECOND—A de luxe trip for two to the Berkshire Symphonic Festival, value $150. (Convertible to cash if the winner elects.)
THIRD—A pair of tickets to the 24 regular concerts of the Boston Symphony orchestra, value $100.
FOURTH—A winner's choice of $50 worth of Victor records.
FIFTH TO FOURTEENTH (INCLUSIVE)—A winner's choice of $10 worth of Victor records.
FIFTEENTH TO TWENTY-NINTH (INCLUSIVE)—A winner's choice of $5 worth of Victor records.

FIRST HERALD MUSIQUIZ AT THE GARDEN TONIGHT

By **RUDOLPH ELIE, Jr.**

Prepared to present the first Herald Musiquiz with the Boston Pops orchestra under Arthur Fiedler in the Boston Garden tonight at 8 o'clock, the Garden and Symphony Hall officials had completed arrangements to handle the largest crowd of music-lovers from all over New England ever assembled in one place.

Viewed as without parallel in the history of mass entertainment, aside from its musical aspects, the Musiquiz has brought astonished response from the nation's top entertainment executives who are coming to Boston tonight to see with their own eyes the phenomenon of thousands of people being brought out to hear a crack symphony orchestra and to take part in the first mass musical quiz ever conducted.

Yet that is exactly what will happen tonight according to experts who have analyzed the unheard-of advance sale of tickets (at 25 cents each, and unreserved at that), the

(Continued on Page Nineteen)

THUMBNAIL SKETCH OF HERALD MUSIQUIZ

THE EVENT:
The Boston Herald Musiquiz

THE DATE:
Tonight

THE PLACE:
Boston Garden

THE TIME:
8 o'clock

THE PRICE:
25 cents

THE SEATS:
Unreserved

THE PURPOSE:
To benefit the Pension Fund of the Boston Symphony orchestra

THE PERFORMERS:
The Boston Pops orchestra under Arthur Fiedler and Jesus Maria Sanroma, pianist.

THE CHAIRMAN:
Mayor Maurice J. Tobin

THE MASTERS OF CEREMONIES:
Ted Cott and Charles O'Connell

THE SPONSORS:
The Boston Herald, the Boston Symphony orchestra, RCA-Victor and your neighborhood Victor record dealer

THE IDEA:
Musical entertainment

THE RULES:
None

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COMFORT, FUN PROMISED AT TONIGHT'S MUSIQUIZ

By RUDOLPH ELIE, JR.

"The coolest place in town tonight will be the Boston Garden."

With these emphatic words, Walter A. Brown, general manager of the huge air-conditioned auditorium, today echoed the sentiments of the vast audience of Musiquizzers which will be on hand tonight to take part in the second of the highly entertaining musical events sponsored by The Herald to benefit the pension fund of the Boston Symphony orchestra.

Comparing the Garden to an enormous underground chamber which, as everybody knows, is always the coolest place during a warm spell, Brown said "every effort has been made and will be made to maintain the temperature at a solid 70 degrees, regardless of outside conditions.

"All you have to do," Brown said, "is to put on as good a show as

(Continued on Page Eighteen)

Musiquiz Tonight At Boston Garden

Pops Orchestra Concert and Contest—All Seats 25 cents—Boston Garden Ticket Office Open All Day Sunday—Doors Open 6:30 P.M.—Concert Starts at 8 P.M.

Cool Comfort, Fun Promised At Tonight's Herald Musiquiz

(Continued from First Page)

you did last week and let us take care of the temperature. I'm here to tell you that Mark Twain was wrong when he said 'everybody talks about the weather but nobody does anything about it.' The Garden has been doing something about the weather for years."

Taking him at his word, the sponsors of the second Herald Musiquiz summed up the elements of their program and were satisfied that they were presenting the biggest 25 cents worth of musical entertainment ever offered.

In the first place, there is the Boston Pops orchestra, a world-famous organization which needs no further encomiums in these columns. Attracting as it does more than 120,000 persons from all parts of the nation during its season—which means a "sold-out" sign up every night—the orchestra has achieved a peak of virtuosity and renown untouched by any other orchestra in the world. Its repertory consists of 500 pieces, many of them never performed by any other major symphony orchestra, and its Victor records have been on the classical hit parade for years.

In the second place there's Arthur Fiedler, its conductor. His undeniable qualities of musicianship and leadership aside, few conductors have ever more completely captured the fancy of the public. Unassuming and unspoiled, he has a knack for making a program that everybody likes and then giving it a verve and a lift which instantly captures the fancy of the audience.

Then there's Jesus Maria Sanroma, known off the record as "Choo-Choo." Official pianist of the Boston Symphony orchestra, Sanroma is a one-man good neighbor conference besides being one of the most brilliant piano virtuosi of the day. Famous for his atrocious puns, his quick wit, his ability to do anything on a piano — including "The Blue Danube" with his feet—he has long been a sensational figure in the world of music, and certainly has as wide a range of fans as any musician now living.

And then Bill Cunningham. Nationally-known columnist, sportswriter, speaker, humorist and occasional pianist and organist, Bill will act as chairman at the second Musiquiz tonight, and is willing, to boot, to engage in a free-for-duel with the Boston Pops orchestra or any portion thereof, as he puts it, in the key of E flat.

It came about when his friend Fiedler cast a whimsical aspersion on his pianistic prowess, and Bill forthwith whipped out his gage, hurled it onto the conductor's stand, and challenged the orchestra to a duel with "Smoke Gets in Your Eyes."

Exactly what is going to happen in the Garden tonight as a result is anybody's guess, but both camps issued stirring communiques, stating they were in top form and spoiling for battle. So while Fiedler honed his baton to a razor point, Bill was having his piano tuned to an inch of its life, and no odds were being quoted at a late hour last night. There were hints Sanroma might take up Bill's challenge.

But such goings-on are still a small part of the second Musiquiz program.

NEAL O'HARA REFEREE

Acting as the all-important master of ceremonies is Neal O'Hara, on a par with Bill Cunningham as a journalistic tycoon. The famous Traveler columnist, humorist and speaker has long since found national prominence with his syndicated column "Take It From Me," which consists of curious snatches of lore, inside news, and odd bits of vastly entertaining information.

Upon O'Hara will fall the job of asking the Musiquiz questions, refereeing the Cunningham-Pops bout, keeping the Musiquiz running smoothly and the audience alert. That he would do so was beyond any question in the minds of his thousands of admirers today.

Speaking for the sponsors is Charles O'Connell, musical director of RCA-Victor. Gaining hundreds of friends last week with his winning manner and his authoritative background, O'Connell will again tell what the Musiquiz means to music.

Yet even these personalities are but a part of the Musiquiz spectacle!

The main course, naturally, is the concert itself. This consists of an hour's concert of established Pops favorites, chosen by popular ballot in the recent Herald voting.

BRING YOUR PENCIL

Winning the vote by a wide margin was Ravel's "Bolero." The work will consequently appear as the principal piece on the program. Besides the encores which Fiedler is famous for, the rest of the program lists Sousa's "Stars and Stripes Forever" and Gershwin's Concerto in F with Sanroma as pianist.

Following the concert will come the Musiquiz itself. Everybody with a pencil can take part in this original and entertaining event.

Everyone who enters the Garden may help himself to a Musiquiz ballot provided free of charge by The Herald. After the concert is over, O'Hara will ask questions and all those who know the answers may indicate them on the Musiquiz ballots, which are so arranged that an "X" or check mark in the proper place is usually sufficient. Other questions are of an identification nature, and these questions will be illustrated musically by the orchestra.

The whole proceedure is so simple that a child can take part—as indeed, hundreds did last week.

The one point to bear in mind is that your name and address must be placed in the proper space on the ballot and that you must file your own ballot in the proper receptacles which are posted throughout the Garden.

The Program

"Stars and Stripes Forever"...Sousa
Bolero .....Ravel
Concerto in F.....Gershwin
(Jesus Maria Sanroma, pianist)

The Prizes

FIRST—An RCA-Victor model 301 radio-Phonograph console, value $275 AND $50 worth of Victor records of the winner's choice.
SECOND—A de luxe trip for two to the Berkshire Symphonic Festival, value $150. (Convertible to cash if the winner elects.)
THIRD—A pair of tickets to the 24 regular concerts of the Boston Symphony orchestra, value $100.
FOURTH—A winner's choice of $50 worth of Victor records.
FIFTH TO FOURTEENTH (INCLUSIVE)—A winner's choice of $10 worth of Victor records.
FIFTEENTH TO TWENTY-NINTH (INCLUSIVE)—A winner's choice of $5 worth of Victor records.

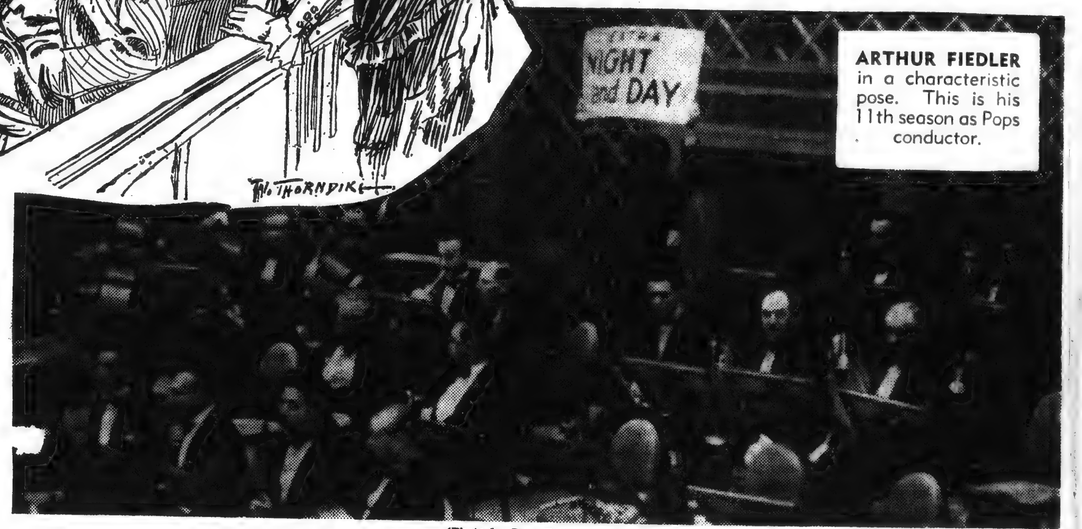
CAUGHT IN THE ACT—These pencil sketches by Martha Burnham, made on the spot during last Sunday night's Musiquiz, have captured much of the flavor of the entertaining events. The central figure is Arthur Fiedler in a characteristic pose. Taking Ted Cott's place tonight is Neal O'Hara, while Bill Cunningham will be the chairman. Tonight's Musiquiz begins at 8 o'clock.

Favorite Melodies in Herald Musiquiz Poll

(Photo by John B. Sanroma)

"WHAT'S THE SCORE?", ask Arthur Fiedler, Ignaz Paderewski, and Jesus Sanroma during the Pops' seventh inning.

NAUGHTY-TWO—Between Boston's 15 or 20 colleges, the Pops are kept pretty busy, with Harvard nights and so forth. Here's an old drawing of the Harvard class of '02 absorbing music among other things. Pipe the promtrotter mooning at the bustled belle.



ARTHUR FIEDLER in a characteristic pose. This is his 11th season as Pops conductor.

(Photo by John B. Sanroma)

PROGRAMS, PLUS. The little extras which form an important part of the colorful career of Boston symphony have endeared the Popular Concerts to three generations of music lovers, even after the rough young Pops were pulled out from under piled up tables and sobered considerably.

Musical Programs at Boston Garden On June 15 and 22 Suited to the Public's Wishes Promise Interesting Feature at Which Audience Will Contest for Valuable Awards

By Rudolph Elie, Jr.

Before the Gay Nineties class in Pops history comes to order, we must make our first report on the returns of last Sunday's initial announcement of The Boston Herald Musiquiz, to be held at the Boston Garden on Sunday night, June 15.

So far, Ravel's "Bolero" is far and away at the top of the balloting, closely followed by Handel's "Largo," Gershwin's "Rhapsody in Blue" (which will be played anyhow), and Elgar's "Pomp and Circumstance."

Each mail brings a heavier stack of ballots; if you haven't yet voted for your idea of the all-time Pops favorite, you'd better send in your ballot right now. In the mean time, watch for further results of the balloting in these columns. And now about the Pops, that phenomenon of musical history:

In the beginning there was the Boston Symphony Orchestra. The story goes that the Pops came about four years later, because Henry Lee Higginson, the orchestra's venerable founder, didn't like to see his musicians sitting around all summer long vegetating, as it were, if indeed they didn't fly the coop entirely, never to return.

At any rate, in the spring of 1885, Wilhelm Gericke, the orchestra's second conductor, who became largely responsible for establishing its traditions, turned his musicians over to the leadership of Adolf Neunendorff in the old Tremont street Music Hall. With Wagner's overture to the "Flying Dutchman," there commenced a Boston tradition now as sacred as the bean, the cod and the Cabots.

From the very first, the Pops (or Popular Concerts as they were known for the first 10 minutes) had a tendency to be hilarious affairs attended, as Gericke put it, by "tobacco and other physical solaces." Although Neunendorff strove to rivet his Pops audiences to their hard-backed chairs with Wagner, Hadyn, Beethoven and Mozart, the minute he turned his back, the audience would cross its beer glasses and resume physical solace.

POPS TOOK HOLD

A programmatic about-face ensued, and Wagner was promptly replaced by E. Geise's "Forget-me-not"; Mozart was sent scurrying by Moses (who wrote "Our Little Nestlings,"); Beethoven ducked for cover, from Bial's "Shooting Star Galop" and Haydn retreated fron Gungl, whose masterpiece "Dreams on the Ocean" no living person remembers. Be that as it may, the Pops took fast hold and in their second year became nightly affairs where in their first, they were tentatively offered but three times a week.

It didn't take college students long to discover the Pops, either. Those of us who go to the Pops today and see swarms of them gently tippling a Pop punch to the off beats of Ravel's "Bolero" find it hard to believe their legendary activities of, say, the late '80s. Done up in turtle neck sweaters and button shoes, the undergraduates of former days seem to have been intent on seeing if they could pile the tables high enough to reach the ceiling of the old Music Hall, for what purpose not even the youngest can now remember.

POPS CALLED COPS

They almost succeeded on one celebrated night in June until one of the more realistic of them perceived constables issuing from under the stage, where they had been inspecting the bar-room (purely in the line of duty) which was there located. How to get the tables down turned out to be more of a problem for the managers than how to get them up was to the students.

College men in those days practically never went anywhere except in snake-dance formation, especially to more or less glamorous affairs like the Pops. They never arrived at them consequently in any other way, and great was the confusion thereof both in the Hall and along Tremont Street. Talk about traffic jams in 1941!

On such evenings the Music Hall posted a number of extra constables in the bar-room in case a table-piling episode developed beyond five tiers high or in case, as was also the custom, the students departed after the concert with tables, chairs, waiter's trays and other knick-knacks.

There is one school of thought which deplores such activities. But we, who have been examining the incunabula of the days, must needs bring forth extenuating circumstances. It is our theory that the boys were inspired—and justly—by the lyric outbursts of the current advertisements in the program, the chiefest of which we forthwith print:

HINDA! HINDA!

I smoke none but the Hinda,
They are delightfully delicious
To all tastes that are capricious;
Smoke none but the Hinda,
Fragrant Hinda! Pure Hinda!
For sale everywhere at ten ($.10) cents straight.

Ah, well! By 1905, however, the Pops had lost much of their early exuberance. There was no lack of gayety or glamour, or indeed fol-de-rol, but Pops audiences commenced to realize that the music was after all the main attraction and physical solaces secondary. This state of affairs came about naturally enough, but behind the scenes there was the concerted efforts of the Pops conductors, who had been waging an unperceived campaign to enlighten their audiences.

While a duet for hand bells or the Imperial Banjo Quartet (which possesses a reputation second to none in any country—every number we render is a gem) was sufficient unto the musical day of 1885, by 1905 the musical tastes had subtly changed. Still present on the program of the Pops were the galops, reveries and morceaux de salon, but in diminished quantity.

Beethoven again began to appear; Mozart caught up with and anihilated Moses; even dark-horse Bach overtook Conradi's "War Rockets" and left it gasping on the back stretch. The trend to classical music developed with increasing potency right up to the 20's. Then the dreary days of prohibition set in. Physical solace was no more, unless a bottle of sarsaparilla deserves that encomium, and even Lady Nicotine lost her allure.

CLASSICS ON TOP

Faced with this gloomy prospect, Agide Jacchia turned more than ever to classical literature. After all, what was the use of playing the "Comic Tattoo" when you couldn't do the pre-prohibition version of a whoops-a-daisy with a beer glass when you got to the refrain? Astonishingly enough, however, Jacchia won thousands of new friends of classical music; must of the present-day classical favorites got their "P" during prohibition. The Pops achieved their prohibition peak with the three-year term of Alfredo Casella, whose genius for program-building almost made up for the lack of draughts of the nut-brown. Then in 1930 Arthur Fiedler, who all but grew up with the orchestra, took over.

What happened then is too recent history for re-statement here. His unerring knack for making a program that was at once musicianly and popular, classical and novel, immediately established the Pops aas the most celebrated popular concert in all the world. His dynamic personality at once caught the imagination of the public, while his compelling leadership of the orchestra kept the Symphony musicians at the peak form of their regular season. And when prohibition bit the dust in 1933 the Pops came into their own again. It is an unusually terrible night outside nowadays that Symphony Hall is not sold out to the statues.

Last year more than 120,000 persons heard the Pops in two months. The Pops orchestra gave something like two dozen benefits, Lord knows how many college nights, presented heaven knows how many young and deserving solo artists, and turned people away in droves every time it gave a request night, gay nineties night, old-timers' night, or presented Jesus Maria Sanroma in George Gershwin's "Rhapsody in Blue."

Its Victor records are sold all over the world; Mr. Fiedler gets letters of recording-requests from British soldiers in Egypt and bomb shelter workers in London. Consisting as it does of nearly 500 time-tested compositions, Mr. Fiedler's repertory is by all odds unique in the musical world. No other orchestra plays them, let alone records them, so the Boston Pops orchestra has a corner of a market it has no danger of ever losing. In short, the Boston Pops orchestra under Arthur Fiedler holds a place of eminence in the world of music and an affection in the hearts of all Bostonians that is nothing short of astounding.

Small wonder then that the Boston Herald Musiquiz with the Boston Pops orchestra has, in the short week since its announcement, brought forth an unprecedented response. It's not our intention to cram the details into this article; suffice it to say that the Boston Herald Musiquizzes will be held in the Boston Garden on the Sunday nights of June 15 and June 22; that the 25-cent admission charge goes straight into the Pension Fund of the Boston Symphony orchestra; that there are 29 magnificent prizes and musical fun and entertainment for all. Further details may be found daily in the Herald and Traveler or may be secured from your neighborhood Victor record dealer. And don't forget to vote for the all-time Pops favorite!

POINTS TO REMEMBER ABOUT THE BOSTON HERALD MUSIQUIZ

The Boston Herald Musiquiz is a concert by the Boston Pops orchestra under Arthur Fiedler to be followed by a general musical questionnaire.

It is open to all comers.

There are no "rules and regulations."

There is no contest entrance fee; one 25-cent admission covers everything but a pencil.

There will be two Musiquizzes: Sunday, June 15 and Sunday, June 22 at 8 P. M.

Seats are not reserved.

The Musiquiz audience may participate in either or both Musiquizzes.

No one is obliged to enter the contest.

The questions will not be technical; every music-lover has a winner's chance.

The prizes total $800 in value.

The primary idea is musical entertainment.

The proceeds benefit the Pension Fund of the Boston Symphony Orchestra.

(See List of Ticket Sales Offices in News Section)

The Boston Herald, Boston, Mass.

BOSTON HERALD MUSIQUIZ EDITOR:

I vote for..... by.....
(name of composition) (composer)

as the all-time Pops favorite, and request that it be included on one of the programs of The Boston Herald Musiquizes to be held in the Boston Garden on the nights of June 15 and 22.

Please send me ( ) Sample Blanks, which will contain a complete list of Boston Pops and Boston Symphony Orchestra Victor Red Seal Records.

Name .....
(Please Print)

Street .....

City ..... **State** .....

NOTE: It is not necessary to enter the Contest nor to send for Sample Contest Blanks in order to vote.

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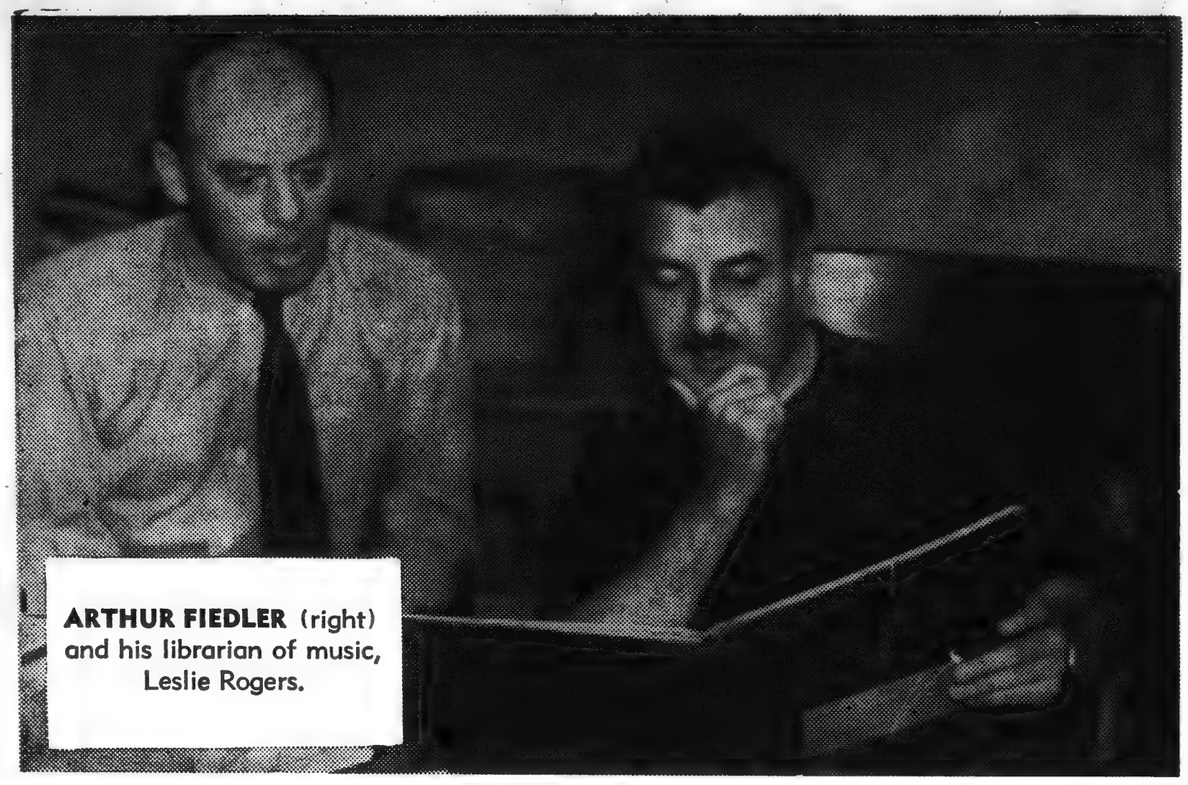

ARTHUR FIEDLER (right) and his librarian of music, Leslie Rogers.

Big Prize Contest For Music Lovers

Boston Herald 'Musiquiz' to Be Held in Boston Garden on Sundays of June 15 and 22 A Novel and Entertaining Festival in Which Audience Will Share Valuable Awards

By Rudolph Elie, Jr.

If you have a scrap of music in your bones; if the sight and sound of a great symphony orchestra thrills you from stem to stern, and if the levelling of a question at you is an irresistible challenge, then take out your biggest red pencil and make a huge circle around the dates June 15 and June 22.

For on those evenings at the Boston Garden there will occur the reddest-lettered day of musical fun in the history of Greater Boston—the First Boston Herald Musiquiz.

Having made your mark on those two Sunday nights in June, you'd better keep your pencil to a fighting point. If you know how to use it you stand a whale of 'a

ARTHUR FIEDLER as he faces the musicians.

cult, but he will absolutely not spring any questions of a "trick" nature.

those who because of a previous engagement cannot attend the first Musiquiz, may try their hand at

(Photos by John

JESUS SANROMA, distinguis the piano.

For instance, neither orchestra has recorded, say, Beethoven's "Battle of Waterloo." It isn't likely that they ever will, praise be, but since they haven't, there isn't a chance that the Musiquizzers will call upon the contestants to identify a strain from it during the contest.

On the other hand, the Pops Orchestra's latest recording of the Mendelssohn G minor Piano Concerto, with Sanroma as soloist, an

ARTHUR FIEDLER (right) and his librarian of music, Leslie Rogers.

(Photos by John B. Sanroma)

JESUS SANROMA, distinguished symphony musician, at the piano.

SPECIAL REHEARSAL of a section of the Boston Symphony Orchestra just prior to the making of a phonograph record.

VIEW OF POPS MUSICIANS in full action as seen from the wings.

Big Prize Contest For Music Lovers

Boston Herald 'Musiquiz' to Be Held in Boston Garden on Sundays of June 15 and 22 A Novel and Entertaining Festival in Which Audience Will Share Valuable Awards

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For on those evenings at the Boston Garden there will occur the reddest-lettered day of musical fun in the history of Greater Boston—the First Boston Herald Musiquiz.

Having made your mark on those two Sunday nights in June, you'd better keep your pencil to a fighting point. If you know how to use it you stand a whale of a chance to win a musical contest which pays off with a $275 RCA-Victor radio-phonograph combination with $50 worth of Victor records of your own choice; a trip to the Berkshire Symphonic Festival of the Boston Symphony Orchestra (convertible into $150 cash if you desire); a pair of $100 tickets to the 24 regular Saturday night concerts of the Boston Symphony for next season; $50 worth of Victor records, and 15 equally desirable musical prizes.

The four grand prizes are but a small part of the fun, though, for the first 17,000 music-lovers who are lucky enough to get tickets for the Boston Herald Musiquiz on the successive Sunday nights are in for the time of their lives.

Never before possible, let alone dreamed of, the Boston Herald Musiquiz stands as another great "first" for the Boston Herald as well as for the most original and entertaining musical festival ever conceived. Behind it stands the entire institution of the 56-year-old Boston Pops Orchestra, which has long proved itself a vital part of the musical life of this great community of 2,000,000 people and now, under the compelling leadership of its conductor, Arthur Fiedler, recognized as the most famous musical organization of its kind in the world.

CULTURAL RENASCENCE

The Boston Herald Musiquiz is all that the name implies and a great deal more. Believing that the current phenomenal interests in really fine music performed by the world's greatest orchestras is signal evidence of the cultural renascence of the United States, the Boston Pops Orchestra under the baton of Arthur Fiedler will present an hour's concert of your favorite classical and semi-classical compositions, to be followed by an hour's novel musical quiz based on selections to be played by the orchestra.

No entry blanks, no conditions, no rules and regulations, no red tape, no jokers in the pack; nothing whatever to interfere with the enjoyment of great music and the opportunity to participate in a hilarious musical quiz with an all-star board of experts consisting of 90 of the finest orchestral virtuosos in the world.

The concert which precedes the actual quiz period will of itself be worth the price of admission—which incidentally is 25 cents for each Musiquiz, every cent of it going to the Pension Fund of the Boston Symphony Orchestra—for Arthur Fiedler is going to play the all-time favorites of the Pops' 56 years, including the famous George Gershwin "Rhapsody in Blue," with Jesus Maria Sanroma as piano soloist.

The Musiquiz to follow the concert is not restricted to any age group or class, nor do you have to enter it at all if you don't want to. As you enter the Boston Garden you will be handed a Musiquiz blank. Some may prefer to make paper arrows of them and float them around the Garden while listening to the music, for there is no obligation whatever. But if you have your eye on one of those magnificent prizes, you'll hold on to your blank for all you're worth.

After the concert, a famous celebrity (whose name you know as well as your own) will act as master of ceremonies for the Musiquiz. He will present six groups of three questions each, ranging from the very easy to the moderately difficult, but he will absolutely not spring any questions of a "trick" nature.

IN SEALED ENVELOPES

Every question will be illustrated by the orchestra or by the soloists, who will play musical selections entirely unknown to them up to the instant of performance, since the music will be given to them in sealed envelopes. After each question and selection, sufficient time will be allowed for the contestants to write down their answers on the blanks. At the conclusion of the Musiquiz, ushers will collect the blanks, and the names of the 200 people who turn in the best set of answers will be published in the Boston Herald before the second Musiquiz is given the following Sunday night.

Now, if you are not among the 200 winners of the first Musiquiz, you are perfectly welcome to try again at the second Herald Musiquiz to be conducted exactly in the same manner as the first one on Sunday night, June 22. Even those who because of a previous engagement cannot attend the first Musiquiz, may try their hand at the second concert with an equal chance of qualifying for the grand prizes.

In other words, the 400 people whose blanks are selected on merit—200 each Sunday night—may qualify for the semi-finals, which will be held in Symphony Hall on Thursday afternoon, June 26, beginning at 4 o'clock.

The final contest for the prizes will be at Symphony Hall, Monday afternoon, June 30.

Since the whole idea of the Musiquiz is to have fun and lots of it, while at the same time benefiting a most worthwhile cause, it is important to remember that the questions to be asked at both Musiquizzes will be within the scope of the average music-lover. And here's a tip, straight from Mr. Fiedler. Not a single question will be asked to which the answer does not lie in one of the Pops Orchestra or Boston Symphony Orchestra Victor recordings.

For instance, neither orchestra has recorded, say, Beethoven's "Battle of Waterloo." It isn't likely that they ever will, praise be, but since they haven't, there isn't a chance that the Musiquizzers will call upon the contestants to identify a strain from it during the contest.

On the other hand, the Pops Orchestra's latest recording of the Mendelssohn G minor Piano Concerto, with Sanroma as soloist, an album which Victor is featuring for the month of June, may well be the basis of a musical question. Use the coupon below right now to secure your complete list of Pops and Boston Symphony Orchestra recordings from which all questions will be derived.

OFFERS FINE TRAINING

Obviously, then, if that magnificent RCA Victor radio-phonograph has stirred your imagination, or if you dream of an idyllic week at the Berkshire Symphonic Festival, or if you can see yourself attending all 24 of the Boston Symphony orchestra's concerts next season, you had better go in training for the Herald Musiquiz right now. The easiest and best way to do it is to study the great musical compositions as interpreted by both orchestras on Victor records.

It may be that you already have a number of them. That makes it all the easier. If you haven't yet acquired a Pops repertoire, go to your phonograph and record dealer and enlist his aid. He'll be glad to help you all he can to secure the source material. Further, your dealer will be able to provide you soon with your tickets to the Herald Musiquiz as well as your contest blanks and any additional information you may seek.

As an additional aid to contestants, every night at the regular Pops concerts beginning tomorrow night, Arthur Fiedler and the orchestra have arranged something in the way of a preview to the Herald Musiquiz. It is perfectly possible that they may give away many a clue to the keen-eared in the Pops audience.

A RARE OPPORTUNITY

In case you don't care to enter the Musiquiz but have a deep and abiding love for great symphonic music, you will find the Herald Musiquizzes the most enjoyable musical events you've ever attended. In addition to the music and the Musiquiz, the spectacle, the color, the excitement, the celebrities and all the myriad special events which have been arranged will in themselves lend fascination to the events.

Every year more than 750,000 people hear the concerts of the various Boston Symphony Orchestra activities, but the surface hasn't been scratched. There are still thousands of Greater Bostonians who have yet to hear a fine symphony concert in the flesh. What an opportunity this is!

A few paragraphs back it was stated that such an undertaking as the Herald Musiquiz would have been fantastic before now. Nothing could be more certain.

Where Beethoven ten years ago was considered a long-haired dodo whose music was guaranteed to induce a coma, today every school child analyzes, studies and loves his music. The same holds true even for Bach, Mozart, Brahms, Schumann and others of the world's musical geniuses. If you're from Missouri musically, and have to see it to believe it, then begin making your plans right now to be on hand at the Boston Garden on Sunday, June 15. Those 17,000 tickets are going to disappear as quickly as Hess from the front page.

To recapitulate, then, in form suitable for pasting in hats:

The first Boston Herald Musiquiz, sponsored by The Boston Herald and the Boston Pops orchestra in association with RCA-Victor and its affiliated dealers throughout metropolitan Boston, will be held on the nights of June 15 and June 22 in the Boston Garden.

The Musiquiz will consist of a concert of your musical favorites performed by the Boston Symphony orchestra under Arthur Fiedler, with Jesus Maria Sanroma as piano soloist and a musical questionnaire in which all persons may participate.

Admission will be 25 cents for each Musiquiz, the proceeds benefiting the Pension Fund of the Boston Symphony orchestra.

The 400 winning contestants (200 to be chosen at each Musiquiz) qualify for the contest finals to be held subsequently at Symphony Hall.

The prizes, totalling $800 in value, are: First prize, one RCA Victor radio-phonograph, model 301, list price $275 and $50 worth of records of the winner's choice; second prize, a trip to the Berkshire Symphonic Festival, convertible into $150 cash if desired; third prize, a pair of tickets to the 24 Saturday night concerts of the Boston Symphony orchestra, value $100; fourth prize, $50 worth of Victor records of the winner's choice. Besides these grand prizes there will be 10 prizes of $10 worth of Victor records and 15 prizes of $5 worth of records.

Tickets, sample blanks and additional information may soon be secured from Symphony Hall, your own record dealer or Musiquiz Contest Editor, the Boston Herald.

BOSTON HERALD MUSIQUIZ EDITOR:
The Boston Herald, Boston, Mass.

I vote for.....by.....
(name of composition) (composer)

as the all-time Pops favorite, and request that it be included on one of the programs of The Boston Herald Musiquizes to be held in the Boston Garden on the nights of June 15 and 22.

Please send me ( ) Sample Blanks, which will contain a complete list of Boston Pops and Boston Symphony Orchestra Victor Red Seal Records.

Name .....
(Please Print)

Street .....

City ..... **State** .....

NOTE: It is not necessary to enter the Contest nor to send for Sample Contest Blanks in order to vote.

You May Purchase Your Tickets NOW

at Boston Garden

Symphony Hall

Herald-Traveler

RCA-Victor Record Dealers

One Price to All

25 cents

And Send in the Coupon Above

THE FIRST PRIZE

RCA-Victor Combination No. V-301 and $50 worth of Victor Records

INCORRECT PAGINATION

167

Record Crowd Expecte

City, State Heads Enthusiastic Over Musiquiz Contest

Ticket Sale Indicates Widespread Public Interest

By RUDOLPH ELIE, JR.

With Gov. and Mrs. Leverett Saltonstall heading the distinguished sponsors and with Mayor Maurice J. Tobin acting as chairman, the first Boston Herald Musiquiz in the Boston Garden Sunday night will be one of the most spectacular musical events in the nation's history.

Being conducted to benefit the Pension Fund of the Boston Symphony Orchestra, which in turn makes possible the innumerable benefits and fre concerts that the orchestra each year contributes to the civic life of its city, The Herald Musiquiz is a unique musical entertainment provided by Arthur Fiedler and the sensationally popular Boston Pops orchestra. It combines the attractive features of a regular Pops concert and a general musical questionnaire in which all people can participate at will for 29 magnificent musical prizes—all for 25 cents.

STIRRED IMAGINATION

From the moment of inception, The Herald Musiquiz has been stirring the imaginations of music lovers all over New England and today, a scant 32 hours before the first event in the Boston Garden, the response can be considered nothing short of phenomenal.

The advance ticket sale already runs into the thousands, a fact considered without precedent for a benefit event for which there are no reserved seats, and the transportation facilities of Boston have been deluged with questions about the specially reduced group fares they have arranged for Musiquizzers.

Considered in the cold light of day, this is not so astonishing as it sounds. After all, the Boston Pops orchestra, an organization which in 56 years has proved itself time and again to be part and parcel with the intellectual and cultural life of this metropolitan center of two million people, is a mightily potent attraction. Turning away as it does hundreds of people at every concert, it will, for once, in the large and acoustically perfect Boston Garden, be able to accommodate all its fans in a body.

While Arthur Fiedler, Jesus Maria Sanroma and the Pops orchestra itself remain by all odds the "stars" of the Musiquiz, a host of celebrities will be on hand to share the spotlight.

Mayor Tobin, in his capacity as chairman will present the various guests of honor as well as outline briefly the purpose and the benefits to the Pension Fund of The Herald Musiquiz. He will then turn the microphones over to the two masters of ceremonies, Charles O'Connell, RCA-Victor music advisor and Cott, radio program director and the other master of ceremonies, who will be astonished at the simplicity of the questions, for it is absolutely not designed exclusively for musicians and professionals.

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Cagan Music Store, Beverly, Mass.
Newton Music Store, 281 Washington St., Newton, Mass.
Standard Radio & Electric Co., 1017 Great Plain Ave., Needham, Mass.
Upham's, 216 Pleasant St., Malden, Mass.
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Minute Man Radio Co., 28 Boylston St., Cambridge, Mass.
The Record Shop, 90 Mass. Ave., Cambridge, Mass.
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The Book Shop, 536 Main St., Fitch-

Record Crowd Expected at Garden Musiquiz

City, State Heads Enthusiastic Over Musiquiz Contest

Ticket Sale Indicates Widespread Public Interest

By RUDOLPH ELIE, JR.

With Gov. and Mrs. Leverett Saltonstall heading the distinguished sponsors and with Mayor Maurice J. Tobin acting as chairman, the first Boston Herald Musiquiz in the Boston Garden Sunday night will be one of the most spectacular musical events in the nation's history.

Being conducted to benefit the Pension Fund of the Boston Symphony Orchestra, which in turn makes possible the innumerable benefits and fre concerts that the orchestra each year contributes to the civic life of its city, The Herald Musiquiz is a unique musical entertainment provided by Arthur Fiedler and the sensationally popular Boston Pops orchestra. It combines the attractive features of a regular Pops concert and a general musical questionnaire in which all people can participate at will for 29 magnificent musical prizes—all for 25 cents.

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MANY SPONSORS

Lending their authority and prestige to The Herald Musiquiz as sponsors, beside Governor and Mrs. Saltonstall and Mayor and Mrs. Tobin, are Dr. Thompson Stone, conductor of the Handel and Haydn Society and organist of Emmanuel Church; Miss Marie A. Bergeron, noted vocal teacher and president of the Massachusetts Federation of Music Clubs; Reginald A. Foster and Edward A. Taft, both active in the affairs of the Boston Symphony orchestra and both long connected with important civic functions; Mrs. Elizabeth Grant, president of the Women's Symphony orchestra, and Mrs. J. Arthur Snyder, musician, lecturer on music and chairman of the Massachusetts State Federation of Women's Clubs and president of the Boston Music Lovers' Club.

Typical of the hundreds of letters which have been pouring into The Herald during the last few days is this fine letter from Mary A. Maher of Dunster road, Jamaica Plain:

"A large delegation (she writes) of members of the Nelson Eddy Music Club from Quincy, Jamaica Plain and Dorchester, with their president, Eleanor Shields, will be in attendance at this, as at all concerts of the Boston Symphony and Pops orchestra.

"Privileged as we are to attend most of the great concerts in Boston, we, as members of an organization known for its support and appreciation of all fine music, rejoice in the opportunity these concerts at their small admission price will give many people to hear this fine orchestra. Our hearty commendation goes to The Herald for its support of the finest of music—too rare of late."

And this is but one of the letters!

As to the Musiquiz itself, it is the easiest, un-red-tapedest sort of a musical contest ever conceived, but even that is only part of the fun. For actually there are two shows. First the opening concert of the Pops orchestra itself under Arthur Fiedler which consists of four great concert pieces, each chosen by popular ballot and including the celebrated performance of Gershwin's "Rhapsody in Blue" with Jesus Maria Sanroma. Then the Musiquiz, in which all people, regardless of musical knowledge, class or anything else may participate at will.

It works like this: Each person entering the Garden may help himself to a ballot, being provided free of charge by the Herald.

Everyone should bring his own pencil. After the concert, the masters of cermonies will ask questions orally, each one of which will be illustrated by musical examples played by the orchestra. Those knowing the answers write them down in the correct places on the ballots. Both Ted Cott and Charles O'Connell, the masters of ceremonies, will explain every step of the way as they go along. There's absolutely no technical difficulty about it. On the contrary, the contrary, the musiquiz is so simple that young children can do it—and indeed, many hundreds of them are going to do it.

No one has to enter the contest. Many will prefer to look on, enjoy the music, the questions and the fun. Some will try their hand at the musiquiz; some, in fact, will be astonished at the simplicity of the questions, for it is absolutely not designed exclusively for musicians and professionals.

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Those entering the contest seriously still have three full days to study over the list of recordings of the Boston Symphony orchestra and Pops orchestra from which all questions are being derived, and two full days to visit their neighborhood Victor record dealer and ask his advice, as well as to look at the sample question blanks in the special Musiquiz edition.

But most important—and actually all any one need do—is go to the Garden on Sunday night. Whether or not you know Beethoven from Bucky Walters or "The Blue Danube" from Muddy river, you can be assured of a fascinating and exciting evening. It's the biggest 25 cents worth of musical fun you'll ever have a chance to buy!

Pops Group Is Finest

The Boston Pops orchestra has no equal in the world.

A large statement? Consider this: It's the only musical group in the country which finishes the most difficult season of symphonic music faced by any orchestra, then sheds its coats, rolls up its sleeves and plunges right into a 90-day session in a lighter vein without having to rehearse itself into a different mood or spirit.

One reason for this remarkable adaptability and versatility, according to RCA-Victor engineers who have worked with the orchestra for years, is that every musician has a complete mastery of all musical forms from "Tiger Rag" to the B minor Mass.

Another important factor is that no other orchestra has so large a repertory at its finger-tips; nearly 500 time-tested compositions. An astonishing musical arsenal!

Other musical organizations achieve versatility by different methods. Some recruit outside musicians and build the ensemble around the importations. Others, who cling to their own organization, achieve the same results only after prolonged rehearsals. The Boston Pops orchestra alone is able to switch from one musical form to another without preparation.

All Contribute To Musiquiz

Who's running the Musiquiz?

It's a question everybody asks, and quite naturally.

In the first place, the Boston Symphony Orchestra is behind The Herald Musiquiz. It's there because it must raise additional funds for its Pension Fund, a project, incidentally which makes possible the innumerable free concerts and benefits with which the Symphony Orchestra itself is always so prodigal

Then there's RCA-Victor. Being the first and only company to record the music of the Boston Symphony Orchestra and the Boston Pops Orchestra, the Victor Company is naturally interested in its career, since the royalties it pays the Boston Symphony from its Victor record sales go to the Pension Fund in large measure.

Then there's your neighborhood Victor record dealer, nearly 100 in all in this vicinity, and all intensely interested in furthering the love of good music on records in the general public.

And finally, The Boston Herald, New England's leading morning newspaper. Already nationally famous for its annual fall Book Fair which is the biggest yearly event in literary circles, The Herald is honored to be associated with the Boston Symphony Orchestra in the Musiquiz, certain to become one of the biggest musical events ever sponsored.

EVERY ONE IS INTERESTED IN MUSIC, as these pictures show, and every one is interested in the huge Musiquiz contest in the Boston Garden Sunday night. Center pictures, top to bottom, are Charles O'Connell, RCA-Victor music advisor and one of the masters of ceremonies for the contest; Mayor Maurice J. Tobin, who will preside at one of the sessions, and Ted Cott, radio program director and the other master of ceremonies. The other views show a cross-section of the wide interest in the contest.

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Briggs & Briggs, 1270 Mass. Ave., Cambridge, Mass.
Gilchrist Co., Boston, Mass.
C. W. Homeyer & Co., 498 Boylston St., Boston, Mass.
Mosher Music Co., 181 Tremont St., Boston, Mass.
M. Steinert & Sons, 162 Boylston St., Boston, Mass.
R. H. White Co., Boston, Mass.
Phonograph & Record Shop, 8 Milk St., Boston, Mass.
City Radio Co., 16 Brattle St., Boston, Mass.
Big Bear Market, Medford, Mass.
Brookline Music & Radio Co., 33 Harvard St., Brookline, Mass.
Centre Radio Co., 95 Union St., Newton Centre.
Mrs. E. A. Bowen, c/o F. N. Joslin, Malden, Mass.
E. O'Byrne DeWitt, 51 Warren St., Roxbury, Mass.
Peabody Music Store, 73 Merrimack St., Haverhill, Mass.
Master Tire & Radio Co., 291 Broadway, Lawrence, Mass.
Shirley Radio Co., 432 Shirley St., Revere, Mass.
Carl Seder, Trumbull Sq., Worcester, Mass.
Music Sales Corp., c/o McLellan's, Lynn, Mass.
Wes Feero, 15 Andrew St., Lynn, Mass.
Pearce Radio Co., Mt. Auburn St., Watertown, Mass.
A. Marks & Co., 77 Summer St., Boston, Mass.
Winslow Press, Winchester, Mass.
Rosen T. M. Co., 22 Scollay Sq., Boston, Mass.
Star Radio & Tel. Co., 94 Harvard Ave., Allston, Mass.
Ipswich Elec. Co., Ipswich, Mass.
Sandler's, Gloucester, Mass.
Farrington Radio Co., 801 Mass. Ave., Arlington, Mass.
Knuepfer & Dimmock, 286 Essex St., Lawrence, Mass.
Jerome L. Proctor, 889 Dorchester Ave., Dorchester, Mass.
Al's Radio Co., 59 Broadway, Lawrence, Mass.
Peter Venezia, c/o Mitchell & Co., Haverhill, Mass.
The Music Box, 10 Prospect St., Cambridge, Mass.
Miller Music Store, 149 Essex St., Salem, Mass.
Ted's Radio Shop, Webster, Mass.
LeFavour Music House, 186 Essex St., Salem, Mass.
Ye Brunswick Shoppe, 291 Cabot St., Beverly, Mass.
Cagan Music Store, Beverly, Mass.
Newton Music Store, 281 Washington St., Newton, Mass.
Standard Radio & Electric Co., 1017 Great Plain Ave., Needham, Mass.
Upham's, 216 Pleasant St., Malden, Mass.
Turner Radio & Elec. Co., 269 Brookline Ave., Boston, Mass.
Minute Man Radio Co., 28 Boylston St., Cambridge, Mass.
The Record Shop, 90 Mass. Ave., Cambridge, Mass.
Sears Roebuck & Co., Boston, Mass.
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Krey Music Co., 623 Washington St., Boston, Mass.
Robinson Home Utilities, 1554 Hancock St., Quincy, Mass.
Jason's 1514 Hancock St., Quincy, Mass.
World Appliance Co., 1253 Hancock St., Quincy, Mass.
King's, Inc., 131 Central St., Lowell, Mass.
Temple Elec. Co., 66 Main St., Andover, Mass.
Concord Music Co., Concord, Mass.
Stone Radio Shop, 6 Pleasant St., Ayer, Mass.
The Book Shop, 536 Main St., Fitchburg, Mass.
Park Radio Co., 618 Main St., Winchester, Mass.
Nobo Company, 486 High St., W. Medford, Mass.
Music Box, Inc., 11 Central St., Wellesley, Mass.
J. C. Kaufman Co., 20 Province St., Boston, Mass.
Central Music Supplies, 31 Bennington St., East Boston.
Malden Jewelry Co., 27 Pleasant St., Malden, Mass.
Strandway Book Shop, 659 Boylston St., Boston, Mass.
The Melody Shop, 191 Mass. Ave., Boston, Mass.
Miss A. C. Cronin, 150 Boylston St., Boston, Mass.
College Music Shop, 331 Mass. Ave., Boston, Mass.
L. S. Gibson, 353 Newport Ave., Wollaston, Mass.
Quincy Music Shop, 8 Granite St., Quincy, Mass.
Milton Radio & Appl. Shop, 20 Adams St., Milton, Mass.
Lawrence Furniture Co., 540-546 Essex St., Lawrence, Mass.
Boyd's (Krey Music), Pleasant St., Malden, Mass.
Ed Gosselin's Radio Shoppe, 290 Main St., Hyannis, Mass.
Louis E. Dean, Hyannis, Mass.
Grove Hall Radio Co., 1159 Blue Hill Ave., Dorchester, Mass.
McClelland-Elwell Co., 577 Washington St., Dorchester, Mass.
Whitman Elec. Co., 553 Washington St., Whitman, Mass.
Sherman's, 50 Court St., Plymouth, Mass.
Sun Radio & Music Co., 648 Huntington Ave., Boston, Mass.
Denholm & McKay, Worcester, Mass.
M. Roper Co., 4 Foster St., Worcester, Mass.
J. McKenna, 19 Brattle St., Cambridge, Mass.
Warren Radio Co., 4 Elm St., Braintree, Mass.
Walter L. Reardon Tire Co., 701 Columbia Road, Dorchester, Mass.
Driscoll Radio & Elec. Co., 65 South St., Hingham, Mass.
De Roma Bros., Norwood.
Fuller Bros., Foxboro, Mass.
Murphy's New Store, Canton, Mass.

Room for All Sanroma Fans

For the first time in his career on Sunday night, Jesus Maria Sanroma will be heard by all who want to hear him when he appears as soloist in Gershwin's "Rhapsody in Blue," as the featured work on the concert program of the Herald Musiquiz.

Ever since he first appeared as soloist in that remarkable modern work, Symphony Hall has had to turn away thousands simply because the house was sold out from the moment it was announced on the program. With the greater capacity of the Boston Garden, however, there's little doubt that his thousands of fans will all be on hand to hear him—and no one need fear being turned away.

Wit, prankster, ambidextrous musician and possessor of prodigal musical gifts, Sanroma has, despite his youth, already secured a place among the legendary figures of music. An intimate sidelight on his extraordinary personality was furnished this week by Charles O'Connell, musical director of RCA-Victor and co-master of ceremonies for the Herald Musiquiz.

O'Connell relates that last winter Sanroma was engaged by Les Concerts Symphoniques de Montreal, the leading orchestra of Canada, as soloist at the final concert of the season. O'Connell was the coiductor.

"At the rehearsal," said O'Connell, "the orchestra stood up and applauded Sanroma's brilliant performance of the Weber F minor Koncertstueck. I went to the conductor's room to cool off and in a few minutes I heard the piano again—a rather extraordinary performance, rough but accurate, and fortissimo, of Sousa's 'Stars and Stripes Forever,' by piano and violin. And the next moment there were roars and whoops of laughter.

"I went down to the stage, and there was Sanroma, who a few minutes before had startled the orchestra with his mastery of Weber's concerto, playing the piano with his feet! And he played accurately and in time while one of the violinists scraped away with the melody of the Sousa march.

"The rest of the orchestra was in convulsions, and urged on by their applause, the irrepressible Sanroma was adding grace notes and variations! You'd have to see this stunt to appreciate it, or even believe it; but I think it is a fair light on the amazing ability of this artist to turn from the most serious and difficult of things to the lightest and amusing."

While artists generally are temperamental, Sanroma, according to O'Connell, is distinctly not, despite his Latin blood and amazing musical gifts.

"He is a man of acute sensibilities, and sensitive," O'Connell said, "but in a moment of stress he takes refuge in humor rather than in hysterics. Granted his humor is not always subtle—he is the world's worst punster—one must admit that an artist who can smile in a catastrophic moment is a joy to know and work with. There's iron in his blood as well as fire."

Railroads, Airline Offer Special Rates

Because of the unprecedented demand for travel facilities, the Boston & Maine railroad, the New Haven railroad and the American Airline have made special reduced rates for those who intend to come to The Herald Musiquiz in a body on Sunday night.

Those living within a 15-mile radius of the Garden are already served with minimum rates through "strip" tickets, but those from greater distances may take advantage of considerable fare savings provided 10 or more people come as a party. Complete details may be secured from the railroad serving you.

Questions for Contest Taken from Records

All the questions to be asked during The Herald Musiquiz as well as all the musical examples to be performed in person by the Pops orchestra under Arthur Fiedler, are being derived from the Victor records of the Boston Symphony Orchestra and the Boston Pops Orchestra.

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Musiquiz Contest Prize List

FIRST PRIZE: An RCA-Victor console radio - phonograph model 103, valued at $275 AND $50 worth of Victor records of the winner's choice; total value, $325.

SECOND PRIZE: A deluxe trip for two to the Berkshire Symphonic Festival with the Boston Symphony orchestra under Serge Koussevitzky; value $150. (This is convertible to cash if the winner elects).

THIRD PRIZE: A pair of seats to the 24 regular Saturday night concerts of the Boston Symphony orchestra; value $100.

FOURTH PRIZE: $50 worth of Victor records of the winner's choice;

AND

TEN PRIZES OF $10 worth of Victor records of the winner's selection and FIFTEEN PRIZES of $5 worth of Victor records of the winners' choice.

TOTAL VALUE OF PRIZES: $800.

Program Announced For Musiquiz Show

Arthur Fiedler, conductor of the Boston Pops orchestra which appears in the Boston Garden Sunday night in The Herald Musiquiz ot benefit the Pension Fund of the orchestra, yesterday officially announced the formal program for the first Musiquiz. Chosen by popular ballot, it is as follows:

"Pomp and Circumstance" Sir Edward Elgar
Overture to "Merry Wives of Windsor" ..... Nicolai
Third Movement from "Pathetic" Symphony ..... Tchaikovsky
Rhapsody in Blue George Gershwin
Jesus Maria Sanroma, piano soloist

Needless to say, Mr. Fiedler will be generous with his encores, and many of the favorites voted for will be performed as encores. And it must be remembered that next week's program will also consist of all-time favorites, including the winner of the voting. Besides the formal program, the Pops orchestra will also play a large number of pieces as musical examples for the Musiquiz.

Boston Appreciates All That Is Noble in Music More Than Any City of the World

MUSIQUIZ IS WORTHY OF ATHENS OF AMERICA

By BILL CUNNINGHAM

NEW YORK, June 19—It makes a fellow proud of his paper and proud of his town when he hears of an event as delightful, as original, as instructive and as constructive as the Herald's Symphonic Musiquiz in the Boston Garden last Sunday night. The news that there's to be another simply makes it all the better. Possibly no city on this harassed planet, at current quotations, is so blessed with all that is noble in music.

Certainly none has a public that appreciates it more.

Add to this the piquancy of a game, the element of audience-participation, and especially of audience-participation increasing the knowledge and appreciation of the masters and their works and we have something truly worthy of the Athens of America.

I'm sorry I missed the last one, but I shan't miss the next one. I understand I'm to be asked to help run it in some fashion, and that will be a privilege, even if my assignment consists merely of helping carry in the bull fiddles. To some of the pale and pinquid, it may seem such a far cry that it's practically a yodel, from Rachmaninoff to a ringside, from Lohengrin to Louis, from William Tell to William Conn, but I can assure you that if they haven't a lot in common, there's nothing about the one that dulls enthusiasm for the other.

Both have rhythm and pace and grace and sock. Both have drama and color and pulse racing passages. Both lift you up and let you down. A fellow, come to think it over, could draw a pretty striking parallel between a prize fight and symphony. Probably somebody has.

From this distance, I haven't as yet been able to learn all the details of the contest end of the program, and that particular point has been a little embarrassing for news of the smashing success of last Sunday night's premiere apparently reached this metropolis as fast as news could carry. I received three telephone calls before noon Monday from interested New Yorkers asking for full details. I sent around the corner and bought 'em three copies of the Monday Herald, but the account contained therein only served to whet their appetites.

I tried to get 'em to settle for a lecture upon the subject of whether Joe Louis has slipped, or a diagram of the preliminary stages of the great army maneuvres in Tennessee. I even offered one of 'em the golf ball with which Craig Wood won the Open golf championship in Ft. Worth, all duly dated and autographed. But it was no go.

About that time, I discovered that the first party was such a grand success that there's to be another next Sunday night. So I asked them to come up and attend it. They're coming. It seems they're Fiedler fans, as who isn't? And Pops fans, as who isn't again? They love great music and the quizz idea seems to them something of a real inspiration.

According to what I can hear at this distance, nobody needs to be urged to take advantage of this unique opportunity to enjoy the first game of its sort ever played. But if you haven't heard about it, make the necessary inquiries, for this is something that can't be duplicated on the face of the earth.

I can't hope to sell you music, if it isn't in your soul, but there's almost nobody whose heart doesn't sing when the works of the masters speak their universal language. Just music in the Fiedler manner is enough. But such music with the now universally popular quizz motif added —that truly must be something outstanding in the field of entertainment. Speaking for myself, I can scarcely wait. See you Sunday night.

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ALAN RICH

PRESCOTT A. STEVENS

Plenty of Room, Cool Atmosphere Pledged for Sunday's Musiquiz

Second Session of Hit Show at Garden Will Present Entirely New Program

By RUDOLPH ELIE, JR.

With "plenty of room and a cool atmosphere for everybody" as his pledge, Robert Murphy, superintendent of the vast, airy Boston Garden, said yesterday the Garden was prepared to take care of "twice as many Musiquizzers as we had last week" during the second Herald Musiquiz next Sunday night at 8 o'clock, with the Boston Pops orchestra under Arthur Fiedler presenting an entirely new program of all-time Pops favorites—including the 'Bolero"—and the second session of the fascinating Musiquizzes which had all New England buzzing this week.

O'Hara Waiting to Haul up His Chair

"Although all indications point undeniably to a larger audience than was present at the first Musiquiz," Murphy said, "we've made arrangements to provide a best seat for everybody.

"The Garden has the most elastic seating plan of any auditorium I know of," he said. "Don't forget that Shriners event some years ago when the Garden was host to 51,000 people, the largest indoor audience ever assembled.

"Of course, no one need fear a repetition of that monster affair," he said. "But an extra 5000 over the 10,000 we had last week? There's nothing to it."

Carrying the all-important task of acting as master of ceremonies for the second Herald Musiquiz, Neal O'Hara, famous Traveler columnist, speaker and humorist, indicated today he was looking forward to the event with keen anticipation.

Upon him will fall the job of springing the Musiquiz questions on the audience. An old hand at springing questions, O'Hara was one of the very first to realize the American audience had a vast amount of intellectual curiosity and liked nothing better than to answer odd and curious questions of any nature.

Some observers, indeed, credit O'Hara with starting the trend toward popping questions at people the day he first wrote "today's quiz for retentive memories" on his column, which begins with the now famous "Haul up a chair my dear."

At any rate, with his tremendous following, his ready wit and his ability to keep an audience delighted and amused, O'Hara is certain to be a big asset in the show with Arthur Fiedler, Jesus Maria Sanroma, Bill Cunningham, Charles O'Connell and the entire Pops orchestra.

As the second Musiquiz draws near, Victor record dealers throughout New England report greater interest in the Musiquiz than ever before. Those who took part in last Sunday's quiz were said to have gone all out for the idea, and all said they were coming back next Sunday night with all their friends. In the meantime, those who had their eye on the fine musical prizes were brushing up on their musical knowledge and acquainting themselves with the repertory of the Boston Symphony and Boston Pops orchestra on Victor records.

All the questions for the second Musiquiz are being derived from the Victor records of the two orchestras. This means that besides "identification" questions, all of which will be musically illustrated by Arthur Fiedler and the Pops orchestra a number of questions on related matters will be asked.

For instance, since the Boston Pops orchestra has recorded the "Rhapsody in Blue," it is perfectly fair to ask if George Gershwin is an American composer. However, since neither the Pops nor the Boston Symphony orchetrra has recorded the Mozart Adagio in C major for harmonica—and don't laugh, because Mozart did write one—it would be unfair to ask the audience to identify it.

As to the mechanics of the Musiquiz (those who Musiquizzed last Sunday needn't bother with this, incidentally), the one essential point is to remember that everything is done with a pencil. Therefore, by all means bring your own pencil along if you plan to take part in the unique Musiquiz.

It all happens something like this: Musiquizzers have but one obligation, and that is the 25 cent admission charge, every cent of which goes to the Pension Fund of the Boston Symphony orchestra. (There are no additional charges of any nature and no seats are reserved).

All who enter the Garden may help themselves to a Musiquiz ballot and a program. These are prominently displayed and indicated by signs just inside the main entrances to the Garden.

Beginning at 8 o'clock sharp, the Boston Pops orchestra under Arthur Fiedler first presents an hour's concert of all-time Pops favorites, all of which were chosen by popular balloting. Next Sunday night the concert program lists Sousa's "Stars and Stripes Forever," Ravel's "Bolero" and Gershwin's Concerto in F for piano and orchestra with Jesus Maria Sanroma as soloist.

WILL CHOOSE 200

The concert over, the Musiquiz itself begins. Presided over by Bill Cunningham, celebrated Herald columnist, the Musiquiz presents Neal O'Hara as master of ceremonies, with Charles O'Connell, musical director of RCA Victor, asking questions of a musical nature, the answers to which all people may indicate upon their Herald ballot sheet. A minimum of 200 people who turn in the best ballots, are chosen from each Musiquiz. (Receptacles for the ballots are posted throughout the Garden, and contestants must file their own therein). The first list of qualifiers is printed elsewhere in this paper. Next Sunday night, another 200 will be chosen on merit alone, and the total of 400 winners may take part in the semi-finals which will be held next Thursday afternoon at 4 in Symphony Hall. When the eliminations are all over, 29 persons will be presented with highly desirable musical prizes, the first of which is a magnificent RCA-Victor radio - phonograph model 301, valued at $275 and $50 worth of Victor records of the winner's own choice.

Really, that's all there is to it. But what this skeletonized description of the event does not convey is the enormous amount of musical entertainment the Musiquizzes provide. It goes without saying that the audience of 10,000 that attended last Sunday had the time of its life; just ask one who was there!

There are no rules or regulations of any nature. Everyone who came to the first Musiquiz is more than welcome to come back to the second. Even if his name appears on the list of qualifiers, he is perfectly welcome to come back and try again just as practice, and those who didn't quite qualify are naturally invited to try again. Yet whether or not you intend to enter the Musiquiz part of the event, the spectacle and the entertainment are more than worthwhile.

PLENTY OF SEATS

Emerging time and again as the most remarkable thing about the Musiquiz has been the fact that the audience was one of the most courteous, attentive and well-mannered audiences of its size ever seen in Boston. There was, in fact, no confusion of any kind.

Tickets for the second Musiquiz are now on sale at the Herald-Traveler building, Symphony Hall, the Boston Garden, almost every department store ticket agency in the city and at your nearest RCA-Victor record dealer. The doors of the Garden will be open at 6:30 Sunday night but it is by no means necessary to arrive at that time in order to obtain a choice seat.

Nor is it a necessity to purchase seats in advance, convenient though it is. Tickets will be on sale at the Boston Garden box office all day Sunday beginning at 10 A. M., and seats may be obtained there right up to the event.

Confidentially, this is our own experience, the vesy best seats are those in the upper balconies. Those who find seats in the upper sections of the Garden will discover that the spectacle below, the unique placed orchestra, the colorful throngs and most of all, the musical acoustics are quite beyond description.

But most of all, be there on Sunday night. You'll be a Musiquiz fan for good and all!

FRANCIS FOX

ROSE ALOFF

ELI HELFANT

RICHARD H. MILLER

HOWARD V. JONES, JR.

LEONARD A. MARASCO

CHARLES DONAHUE

MORTON BLENDER

Railroad, Airline Offer Special Rates

Because of the unprecedented demand for travel facilities, the Boston & Maine railroad, the New Haven railroad and the American Airline have made special reduced rates for those who intend to come to The Herald Musiquiz in a body on Sunday night.

Those living within a 15-mile radius of the Garden are already served with minimum rates through "strip" tickets, but those from greater distances may take advantage of considerable fare savings provided 10 or more people come as a party. Complete details may be secured from the railroad serving you.

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Come in and "scoop up" all the winning musical knowledge! Listen to our complete library of famous Victor recordings and be prepared with the winning answers for the next Musiquiz contest at Boston Garden, Sunday, June 22.
—Boston Store, Fourth Floor—

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MUSIQUIZ TIP! Don't Miss the Victor Masterpiece For JUNE.
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LIST OF QUALIFIERS IN MUSIQUIZ ANNOUNCED

The Boston Symphony organization announced last night that the following qualified in the first Musiquiz contest last Sunday night at Boston Garden to enter the semi-final contest at Symphony Hall Thursday afternoon, June 26, at 4 P. M.:

Adnoff, Constance, 2 Brenton St., Dorchester, Mass.
Alden, Frank, Perkins 64, Cambridge.
Alizeo, Carl J., 169 Spring St., Medford.
Aloff, A. M., 243 Columbia Rd., Dorchester.
Aloff, Rose R., 243 Columbia Rd., Dorchester.
Alpert, Melvin, 137 Walnut St., Chelsea.
Anderson, Lennart I., 72 Trowbridge St., Arlington.
Austin, Kenneth, 24 Newton St., Belmont.
Ball, William D., Jr., 27 Vane, No. Quincy.
Barber, Laurence L., Jr., 1200 Massachusetts Ave., Cambridge.
Barber, Clarence, 11 Maple St., Arlington.
Barber, Lucia, 1200 Massachusetts Ave., Cambridge.
Barnes, Frank, 725 E. 6th St., So. Boston.
Barnet, Robert, 248 Marlborough St., Boston.
Beaton, J. Maurice, 91 Meredith Circle, Milton.
Benedict, Ellinor, 63 Rowe St., Melrose.
Benedict, P. F., 63 Rowe St., Melrose.
Berman, L. L., 17 Kirkwood Rd., Brighton.
Berman, Theodore, 114 Bellingham St., Chelsea.
Black, Melvin, 62 Maywood St., Roxbury.
Black, Norma, 62 Maywood St., Roxbury.
Blender, Morton, 37 University Rd., Brookline.
Bloomfield, Sophie S., 19 Coral Ave., Winthrop.
Bloomfield, Sidney R., 19 Coral Ave., Winthrop.
Bosher, Marjorie, 217 Neponset Ave., Dorchester.
Booth, Alan, 234 Jackson St., Newton Centre.
Booth, Beverly, 234 Jackson St., Newton Centre.
Brenton, Maxwell, 20 Branchaud Rd., Belmont.
Bradley, Willis T., 135 Ivy St., Brookline.
Brown, Beatrice L., 207 Winthrop St., Winthrop.
Bruno, Mario S., 78 Washington St., Malden.
Bryant, Ethel C., 39 Gorham Rd., Belmont.
Calkins, Grosvenor, Jr., 49 Farlow Rd., Newton.
Campbell, Anne, 94 Plymouth Ave., Milton.
Campbell, Frederic, 94 Plymouth Ave., Milton.
Carlin, May, 310 Fuller St., Dorchester.
Carlson, Helen G., 22 Martin Rd., Milton.
Carr, Peter, 55 Appleton St., Cambridge.
Cavanaugh, George E., 11 Berwick Rd., Medford.
Chabot, Lucille, 278 Commonwealth Ave., Boston.
Chansky, Daniel, 35 Warner St., Dorchester.
Chansky, Esther M., 35 Warner St., Dorchester.
Clarke, Roger A., Westminster School, Simsbury, Conn.
Cleaman, H. E., Jr., 10 Austin Park, Cambridge.
Cluff, Edward, 100 Monroe St., Dedham.
Cluff, Milon, 100 Monroe St., Dedham.
Cohen, Sylvia, 8 Union St., Cambridge.
Conroy, John A., 48 Rawson Rd., Wollaston.
Coran, Beatrice, 154 Central Ave., Chelsea, Mass.
Cotter, Joseph T., 26 Frost St., Arlington.
Cowley, William, 64 Rawson Rd., Wollaston.
Craig, Mary, 343 Pleasant St., Milton.
Crowley, Thomas E., 837 E. Fifth St., So. Boston.
Cutler, Richard W., 24 Brastow Ave., Somerville.
Davenport, E. A. (Mrs.), 26 Frost St., Arlington
Davis, Edwin G., 24 Arlington St., Cambridge.
Donohue, Charles, 144 Huntington Ave., Boston.
Dubbs, Edith, 57 Greenwood St., Dorchester.
Dubbs, Marion E., 24 Rexford St., Mattapan.
Edelstein, Ben, 58 Glenville Ave., Allston.
Ehrlich, Jesse, 56 Seventh Ave., New York City.
Eigner, Robert H., 182 Norfolk Ave., Swampscott.
Eisenberg, Edith, 20 Strathmore Rd., Brookline.
Evans, D. C., 109 Claremont Ave., Arlington.
Fellman, Reva R., 34 Wentworth Terrace, Dorchester.
Fitch, Edward, 100 Appleton St., Arlington.
Fleischner, Warren, 276 Centre St., Milton.
Forsberg, Robert, Leverett House, Cambridge.
Fox, Felix, 403 Marlborough St., Boston.
Fox, Francis, 403 Marlborough St., Boston.
Fox, Marion, 60 Wallingford Rd., Brighton.
Fox, Mary V., 403 Marlborough St., Boston.
Freedman, George, 59 Walnut Ave., Revere.
Friedman, Merton H., 11 Pleasanton St., Roxbury.
Gaddy, J. A., 252 Aspinwall Ave., Brookline.
Gill, Nora, 315 Park St., W. Roxbury.
Gordon, Hayes, 134 Brighton St., Boston.
Goudreau, Gerard L., 184 High St., Somersworth, N. H.
Greenough, H. Vose, Jr., 39 Worthington Rd., Brookline.
Hahn, Jacob W., 99 Ellington St., Dorchester.
Hall, Ruth, D., 18 Parkway Rd., Brookline.
Hall, Peter C., 18 Parkway Rd., Brookline.
Hartmann, Clifton, 11 Charles St., Danvers.
Helfant, Eli., 22 Crowell St., Dorchester.
Hebert, Margaret, 36 West St., Quincy.
Herforth, Harry B., 133 Hemenway St., Boston.
Hobbs, Beecher (Mrs.), 12 Solon St., Newton Highlands.
Hobbs, Beecher, 12 Solon St., Newton Highlands.
Holden, Emma N., 17 Gray St., Cambridge.
Horner, Matt, 32 Spring Park Ave., Jamaica Plain.
Johnson, Louise H., 42 Loring Rd., Winthrop.
Jones, Howard V., Jr., 185 Oliver rd., Waban.
Kaplan, Seymour, 1017 Beacon st., Brookline.
Katz, Sylvia, 122 Talbot ave., Dorchester.
Kaufman, Henry, 18 Blossom st., Lynn.
King, H. P., 82 Stedman st., Brookline.
Klopstock, Arthur, 371 Broadway, Cambridge.
Klopstock, Regina, 371 Broadway, Cambridge.
Kraus, Max, 72 So. Pleasant st., Hingham.
Landry, L. J., 127 Division st., Woonsocket, R. I.
Lane, C. W. (Mrs.), North st, Foxboro.
Lane, F. S., 70 Revere st., Boston.
Lane, Mary, 23 Cedar terrace, Milton.
Lapidas, Manny, 68 Thornton st., Revere.
Lapp, Virginia, 9 Radnor rd., Brighton.
Larson, Mary L., 81 Lovell rd., Watertown.
Larson, Robert N., 81 Lovell rd., Watertown.
Leary, Timothy, Jr. (Mrs.), 1203 Boylston st., Boston.
Lebowitz, Marshall, 470 Warren st., Roxbury.
Lehner, Philip, 72 So. Pleasant st., Hingham.
Leiter, Samuel, 40 Marlboro st., Chelsea.
Levenson, David M., 70 Phillips st., Boston.
Levine, Roslyn, 15 Maybrook st., Dorchester.
Levinson, Leon, 25 Hutchings st., Roxbury.
Levinson, Mollie, 25 Hutchings st., Roxbury.
Littman, Ruth, 399 High st., W. Medford.
Livingston, Hart L., 30 Whitney rd., Quincy.
Lynch, Rosamond, 717 Mass. ave., Boston.
Lythgoe, Albert H., 5 Gorham ave., Brookline.
Maclean, Robert, 214 Centre st., Dorchester.
MacDonald, John, 22 Middlesex park, Lowell.
Marasco, L. A., 149 Herbert Rd., Arlington.
Martin, R. G., Harvard Business School, Soldiers Field, Boston.
Mason, William W., 39 Anderson St., Boston.
Matthews, Ralph V., 60 Garden St., Cambridge.
Maxon, Thomas R., 121 Charles St., Boston.
McRae, Mary I., Lee, Maine.
Merritt, Robert, 881 Mass. Ave., Cambridge.
Michaels, Theodore A., 2 O St., South Boston.
Miller, Richard H., 1038 Beacon St., Brookline.
Millrood, George, 7 Sentry Hill Place, Boston.
Mooney, Frank A., 241-A Riverside Ave., Medford.
Mosser, Jacob, 128 Avalon Rd., Waban.
Mowey, Sherwood C., 36 Joy St., Boston.
Mullen, Margaret G., 18 Arlington St., Brockton.
Murray, Donald M., 75 Pleasant St., Wakefield.
Myers, Irene, 49 Embassy Rd., Brighton.
Nappe, Robert, 34 Central Ave., Danvers.
Nichols, R. H. Jr., 26 Concord Ave., Cambridge.
Norris, Diana, 8 Kilsyth Terrace, Brighton.
Parsons, R. S., 72 Central St., Foxboro.
Parsons, William, 27 Seventh St., New Bedford.
Pastene, Jerome J., 56 Commonwealth Ave., Boston.
Patton, Constance C., 100 Cushing Ave., Belmont.
Patton, Miner T., 100 Cushing Ave., Belmont.
Payeska, Cecilia M., 88 Gainsboro St., Suite 4, Boston.
Pearson, Norman, 64 Robbins Rd., Arlington.
Perry, Parker W., 4 Allen Place, Melrose.
Power, Robert W., 57 Irving St., Waltham.
Pressel, Charlotte, 167 Prospect St., Prov., R. I.
Procopio, Domenic R., 264 Boylston St., Brockton.
Redgate, Frederick F. 56 Claybourne St., Dorchester.
Reed, Ida 175 Ocean St., Lynn.
Reeves, Arthur C. 149 Wood Ave., Hyde Park.
Reid, Mary 9 Kent St., Brookline.
Reuter, Dorothy L. 282 Belmont St., Watertown.
Reuter, Norman L., 282 Belmont St., Watertown.
Rich, Alan 6 Shailer St., Brookline.
Richter, Emma 576 Warren St., Roxbury.
Riemenscheider, Robert 32 Rutland St., Boston.
Robbins, Bernard 46 Choate Rd., Belmont.
Robbins, Lillian 46 Choate Rd., Belmont.
Roekler, Helen K. Love Lane, East Greenwich, R. I.
Roy Klaus G. 361 Beacon St., Boston.
Rubinstein, David 126 Fourth St., Chelsea.
Sandberger, S. J. (Mrs.) 25 Fair Oaks Drive, Lexington.
Saslaw, Sylvia 27 Hildreth St., Dorchester.
Sawyer, E. Leigh 28 Fuller Rd., Watertown.
Sawyer, Sara Z. 246 So. Huntington Ave., Jamaica Plain.
Schirch, Douglas F. 316 Huntington Ave., Boston.
Seiberling, J. F. Eliot House (G-21), Cambridge.
Seiberling, Mary G. 714 N. Portage Path, Akron, Ohio.
Shannon, James United Church, Walpole Mass.
Shapley, Carl B. 60 Garden St., Cambridge.
Sherman, Albert C., Jr. 8 Central Ave., Newtonville.
Sherman, Elizabeth K. 8 Central Ave., Newtonville.
Sherman, Hannah M. 8 Central Ave., Newtonville.
Sherman, Margaret, 8 Central Ave., Newtonville.
Shurnofsky, Mollie, 25 Frontenac St., Dorchester.
Siegel, Edward 68 Boston Ave., W. Medford.
Smith, Marion L., 127 Timson St., E. Lynn.
Solomon, Chester 128 Columbia St., Brookline.
Solomon, Elinor R., 360 Main St., Everett.
Sperber, Doris, 41 South Russell, St., Boston.
Sperber, N. H., 41 South Russell St., Boston.
Steinberg, Arthur, 29 Oldfields St., Boston.
Stevens, Prescott A., 9 Stetson Way, Waban.
St. George, Paul, 11 James Ave., Hull.
Stockmayer, W. H., 342 Commonwealth Ave., Boston.
Stone, Geraldine, 44 Walker St., Cambridge.
Strassburg, Robert (Mrs.), 38 Bigelow St., Cambridge.
Strassburg, Robert, 38 Bigelow St., Cambridge.
Sullivan, Louise, 18 Landseer St., W. Roxbury.
Surette, Dorothy (Mrs.), 783 Huntington Ave., Boston.
Taylor, Richard M., 38 Winsor Ave., Watertown.
Tucker, Ruth, 235 W. Elm St., Brockton.
Vazakas, George, 750A Huntington Ave., Boston.
Weiss, Paul H., 109 Bellevue St., W. Roxbury.
Winship, Wm. Henry, Jr., 209 Maple St., Malden.
Wolk, Minnie, 512 Pierce Bldge., Copley Sq., Boston.
Young, Chandler, 1125 Commonwealth Ave., Allston.
Zohn, Harry, 65 Nightingale St., Dorchester.

IMPORTANT

Those who qualified in the first Musiquiz may take part in the second Musiquiz, Sunday night, and may fill out another ballot if they wish. However, they should not file their ballots in the receptacles since it merely complicates the judge's task.

The second Musiquiz is not a "finals" contest in any sense of the word. It is merely a second elimination, during which a minimum of 200 more qualifiers will be selected.

On Thursday, June 26, the 400 qualifiers will take part in the semi-finals in Symphony Hall. Further details of importance to qualifiers will be published daily in The Herald from now on. Watch for them.

All Contribute To Musiquiz

Who's running the Musiquiz?

It's a question everybody asks, and quite naturally.

In the first place, the Boston Symphony Orchestra is behind The Herald Musiquiz. It's there because it must raise additional funds for its Pension Fund, a project, incidentally which makes possible the innumerable free concerts and benefits with which the Symphony Orchestra itself is always so prodigal.

Then there's RCA-Victor. Being the first and only company to record the music of the Boston Symphony Orchestra and the Boston Pops Orchestra, the Victor Company is naturally interested in its career, since the royalties it pays the Boston Symphony from its Victor record sales go to the Pension Fund in large measure.

Then there's your neighborhood Victor record dealer, nearly 100 in all in this vicinity, and all intensely interested in furthering the love of good music on records in the general public.

And finally, The Boston Herald, New England's leading morning newspaper. Already nationally famous for its annual fall Book Fair which is the biggest yearly event in literary circles, The Herald is honored to be associated with the Boston Symphony Orchestra in the Musiquiz, certain to become one of the biggest musical events ever sponsored.

Program for Second Herald Musiquiz

In addition to the encores and special attractions which Arthur Fiedler and the Boston Pops orchestra will present Sunday night at the second Herald Musiquiz in the Boston Garden beginning at 8 o'clock, the official program is as follows:

"Stars and Stripes Forever".....Sousa
"Bolero" .....Ravel
Concerto in F for piano and orchestra.....Gershwin
(Jesus Maria Sanroma, pianist)

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MENDELSSOHN'S CONCERTO NO. 1 in G Minor, with Jesus Maria Sanroma, 6 sides $3.50
RHAPSODY IN BLUE, Sanroma $2.50
DANCE OF THE HOURS (parts 1 and 2)..$1.00
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HUNGARIAN RHAPSODY $1.00
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Album M-780, 6 sides.
List price $3.50

And here are some other suggestions for listening

1. Poet and Peasant Overture, Parts 1 and 2. Record No. 11986.....$1.00
2. Cradle Song (Brown's) Perpetuum Mobile. Record No. 4435.....$ .75
3. In a Persian Market. Parts 1 and 2. Record No. 4338.....$ .75

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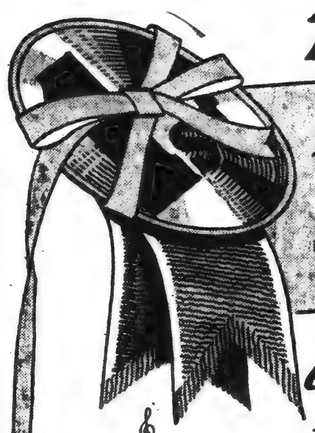

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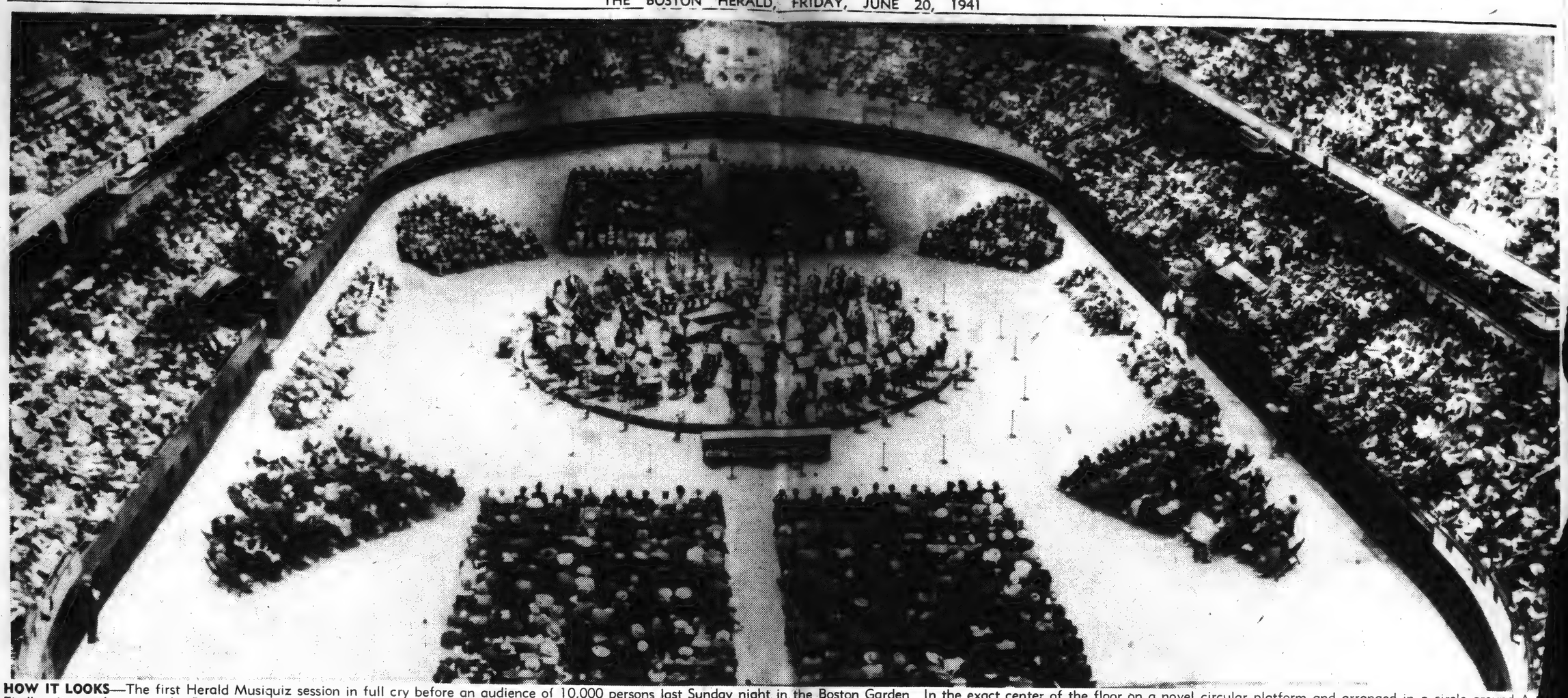

HOW IT LOOKS—The first Herald Musiquiz session in full cry before an audience of 10,000 persons last Sunday night in the Boston Garden. In the exact center of the floor on a novel circular platform and arranged in a circle around Ar Fiedler, its conductor, is the Boston Pops orchestra which, with the Boston Herald, RCA-Victor and neighborhood Victor dealers is sponsoring the unique concert and musical quiz to benefit the Pension Fund of the Symphony orchestra.

Musiquiz Judges Select 205 Semi-Finalists in Unique Event

By RUDOLPH ELIE, Jr.

The hard-pressed Herald Musiquiz judges, swamped with more than 4500 Musiquiz ballots, which were turned in at the Boston Garden last Sunday night following the first mass musical quiz in history, emerged from their bastioned cellar in Symphony Hall, yesterday, gulped the fresh air, and announced the names of the 205 persons whose high scores had qualified them as semi-finalists in the unique musical contest.

Turning in more than 300 man-hours on the difficult and responsible task of culling the high-scorers from the masses of ballots, the judges published the names of the qualifiers in alphabetical order without committing themselves upon the actual order of merit.

They indicated, however, that the number of perfect ballots was small, and that the great majority of Musiquizzers qualifying had stumbled on two or more questions.

TEMPO OF "BOLERO" BOTHERS

Bringing about the downfall of the greatest number was the question concerning the tempo of Ravel's "Bolero," a fact which astonished Symphony Hall officials since the celebrated work in 3-4 time has long been the most popular selection the Pops orchestra plays. It will be played in its entirety Sunday night at the second Herald Musiquiz.

Equally hazardous from the Musiquizzer's standpoint was the request to identify the instrument which played the solo passage in the "Song of Idia" excerpt. One Musiquizzer was certain it was a "hobo", while another wrote that it was a piccolo. Actually, the instrument was an English horn.

Worthy of especial comment was the number of qualifiers of the same families. Husband and wife, brother and sister, father and son and mother and son combinations were much in evidence throughout the ballots. It was clearly evident, however, that they had not helped one another, since time and again, their ballots contained differences of opinion. Noteworthy, too, was the high percentage of men casting ballots.

UNANIMOUS IN ENTHUSIASM

Questioned at their homes and offices yesterday, qualifying Musiquizzers were unanimous in their enthusiasm for the Herald Musiquizzes.

Felix Fox, noted Boston pianist, teacher and composer, who was among the 205 qualifiers, said "The Musiquiz was good fun from start to finish. It was interesting to hear the Pops orchestra in the Garden and to see the large audience enjoying the whole procedure. The Musiquiz part of the program was well handled by those in charge. I am looking forward with a great deal of pleasure to more of them."

His son Francis, 22, a student at B. U. Business School and a recent Harvard graduate who also qualified, said that he was "a good listener, but not a musician." He, too, says that Boston has taken the Musiquiz idea with great enthusiasm.

Charles Donahue, 25, of Huntington avenue, said he went to the Musiquiz "for the fun of it and to see how far I could go before I was eliminated." A student, Donahue plays the flute.

COMMENDS THE HERALD

Leonard Anthony Marasco of 149 Herbert road, Arlington, a Herald Musiquiz qualifier, is a grandson of Anthony Pansilio, who years ago was one of a group of Boston musicians who founded the old Boston Music Union. Although musically inclined, Mr. Marasco, who is 29 years old, never followed the piano or violin which he studied for a time in his boyhood days.

A graduate of Tufts College a few years ago, he is a school teacher and has this year been serving as substitute teacher in the Arlington schools. He thinks the Herald Musiquiz is a wonderful idea, and commends most highly the Herald in this effort. Unmarried he lives with his parents, Mr. and Mrs. Leonard Marasco in Arlington.

CLARENCE H. BARBER

Clarence Howard Barber, another of the successful contestants, is son of the Rev. and Mrs. Laurence L. Barber of 11 Maple street, Arlington, with whom he lives. Enthusiastic about Musiquiz, Mr. Barber is furthering his study of music at the Harvard Graduate School, and plans later to teach the organ and piano. He was graduated from Harvard University in the class of 1940.

A talented musician, he is organist of the King's Chapel Sunday School in Boston, also at the Harvard Divinity School, and this summer will be music counsellor at Camp Lanakila in Fairlee, Vt. Mr. Barber's father is minister of the Orthodox Congregational Church in Arlington, and his older brother, Laurence L. Barber, Jr., of Cambridge, who is instructor in the Department of Government at Harvard, yesterday received his doctor of philosophy degree at the Harvard commencement. Clarence Barber is 22 years old, and is unmarried.

MORTON BLENDER

Morton Blender, 27, of 37 University road, Brookline, director of the well-known Radio Orchestral Hall program of classical music on the air, yesterday declared the questions in the first Musiquiz "certainly were no slouch." He said he was forced to whistle through one number several times before he could identify one passage played by the Pops orchestra as a Musiquiz question.

Blender, director of music at the radio station, studied music in Toronto and here in Boston. He plays the drums.

WALTER H. STOCKMAYER

Walter H. Stockmayer of 342 Commonwealth avenue, a former Rhodes scholar and now instructor of chemistry at Massachusetts Institute of Technology, thought the first Herald Musiquiz was easy but hailed its aim to make people more conscious of classical music.

A pianist since boyhood, Stockmayer praised The Herald for promoting such a highly cultural quiz program in the wake of the radio-popular secular information programs. He added that people today were more conscious of the classical works than five years ago and praised The Herald for responding to this trend with the Musiquiz.

EDWARD PIERCE FITCH

Edward Pierce Fitch of 100 Appleton street, Arlington Heights, one of The Herald musiquiz winners, thinks the musiquizzes are grand. He is a 25 years old and the son of Mrs. Allyn C. Fitch. Very fond of music, Mr. Fitch is a frequent attendant at the Boston Pops. It was three or four years ago that his mother first persuaded him to attend, and since then he has gone regularly. He often goes to the Boston Symphony concerts in the winter.

A regular reader of The Herald, he thinks the paper is doing a splendid thing in running the Musiquiz. He is a graduate of the Bentley School of Accounting and Finance and for more than a year has been connected with the Boston Woven Hose and Rubber Company in Cambridge. He is 25 years old.

MR., MRS. MINER T. PATTON

Mr. and Mrs. Miner T. Patton of 100 Cushing avenue, Belmont, entered the contest because a friend, Warren Fleischner of Milton, also a winner, told them how interesting and educational it would be.

Mrs. Patton and her husband, who are interested in music, said: "It was thrilling, we enjoyed it immensely and we are looking forward to next Sunday's program. The Musiquiz should help the people of Metropolitan Boston to appreciate good music." Mr. Patton is a teacher of mathematics at the Cunningham junior high school in Milton.

HOWARD V. JONES

Howard V. Jones, Jr., 19, of 185 Oliver road, Waban, another qualifier, said he was looking forward to Sunday's Musiquiz and another chance to test his music knowledge. A third year student at Harvard, young Jones make a hobby of collecting old music boxes. He has been playing the piano since he was five years old.

PRESCOTT A. STEVENS

Prescott A. Stevens, 18, of 9 Stetson way, Waban, who was about to leave on a moutnain climbing trip in New Hampshire when informed he qualified in the first Musiquiz, said he would cut short his stay and return to Boston in time to attend the second Sunday night.

Stevens, a Harvard junior majoring in mathematics, has been taking piano lessons since he was seven years old. He said he found the Musiquizzes extremely interesting and urged The Herald to continue them next year.

MR., MRS. JAMES B. HOBBS

Mr. and Mrs. James Beecher Hobbs of 12 Solon street, Newton Highlands, read the recent article in the Herald on the Musiquiz contest and decided to enter the event because they liked music and, it would be fun to guess the names of orchestral numbers.

The couple thought the program was not only interesting but very well conducted. Mrs. Hobbs said that such a program should mean "something to everybody who enjoys music." 'I hope the Herald continues the Musiquiz next year, it is educational and interesting," added Mrs. Hobbs.

Mr. and Mrs. Hobbs whose hobbies are music would like to see Boston the musical center of the East. Mr. Hobbs is not only a talented pianist but also a violinist.

ELI HELFAND

Eli Helfant, 26, of 22 Crowell street, Dorchester, a clerk in the labor board of the Navy yard at Charlestown, is well versed in music, having studies at the New England Conservatory of Music and majored in the subject at Harvard. Helfant agreed with many other qualifiers in urging The Herald to make the Musiquizzes annual events.

SAMUEL LEITER

Samuel Leiter, 19, of 40 Marlboro street, Chelsea, who ranked high among the qualifiers, is a member of the 1942 class at Harvard, where he is majoring in history. He admitted yesterday his technical knowledge of music was slight, stemming from "a dozen violin lessons taken when nine years old." He gained his familiarity with the classics and popular tunes by listening to records and the radio, and by attending operas at every opportunity.

MELVIN BLACK

Melvin Black, 23, of 62 Maywood street, Roxbury, is the son of Mr. and Mrs. Joseph R. Black. He is a second year student at the Harvard Medical School, having graduated from Harvard College in 1940. He studied music in college and used to play the violin.

I am extremely fond of music and the Boston Herald musiquiz gave me a fine opportunity to see just what I knew. I think the quiz was swell and the program benefited the occasion, in that it made the affair both an educational as well as a musical feature."

RICHARD MILLER, JR.

Richard H. Miller Jr., 17-year-old student at Milton Academy, was surprised when told that he had qualified. He lives with his mother and father, Dr. and Mrs. Miller at 1038 Beacon street.

"I have taken music courses at school, but I certainly did not expect to be among those who qualified. I love to listen to concerts and operas. The Herald quiz gave me an opportunity to spend an evening that really was not wasted. I hope they make it an annual affair."

DANIEL, ESTHER CHANSKY

Daniel Chansky, 24, of 35 Warner street, Dorchester, is a student at Tufts Medical School. His sister, Esther, 18, also was one of the fortunate contestants to qualify. She is a graduate of the Burke High School and now works at the Hecht House, Dorchester.

Chansky studied music at Harvard College, where he graduated in 1939. Miss Chansky, who started her love for music at the Opportunity School in the South End, has composed several pieces.

"I thought the quiz a great deal of fun," Chansky said. "The questions were fair. I was surprised that I was able to qualify. It is the best idea ever put out by the Herald, and one worthy of a great newspaper."

His sister echoed the idea that the quiz was fine. "I am crazy about music and this was a chance to really enjoy it and have some fun, as well as try my luck. I guess everything worked out fine."

DOMENIC PROCOPIO

Domenic Procopio, of 264 Boylston st, Brockton is a graduate of Brockton High and Harvard College where he received A.B. and M.A. degrees, majoring in music.

"It was very interesting and entertaining and I enjoyed it immensely," he said of the quiz. "I was impressed by such a large, appreciative crowd sitting quietly and listening to good music, and by the manner in which the people entered the spirit of the occasion. The quiz was very fair, with just enough tricky questions to simplify the problem of elimination."

PAUL ST. GEORGE

Paul St. George, 20, another qualifier, is a junior at Holy Cross College and a prominent contributor of articles on music to the college magazine "The Purple." He lives at 58 Elmhurst road, Newton, in the winter and at 11 James avenue, Hull, during the summer. He recently won an award at college for a musical criticism of Walt Disney's "Fantasia."

Regarding the Musiquiz, St. George said, "I think it is a splendid idea, particularly at the present time, in serving to stimulate interest in music and music's history. The Herald is to be congratulated for its enterprise and initiative in this Musiquiz contest."

FREDERIC W. CAMPBELL

Frederic W. Campbell, Jr., 18, of 94 Plymouth avenue, Milton, has just completed his freshman year at Dartmouth College. He is the brother of Elizabeth Anne Campbell, who accompanied him Sunday night to the Musiquiz.

His reaction to the Sunday program was that the first part, or musical portion, was highly enjoyable and entertaining. The second part, the quiz, he found almost as entertaining for it showed plainly just what one's knowledge of music was. While not a finished musician as is his sister he does a creditable job on the accordion and in his younger days played the violin.

FATHER AND DAUGHTER

Capt. Arthur Klopstock, 371 Broadway, Cambridge, attached to the assistant Chief of staff's office at the Army Base, said last night: "I enjoyed every minute of the Musiquiz, it was the most interesting evening that I have spent in a long time. It was particularly thrilling because I like puzzles."

His daughter Regina, 17, who also qualified, said: "After studying piano for eight years, I feel that I appreciate music. I thought the Musiquiz was a lot of fun for 25 cents. It was well worth the money."

Miss Klopstock graduated from Cambridge High and Latin school last week and will study at the New England Conservatory of Music in the fall.

SYLVIA COHEN

Sylvia Cohen, 16-year-old daughter of Mr. and Mrs. Isreal Cohen, of 9 Union street, Cambridge, commenting on the Herald's recent musiquiz, said: "Gosh, I thought it was swell. I thought that the system set up by sound experts for asking questions was wonderful. I wish I could go to the musiquiz next Sunday, but I am having my own recital Sunday afternoon."

Sylvia is a junior at Cambridge

(Continued on Page Twenty-one)

Musiquiz Contest Prize List

FIRST PRIZE: An RCA-Victor console radio - phonograph model 103, valued at $275 AND $50 worth of Victor records of the winner's choice; total value, $325.

SECOND PRIZE: A deluxe trip for two to the Berkshire Symphonic Festival with the Boston Symphony orchestra under Serge Koussevitzky; value $150. (This is convertible to cash if the winner elects.)

THIRD PRIZE: A pair of seats to the 24 regular Saturday night concerts of the Boston Symphony orchestra; value $100.

FOURTH PRIZE: $50 worth of Victor records of the winner's choice;

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Musiquiz Judges Select 205 Semi-Finals in Unique Event

(Continued from Page 20)

High and Latin school and has been studying the piano for seven years.

H. GRACE CARLSON

Miss H. Grace Carlson, 19, the daughter of Mr. and Mrs. John A. Carlson, 22 Martin road, Milton, is a member of the class of 1943 at Simmons College. She has played the piano since childhood.

She attended Sunday night's session at the Garden and was particularly impressed by the attitude of the audience, "so large, intelligent in its reactions, and so deeply interested." Her reaction was that the entire affair was pretty specific and most informative, stirring up forgotten music knowledge and showing pretty clearly how much one knew about the subject.

J. MAURICE BEATON

J. Maurice Beaton, 21, of 91 Meredith circle, Milton, is a member of the Harvard Class of 1942. He played the piano as a boy, up to his twelfth year, then dropped . He only resumed its serious study a year ago.

Beaton said he enjoyed last Sunday night's program at the Garden and thought it was most beneficial to all, regardless of their education in music. He believes the Herald-Traveler should be commended for its initiative in making such quizes available to the music loving public.

WARREN E. FLEISCHER

Warren E. Fleischner, 20, of 276 Center street, Milton, is a member of the class of 1942 at Harvard, where he is majoring in music. He plays both piano and organ, and substitutes as organist at the famous "Little Church" of the First Parish, Milton.

Fleischner enqoyed the quiz immensely, and considered the music period worth going a long distance to hear. The question and answer period he considered very educational.

DR. LAURENCE BARBER

Know your Pops concert programs and symphonies if you wish to be a successful contest in The Herald Musiquiz, Dr. Laurence Barber, an instructor in the government department at Harvard, and his wife, Lucia, warned future competitors in the Musiquiz yesterday.

"The acoustics were marvelous, program brilliant," the couple exclaimed at their home, 1200 Massachusetts avenue, Cambridge, yesterday. "We felt that the Musiquiz covered a wide range and that the questions were well chosen."

Dr. Barber, the son of the Rev. Laurence Barber of the Orthodox Congregational Church, Arlington, received his degree of Doctor of Philosophy at Harvard commencement yesterday. The couple attended the Pops last evening.

ANNE AND FREDERIC CAMPBELL

ELIZABETH CAMPBELL

Miss Elizabeth Anne Campbell, 20, is the daughter of Mr. and Mrs. Frederick W. Campbell, 94 Plymouth avenue, Milton. She will be a senior this coming year at Bryn Mawr College. She has been playing the piano since childhood and greatly enjoys it.

Her impressions of her visit to the Boston Garden on Sunday night were clear cut and definite. She found the first or musical part most entertaining and enjoyable, a type of program that would appeal to the majority of lovers of music.

ABRAHAM ALOFF

Abraham M. Aloff, 33, of 243 Columbia road, Dorchester, a graduate of Harvard Engineering School and Harvard College and at present employed at hte Civil Service Commission, was surprised when informed that he and his sister, Miss Rose Aloff, 24, a nurse at the Beth Israel Hospital had qualified.

"I have been interested in music for many years and my interest became keen when I started to collect records five years ago. The quizzz interested me intensely. Boston has a high percentage of music appreciation lovers. The Herald has gauged the intelligence of the city well in running an enterprise of this kind."

His sister said that she became interested in music through force. "I was forced to listen to my brother's records each morning. They awakened me from sleep. I soon became a partner in his collecting. I found The Herald quiz exactly to my liking. It brought out a great response, and I found my neighbors enjoyed it just as much as I."

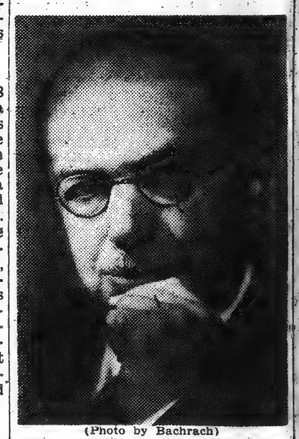
MARGARET G. MULLEN

Miss Margaret G. Mullen of 18 Arlington street, Brockton, is a graduate of Wellesley College, class of 1925. At Wellesley she won the William Billings prize for talent in music. She was soloist with the glee club, conductor of the orchestra and wrote music for an original operetta. She later studied in Paris.

"I have never attended a more thrilling event, on pure entertainment basis, than the Musicquiz, which envoked the kind of enthusiasm of a big sports event," Miss Mullen said yesterday. "To a musician, however, it was highly encouraging to see so much interest evidence in music itself, the excellent orchestral performance and the brilliant playing of Boston's beloved soloist."

JEROME J. PASTENE

HERBERT L. BERMAN



(Photo by Bachrach)
FELIX FOX

HERBERT L. BERMAN

Herbert L. Berman, 20, of 17 Kirkwood road, Brighton, was the youngest student to graduate from Boston Latin School in 1936 and last year was graduated from Harvard College as a Phi Beta Kappa student. He now is a sophomore at Harvard law school. He plays the violin and collects symphony records. He frequently attends operas and concerts.

"The musiquiz could not have been dplicated any place else in the world, except Boston, with the success and the fun. The Herald realized the great musical taste of the Boston people and gave them the best contest and educational features ever. I and my friends had a swell time."

BENJAMIN EDELSTEIN

Benjamin Edelstein, 25, is a graduate of Harvard College, where he studied harmony, and of Northeastern University. He plays the piano, guitar and violin, attends operas whenever possible, and collects records.

"I, like a great many others, think the Musiquiz idea is tops. It is one worth perpetuating and should certainly become a permanent fixture, as the Pops or the concerts at the Esplanade. The affair was run in an excellent manner and with good taste, providing a lot of fun and education."

CHESTER SOLOMON

Chester Solomon, 23, of 123 Columbia street, Brookline, is a graduate of Harvard University and is at present attending the Harvard Dental School, where he recently won a scholarship. He plays the piano and has a large collection of records. He is an active member of the Harvard Glee Club.

"I enjoyed the quiz tremendously," he said. "I think it is one of the best ideas brought before the public in a long time. It gives an excellent lesson in music and at the same time gives a lot of fun. Everybody around me appreciated it and it is certainly in keeping with the high calibre of The Herald."

JEROME J. PASTENE

Jerome J. Pastene, 24, of 56 Commonwealth avenue, is in charge of the record department at the Boston Music Company and writes the record review for the concern. He is author of a book on music for children. Pastene said he thought last Sunday's Musiquiz was harder than he expected.

ALLAN RICH

Allan Rich, 17-year-old graduate of Boston Latin School, had just returned home, 6 Shailer street, Brookline, after taking his college board examinations when informed of his luck in the musiquiz. He is a former winner in The Herald spelling bee. Rich collects records and is frequently attends the operas and concerts.

"I go to as many concerts as I can afford and buy as many good records as my allowance permits. The quiz was lots of fun. I really had a swell time and I hope to go again next week, mainly for the program. I think it is a swell idea and I would go to one anytime. I think The Herald has done a lot for Boston by promoting the quiz. It is one of the few papers taking such an interest in the educational welfare of the city."

List of RCA-Victor Dealers Selling Tickets for Musiquiz

The Record Shop, 213 Pleasant St., Brockton, Mass.
A. T. Ball, Inc., 609 Main Street, Waltham, Mass.
C. V. Stackpole, 27 Market St., Lynn, Mass.
F. H. Marrane, Lynn, Mass.
Gaumont Bros., 338 Merrimack St., Lowell, Mass.
Bon Marche, Lowell, Mass.
F. J. Leone, 513 Essex St., Lawrence, Mass.
Haie's, 252 Washington St., Wellesley Hills.
Edgar's Music Box, Main St., Brockton, Mass.
M. Steinert & Sons, 306 Main St., Worcester, Mass.
Central Stores, 247 Main St., Brockton, Mass.
Boston Music Co., 116 Boylston St., Boston, Mass.
Briggs & Briggs, 1270 Mass. Ave., Cambridge, Mass.
Gilchrist Co., Boston, Mass.
O. W. Moncyer & Co., 498 Boylston St., Boston, Mass.
Mosher Music Co., 181 Tremont St., Boston, Mass.
M. Steinert & Sons, 162 Boylston St., Boston, Mass.
R. H. White Co., Boston, Mass.
Phonograph & Record Shop, 8 Milk St., Boston, Mass.
City Radio Co., 16 Brattle St., Boston, Mass.
Big Bear Market, Medford, Mass.
Brookline Music & Radio Co., 33 Harvard St., Brookline, Mass.
Centre Radio Co., 98 Union St., Newton Centre.
Mrs. E. A. Bowen, c/o F. N. Joslin, Malden, Mass.
E. O'Byrne DeWitt, 51 Warren St., Roxbury, Mass.
Peabody Music Store, 73 Merrimack St., Haverhill, Mass.
Master Tire & Radio Co., 291 Broadway, Lawrence, Mass.
Shirley Radio Co., 432 Shirley St., Revere, Mass.
Carl Seder, Trumbull Sq., Worcester, Mass.
Music Sales Corp., c/o McLellan's, Lynn, Mass.
Wes Feero, 15 Andrew St., Lynn, Mass.
Pearce Radio Co., Mt. Auburn St., Watertown, Mass.
A. Marks & Co., 77 Summer St., Boston, Mass.
Winslow Press, Winchester, Mass.
Rosen T. M. Co., 22 Scollay Sq., Boston, Mass.
Star Radio & Tel. Co., 94 Harvard Ave., Allston, Mass.
Ipswich Elec. Co., Ipswich, Mass.
Sandler's, Gloucester, Mass.
Farrington Radio Co., 501 Mass. Ave., Arlington, Mass.
Knuepfer & Dimmock, 286 Essex St., Lawrence, Mass.
Jerome L. Proctor, 889 Dorchester Ave., Dorchester, Mass.
Al's Radio Co., 89 Broadway, Lawrence, Mass.
Peter Venezia, c/o Mitchell & Co., Haverhill, Mass.
The Music Box, 10 Prospect St., Cambridge, Mass.
Miller Music Store, 149 Essex St., Salem, Mass.
Ted's Radio Shop, Webster, Mass.
LeFavour Music House, 184 Essex St., Salem, Mass.
Ye Brunswick Shoppe, 291 Cabot St., Beverly, Mass.
Cagan Music Store, Beverly, Mass.
Newton Music Store, 281 Washington St., Newton, Mass.
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Upham's, 216 Pleasant St., Malden, Mass.
Turner Radio & Elec. Co., 269 Brookline Ave., Boston, Mass.
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King's, Inc., 131 Central St., Lowell, Mass.
Temple Elec. Co., 66 Main St., Andover, Mass.
Concord Music Co., Concord, Mass.
Stone Radio Shop, 6 Pleasant St., Ayer, Mass.
The Book Shop, 536 Main St., Fitchburg, Mass.
Park Radio Co., 618 Main St., Winchester, Mass.
Nobo Company, 486 High St., W. Medford, Mass.
Music Box, Inc., 11 Central St., Wellesley, Mass.
J. G. Kaufman Co., 20 Province St., Boston, Mass.
Central Music Supplies, 31 Bennington St., East Boston.
Malden Jewelry Co., 27 Pleasant St., Malden, Mass.
Strandway Book Shop, 659 Boylston St., Boston, Mass.
The Melody Shop, 191 Mass. Ave., Boston, Mass.
Miss A. C. Cronin, 150 Boylston St., Boston, Mass.
College Music Shop, 331 Mass. Ave., Boston, Mass.
L. S. Gibson, 353 Newport Ave., Wollaston, Mass.
Quincy Music Shop, 8 Granite St., Quincy, Mass.
Milton Radio & Appl. Shop, 20 Adams St., Milton, Mass.
Lawrence Furniture Co., 540-546 Essex St., Lawrence, Mass.
Boyd's (Krey Music), Pleasant St., Malden, Mass.
Ed Gosselin's Radio Shoppe, 290 Main St., Hyannis, Mass.
Louis E. Dean, Hyannis, Mass.
Grove Hall Radio Co., 1159 Blue Hill Ave., Dorchester, Mass.
McClelland-Elwell Co., 577 Washington St., Dorchester, Mass.
Whitman Elec. Co., 553 Washington St., Whitman, Mass.
Sherman's, 50 Court St., Plymouth, Mass.
Sun Radio & Music Co., 648 Huntington Ave., Boston, Mass.
Denholm & McKay, Worcester, Mass.
M. Roper Co., 4 Foster St., Worcester, Mass.
J. McKenna, 19 Brattle St., Cambridge, Mass.
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Best of Luck to all the

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We have complete stocks of all Boston Symphony and Boston "Pops" Victor Recordings, as well as practically everything else listed in the Victor Catalogue.

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Invites you to hear THE BOSTON POPS ORCHESTRA on *Victor Records*

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It will pay you to hear and know The Victor Musical Masterpiece, Mendelssohn's Concerto No. 1, in G Minor, played by Jesus Maria Sanroma. M-780—$3.50.

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Jesus Maria Sanroma and the Boston "Pops" Orchestra, directed by Arthur Fiedler, playing Mendelssohn's Concerto No. 1, in G Minor and Songs Without Words. Album M-780, 6 sides. List price $3.50.

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Ask for Mendelssohn's Concerto No. 1, 6 sides, $3.50. We carry a complete stock of all Victor and Bluebird recordings.

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BOSTON MUSIC COMPANY

WE HAVE THE ANSWERS TO THE 2nd MUSIQUIZ TOO!

Guessing is fun but it is more fun to know! So come into "headquarters" and get all the prize winning help you can!

Have You Heard The New June Album

MENDELSSOHN'S CONCERTO NO. 1 IN G MINOR

Played by the Boston "Pops" Orchestra with Jesus Maria Sanroma. Album M-780 — six sides — $3.50

Tickets for these concerts here too!

Air-cooled booths reserved for Musiquiz Contestants.

Among the BOSTON POPS R C A VICTOR ORCHESTRA RECORDINGS

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"In Boston Over Half A Century"

MORE EXCITEMENT MORE MUSICAL FUN

Second MUSIQUIZ

Sunday Night, June 22, 8 P. M.

Boston Garden, 8:00 PM, Doors Open, 6:30 PM

BOSTON "POPS" ORCHESTRA

Featuring Selections available on

Victor Records

Here's more fun for you in the Second Musiquiz. The Boston Pops Orchestra with Arthur Fiedler conducting will again provide an hour's concert for your entertainment with Jesus Maria Sanroma as guest pianist, playing Gershwin's Concerto in F. Your Victor Record dealer has tickets—all seats 25 cents—none reserved.

Again the Musiquiz brings you two prominent men as Master of Ceremonies, and Chairman of the evening. Bill Cunningham, writer-extraordinary, will entertain you as Chairman for the evening, while his fellow worker and Boston's most popular columnist, Neal O'Hara, will preside during the question period. Charles O'Connell will aid Neal O'Hara as the twin master of ceremonies.

Boston "Pops" Victor Records Contains Prize Winning Clues

Ask to Hear Them at your Victor Record Dealer

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12006	Marche Slavo	M-552	Bolero
12160	Jalousie		
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SEE YOUR NEAREST VICTOR RECORD DEALER TODAY for TICKETS and INFORMATION

Mendelssohn's Concerto No. 1, in G Minor and Songs Without Words

Performed by the Boston "Pops" Orchestra With Jesus Maria Sanroma, Pianist, under the direction of Arthur Fiedler.

Ask for the Victor Musical Masterpiece for June. Album M-780, 6 sides. List price $3.50. RCA Victor Needles for best performance on Victor Records.

SEE YOUR NEAREST RCA VICTOR DEALER TODAY!

and get your tickets—only 25c

The World's Greatest Artists are on Victor Records

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COTT, O'CONNELL DIRECT FIRST MUSIQUIZ, JUNE 15

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FITCHBURG, MASS.
SENTINEL
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"Tell the Musiquizzers," he said, "that they needn't worry about the musical sharks. They never can remember the right thing at the right time."

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His becoming a conductor was quite accidental in that he was chosen by Stokowski to conduct the Philadelphia orchestra out of a clear sky. To the astonishment of everyone, including himself, he was an instant success.

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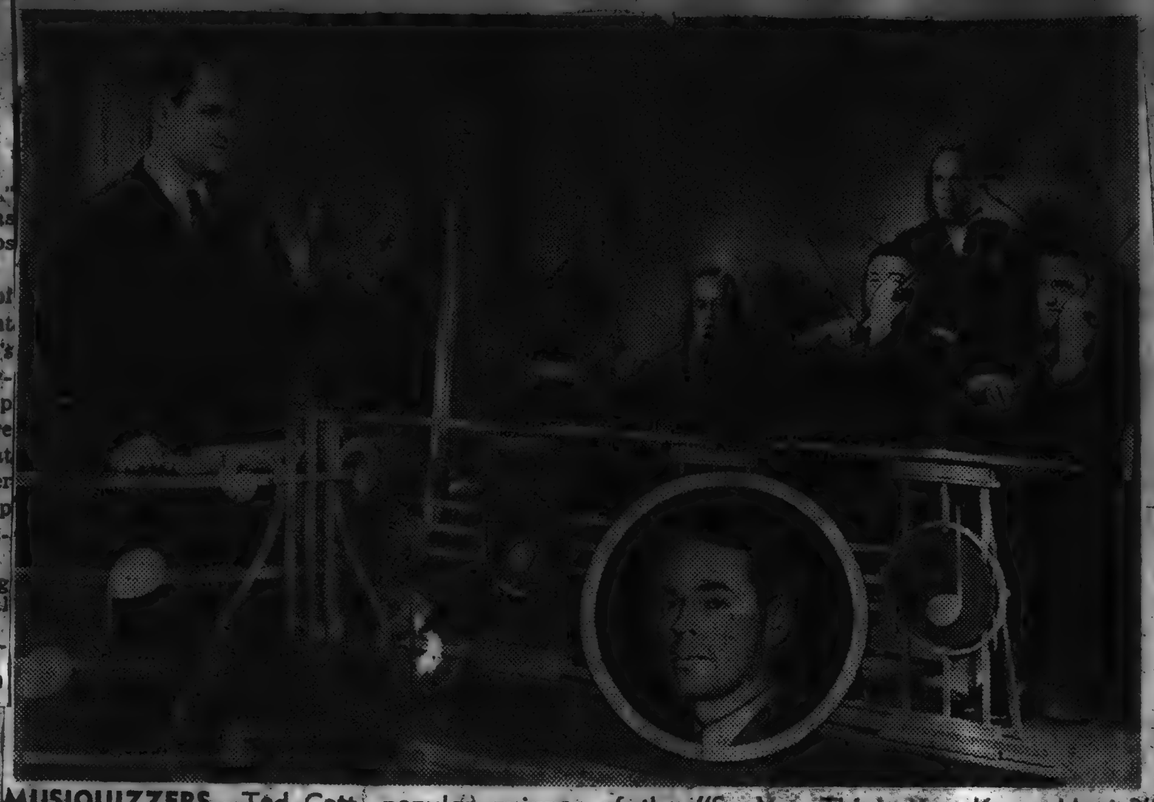
(Continued on Page Twenty-one)



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MAYOR TOBIN TO PRESIDE AT MUSIQUIZ ON SUNDAY

By RUDOLPH ELIE, JR.

Mayor Tobin agreed last night to be presiding officer at The Boston Herald Musiquiz in the Boston Garden, Sunday night, while indications pointed to a huge turnout of music lovers for an occasion unique in the city's history.

The Mayor will call the Musiquiz to order, explain its purpose of bolstering the pension fund of the Symphony Orchestra and present Arthur Fiedler, famous conductor of the Pops. He will also introduce Charles O'Connell, music director of RCA and Ted Cott, conductor of the immensely popular radio music quiz.

Spurred by the unprecedented demand for travel facilities in connection with the Musiquiz, two railroads and an airline last night announced special reduced rates for htose planning to attend.

Fare reductions for parties of 10 or more were announced by the Boston & Maine and New Haven railroads, while American Airlines said it had made special arrangements for transport parties to and from the Musiquiz from such distances as Hartford, Ct.

It was pointed out by both railroads that those living within a 15-

(Continued on Page Twenty-two)

ZZERS—Stumped by questions from their passengers about the Herald ractive American Airline stewardesses are "boning" up a bit. Left to right E. McDermott of Wilkes Barre, Pa.; Lillian Fletcher of Boston and June inn. Miss Fletcher was formerly a member of the N. H. Symphony

in Agrees to Preside Musiquiz Sunday

rst Page)

would be un- fares than by "strip" from greater dvantage of th the first and a half e rocking on phenomenal

response the Musiquizzes have brought from music-lovers throughout New England.

Symphony Hall alone has sold more than 1500 tickets. Both the Herald-Traveler ticket desk and the box office of the Boston Garden report similar responses, and so, too, have the 90-odd individual Victor record shops throughout Greater Boston and New England. A complete audit is not yet available but considering the fact that no seats are reserved, the advance sale is considered astounding.

Yet the tickets need not be purchased in advance; tickets will go on sale at the box office of the Boston Garden up until the Musiquiz begins, and those who decide at the last moment to hear the Pop concert or take part in the Musiquiz can obtain good seats.

Equally surprising as the advance sale is the demand for sample Musiquiz blanks which contain samples of the sort of questions that will be asked as well as a complete list of the Boston Symphony Orchestra and Boston Pops Victor records from which all the questions will be derived, and which will be musically illustrated personally at the Musiquiz by the Pops orchestra under Mr. Fiedler. The first edition consisted of 100,000. No sooner were they dry then they were gobbled up. Another 100,000 were forthwith printed, and these, too, have disappeared with the wind.

Aside from the interest in the concert program, one of the main questions of the thousands which pour daily into this office is, "How is the questionnaire being handled?" and "What do we have to do?"

Answering the last question first, the answer is "nothing!" Actually, the only single thing that anyone need do is go to the Musiquiz. The Boston Pops orchestra, Arthur Fiedler, Jesus Maria Sanrome, the Garden's courteous corps of ushers, The Herald and Ted Cott and Charles O'Conneli will do all the rest.

There is absolutely nothing else Musiquizzers need to do but be on hand and bring their pencils.

After the hour's concert program is over—and that, incidentally, consists of Gershwin's "Rhapsody in Blue" with Jesus Maria Sanroma as pianist, as well as four additional all-time Pops favorites which won their place on the program by popular ballot—the Musiquiz begins.

Now, everyone who enters the Boston Garden will see signs pointing to the tables which bear The Herald Musiquiz ballots, which will be provided absolutely free of charge by The Herald. These ballots contain six groups of six questions each. One of them, for instance, may simply consist of four names, like this:

Schumann — Brahms — Tchaikovsky — Beethoven.

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HERALD MUSIQUIZ PRIZEWINNERS received their awards last night during the Esplanade concert at the Hatch Memorial shell. Front, left to right: Parker W. Perry, co-winner of first prize; Arthur Fiedler, conductor of the Esplanade orchestra; and Warren Babb, co-winner of first prize. Rear, left to right: Leonard Bernstein, second prize winner; Frederic Davis, also a prizewinner; Charles O'Connell; Alan Steinert, president of the Eastern Company-RCA-Victor distributors; Morton Blender, a prize winner; and Rudolph Elie, Jr., Herald Musiquiz editor.

16,000 SEE MUSIQUIZ WINNERS GET PRIZES

By RUDOLPH ELIE, JR.

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MAYOR TOBIN TO PRESIDE AT MUSIQUIZ ON SUNDAY

By RUDOLPH ELIE, JR.

Mayor Tobin agreed last night to be presiding officer at The Boston Herald Musiquiz in the Boston Garden, Sunday night, while indications pointed to a huge turnout of music lovers for an occasion unique in the city's history.

The Mayor will call the Musiquiz to order, explain its purpose of bolstering the pension fund of the Symphony Orchestra and present Arthur Fiedler, famous conductor of the Pops. He will also introduce Charles O'Connell, music director of RCA and Ted Cott, conductor of the immensely popular radio music quiz.

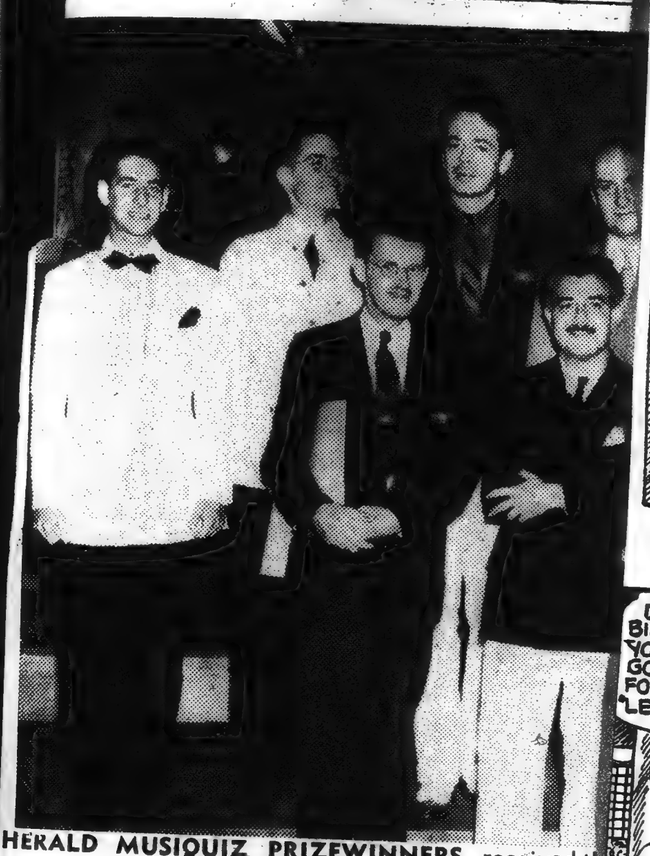
Spurred by the unprecedented demand for travel facilities in connection with the Musiquiz, two railroads and an airline last night announced special reduced rates for htose planning to attend.

Fare reductions for parties of 10 or more were announced by the Boston & Maine and New Haven railroads, while American Airlines said it had made special arrangements for transport parties to and from the Musiquiz from such distances as Hartford, Ct.

It was pointed out by both railroads that those living within a 15-

(Continued on Page Twenty-two)

FLYING MUSIQUIZZERS—Stumped by questions from their passengers about the Herald Musiquiz, these attractive American Airline stewardesses are "boning" up a bit. Left to right they are the Misses E. McDermott of Wilkes Barre, Pa.; Lillian Fletcher of Boston and June Schmitt of Rock, Minn. Miss Fletcher was formerly a member of the N. H. Symphony orchestra.



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Mayor Tobin Agrees to Preside At Herald Musiquiz Sunday

(Continued from First Page)

mile radius of Boston would be unable to obtain lower fares than those already granted by "strip" tickets, but that those from greater distances could take advantage of the reductions.

In the meantime, with the first Musiquiz but a jump and a half away, the sponsors were rocking on their heels at the truly phenomenal response the Musiquizzes have brought from music-lovers throughout New England.

Symphony Hall alone has sold more than 1500 tickets. Both the Herald-Traveler ticket desk and the box office of the Boston Garden report similar responses, and so, too, have the 90-odd individual Victor record shops throughout Greater Boston and New England. A complete audit is not yet available but considering the fact that no seats are reserved, the advance sale is considered astounding.

Yet the tickets need not be purchased in advance; tickets will go on sale at the box office of the Boston Garden up until the Musiquiz begins, and those who decide at the last moment to hear the Pop concert or take part in the Musiquiz can obtain good seats.

Equally surprising as the advance sale is the demand for sample Musiquiz blanks which contain samples of the sort of questions that will be asked as well as a complete list of the Boston Symphony Orchestra and Boston Pops Victor records from which all the questions will be derived, and which will be musically illustrated personally at the Musiquiz by the Pops orchestra under Mr. Fiedler. The first edition consisted of 100,000. No sooner were they dry then they were gobbled up. Another 100,000 were forthwith printed, and these, too, have disappeared with the wind.

Aside from the interest in the concert program, one of the main questions of the thousands which pour daily into this office is, "How is the questionnaire being handled?" and "What do we have to do?"

Answering the last question first, the answer is "nothing!" Actually, the only single thing that anyone need do is go to the Musiquiz. The Boston Pops orchestra, Arthur Fiedler, Jesus Maria Sanrome, the Garden's courteous corps of ushers, The Herald and Ted Cott and Charles O'Connell will do all the rest.

There is absolutely nothing else Musiquizzers need to do but be on hand and bring their pencils.

After the hour's concert program is over—and that, incidentally, consists of Gershwin's "Rhapsody in Blue" with Jesus Maria Sanroma as pianist, as well as four additional all-time Pops favorites which won their place on the program by popular ballot—the Musiquiz begins.

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'V for Victory' Heard by 8000 at Music Festival

Boston Globe Aug. 1, 1941

By CYRUS W. DURGIN

STOCKBRIDGE, July 31 — Serge Koussevitzky and the Boston Symphony Orchestra were greeted by an audience of between 7500 and 8000 at the beginning of the eighth annual Berkshire symphonic festival tonight in the music shed on "Tanglewood" Estate here. This was stated by a representative of the festival management to be the biggest gathering at an opening night since the festivals began.

'V for Victory' at Berkshire Fe

Continued from the First Page

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Stormy Weather Relents

To be candid and as nearly accurate as possible, there were a few loose technical ends, not errors committed or by omission, but [illegible] voices and unobtrusiv[e] which, usually part of [the] background of the compos[er] accountably stood out wi[th] nence. How much did [the] against the magnificence o[f] ton Symphony and ag[ainst] imaginative perception o[f] ductor Hardly at all.

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The first series of the fe[s]tival be resumed tomorrow e[ve]ning which Dr. Koussevitzky [will] Mendelssohn's "Italian" S[ym]phony the "Leonore" overture [No.] Beethoven, and Shost[a]kovich Fifth Symphony.

Berkshire Music Festival Opens

Boston Herald Aug. 1, 1941

Every box was occupied last night at the gala opening of the Berkshire Music Festival at Tanglewood, midway between Lenox and Stockbridge. With Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Inc., were her mother, Mrs. Charles Robinson Smith, Miss Miriam K. Oliver, Mrs. Montgomery Hare of New York, Mrs. E. Corning Townsend of Buffalo, N. Y., Mr. Stuart Montgomery of Medfield, Mr. William Miles, manager of the Berkshire Playhouse at Stockbridge; Mr. Malcolm Vaughan, Mr. Leonardo Casanova and Mr. Bryn Strandanaes. Mr. Ernest B. Dane of Chestnut Hill, president of the Boston Symphony Orchestra, and Mrs. Dane, who are staying with Dr. and Mrs. Serge Koussevitzky at Bald Head, were in their box.

With Mr. and Mrs. John Butler Swann at "Cherry Hill," Stockbridge, for the Festival are Mr. and Mrs. Horace P. Binney, Miss Anne P. and Miss Cora W. Peabody and Mrs. John T. Coolidge, Jr., of Milton; Mrs. George S. Mumford of Chestnut Hill, Miss Phyllis Robbins of Commonwealth avenue, Miss Marian J. Homans of Marlborough street and Dr. and Mrs. Lewis Perry of Exeter, N. H.

Berkshire Symphonic Festival

Boston Traveler Aug. 1, 1941

Out in the lovely Berkshire hills of weste[rn] setts thousands of persons are attending th[e] symphonic festival at Tanglewood.

It is the eighth season for the festival, t[he] the participation of the Boston Symphony O[r]fifth to be held at Tanglewood and the fourt[h] in the Music Shed.

Orchestral, vocal and choral music are bei[ng] under the direction of Dr. Serge Koussevitzky.

Growth of the festival has been orderl[y] planned to the extent that today it is the count[ry's] artistic project and Tanglewood the premier [one] of America.

Beautiful music played in the midst of a be[au]tryside is a combination that draws people fr[om] this country as well as other nations.

Those who attend have only praise for the congenial atmosphere that prevails throughout [the] season. It is an experience never to be forgott[en]

Boston Symphony Benefit

Christian Science Monitor July 31, 1941

Lenox, Mass.

Dr. Serge Koussevitzky has chosen the Allegro con brio from Beethoven's Symphony No. 5 as the opening number when the Boston Symphony Orchestra gives a concert as a feature of the Gala Benefit at Tanglewood on Friday, Aug. 15. Tchaikovsky's "1812" Overture will also figure on the program. Albert Spalding, who will be one of the soloists, will appear in Mendelssohn's Violin Concerto.

Besides conducting the orchestra, Dr. Koussevitzky will lead a picked band of 250 players drawn from the Twenty-Sixth Division of the United States Army, in military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood.

Another musical program at the benefit will be presented by the members of the Berkshire Music Center, consisting of a symphony concert in the Shed, a choral concert in the Barn, opera in the new Theater-Music Hall, and chamber music in the new Chamber Music Hall.

Randall Thompson's "Alleluia" will introduce the "Manifestation," when speakers of national fame will address the audience in the Shed. The "Alleluia" will be sung by the Festival Chorus, which consists of pupils of the school and which is likewise to appear in the Berkshire Symphonic Festival in Beethoven's "Missa Solemnis" on the night previous.

The general program, beginning at 5:30, will last late into the evening and will also include a lawn party and a display of fireworks.

The benefit will be given to aid the fund of the United Service Organizations and the British War Relief. Last year a similar benefit at Tanglewood brought 10,000 people and netted $23,000 for Allied Relief.

"V" OPENS BERKSHIRE FESTIVAL

Boston Post Aug. [illegible] 1941

Four-Note Figure by Beethoven Heard by 6000

BY WARREN STORY SMITH

PITTSFIELD, July 31—V for victory was written all over the programme of the opening concert of the eighth symphonic festival as it finally came to pass last evening at Tanglewood, the Boston Symphony Orchestra's summer home, between Stockbridge and Lenox.

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lly announced "Eroica" sym-
that composer as final num-
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ilharmonic Society catalogue
"V." And there was besides
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Chorus No. 10, "Rasga o
for chorus and orchestra.
ution which had no bearing
ecial significance mentioned
the last-minute replacement
's Third Nocturne, "Sirene,"
more familiar "Afternoon of
Rumor had it that the
horus, which intones word-
es in this rarely heard com-
st performed by the Boston
In 1918, had failed to satisfy
vitzky's requirements.
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winter, to a second per-
he music has not only a
power, but an exotic
s softer moments, and the
orus of the Berkshire
sociation, Horace Hunt,
ontributed notably to its
his occasion.

7500 Attend First Concert Of Berkshire Music Festival

Boston Herald Aug 1, 1941

By ALEXANDER W. WILLIAMS

TANGLEWOOD, July 31—The 8th annual Berkshire Symphonic Festival got under way here tonight with what is said to be the biggest crowd ever for an opening night and what was certainly an artistic and popular success. The conservative estimate of the size of the audience was 7500, but it seemed fully as large as the 8000 crowd one week-end last year. The authorities of the festival at any rate are not complaining, and what is a beggarly 500 among friends?

The audience was an exemplary one in every respect, arriving early to look the beautiful grounds over and paying the most devoted musical attention once the concert began.

The weather also has behaved itself though in a somewhat sultry and threatening fashion. But the recent rain has brought the lawns and shrubs to the peak of perfection.

Two new buildings have attracted the attention this year. One of these is an opera and supplementary concert hall, with a perfectly equipped stage and seats designed to see stage action. This and a chamber music hall are both absolutely functional architecturally and are pernaps rather odd to look at from the outside, however perfect within.

Mr. Koussevitzky received the expected ovation when he came out to lead the Boston Symphony in tonight's unusual opening program. He not only deserved the applause in that he has done more than any one else up here to put Tanglewood in a class with Salzburg, at least as far as symphonic music is concerned, but he likewise seemed to enjoy it.

The great disappointment to musical connoisseurs at this concert was the last minute change of program omitting the third nocturne, Sirenes, by Debussy, and substituting "Afternoon of a Faun," instead. No-body will deny that the latter was beautifully played last night or that it is a lovely work in itself. But Sirenes is almost never heard, because of the difficulty of training a women's chorus in it, and thus most of us had looked forward to hearing it with the keenest anticipation. Our guess is that Mr. Koussevitzky hoped up to the last that his chorus could make the grade. But his standards are high, and it is safe to assume that it didn't.

STRONGLY RHYTHMIC

We imagine that the Villa-Lobos choros No. 10 startled the audience, which by virtue of its size if nothing else is naturally conservative. The Brazilian composer uses all sorts of unusual drums and also employs the regular instruments in sometimes outlandish fashion. The music is strongly rhythmic and often exceedingly weird. The piece unquestionably has originality—that much we determined in Boston last winter. But it is not easy to take in at first for the average listener. It says much for Mr. Koussevitzky's independence of taste and zeal in introducing new music that he put it on the opening program. There are moreover, other moderns in the succeeding programs.

The concert began with Haydn's 88th Symphony, written before his last and greatest symphonic period, but a charming and delightful work for all that. It is a favorite of Mr. Koussevitzky's and he conducts it with incomparable zest. In this and in the Debussy "Afternoon of a Faun," the Boston Symphony and its conductor were in mid-season form.

After the intermission of what was a very long concert, we listened to Beethoven's 5th Symphony. Some have suggested that this most famous of all symphonies was included as a V for Victory symbol. Maybe it was, but if so that was the only warlike note in a festival which is doing so much to uphold peacetime standards of culture.

[illegible] its sponsors proved a brilliant shire Festival is n[ot]

The war, naturally enough, has been a boon to it, for it offers about the only place for a summer musical pilgrimage. This year, too, new buildings have been finished; and we may probably expect interesting developments in opera and chamber music.

Some people not unreasonably complain of the huge crowds and the traffic problem on country roads which is the inevitable discomfort of the festival. But this has its compensation, for the vast size of the audiences will defend the festival from the curse of fashionable and intellectual snobbery which so seriously affected the last years of Salzburg. We may not get the opera that the Austrian resort produced, but at least we shall avoid, by keeping the symphonic repertoire as the chief aim of the festival, the sorry business of cliquishness and dissension, which are so often hangers-on of the artistic world.

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When the highest offic[ials] Japs could not last six m[onths] they had oil in mind. Si[nce] government has required [dealers] to keep a supply [of] months normal consump[tion] construction of tanks to [meet] YEAR'S SUPPLY

The Chinese spy syste[m] good, indicates additiona[l] recent months, will afford [a] ent consumption rate, or [a] war.

'V for Victory' Played at Berkshire Festival

Continued from the First Page

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To be candid and as nearly accurate as possible, there were a few loose technical ends, not errors committed or by omission, but inner voices and unobtrusive entries which, usually part of the woven background of the compositions, unaccountably stood out with prominence. How much did they count against the magnificence of the Boston Symphony and against the imaginative perception of its conductor Hardly at all.

The weather had been wet and stormy for 48 hours before the concert tonight, but it relented in time to give the audience a cool and comfortable evening, dampish, but not wet, and with comparatively still air.

The first series of the festival will be resumed tomorrow evening, at which Dr. Koussevitzky will offer Mendelssohn's "Italian" Symphony, the "Leonore" overture No. 3, by Beethoven, and Shostakovitch's Fifth Symphony.

Boston Symphony Benefit

CHRISTIAN SCIENCE MONITOR JULY 31, 1941

Lenox, Mass.

Dr. Serge Koussevitzky has chosen the Allegro con brio from Beethoven's Symphony No. 5 as the opening number when the Boston Symphony Orchestra gives a concert as a feature of the Gala Benefit at Tanglewood on Friday, Aug. 15. Tchaikovsky's "1812" Overture will also figure on the program. Albert Spalding, who will be one of the soloists, will appear in Mendelssohn's Violin Concerto.

Besides conducting the orchestra, Dr. Koussevitzky will lead a picked band of 250 players drawn from the Twenty-Sixth Division of the United States Army, in military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood.

Another musical program at the benefit will be presented by the members of the Berkshire Music Center, consisting of a symphony concert in the Shed, a choral concert in the Barn, opera in the new Theater-Music Hall, and chamber music in the new Chamber Music Hall.

Randall Thompson's "Alleluia" will introduce the "Manifestation," when speakers of national fame will address the audience in the Shed. The "Alleluia" will be sung by the Festival Chorus, which consists of pupils of the school and which is likewise to appear in the Berkshire Symphonic Festival in Beethoven's "Missa Solemnis" on the night previous.

The general program, beginning at 5:30, will last late into the evening and will also include a lawn party and a display of fireworks.

The benefit will be given to aid the fund of the United Service Organizations and the British War Relief. Last year a similar benefit at Tanglewood brought 10,000 people and netted $23,000 for Allied Relief.

"V" OPENS BERKSHIRE FESTIVAL

Boston Post Aug. 1, 19[illegible]

Four-Note Figure by Beethoven Heard by 6000

BY WARREN STORY SMITH

PITTSFIELD, July 31—V for victory was written all over the programme of the opening concert of the eighth symphonic festival as it finally came to pass last evening at Tanglewood, the Boston Symphony Orchestra's summer home, between Stockbridge and Lenox.

INITIAL MOTIVE

Beethoven's Symphony No. 5 of the newly famous initial motive replaced the originally announced "Eroica" symphony of that composer as final number. In place of a Handel organ concerto there came, as the opening item, Haydn's Symphony in G Major, No. 88, which it appears was labelled in the old London Philharmonic Society catalogue as Lebber "V." And there was besides a piece by Villa-Lobos, the Brazilian composer's Chorus No. 10, "Rasga o Coracao," for chorus and orchestra.

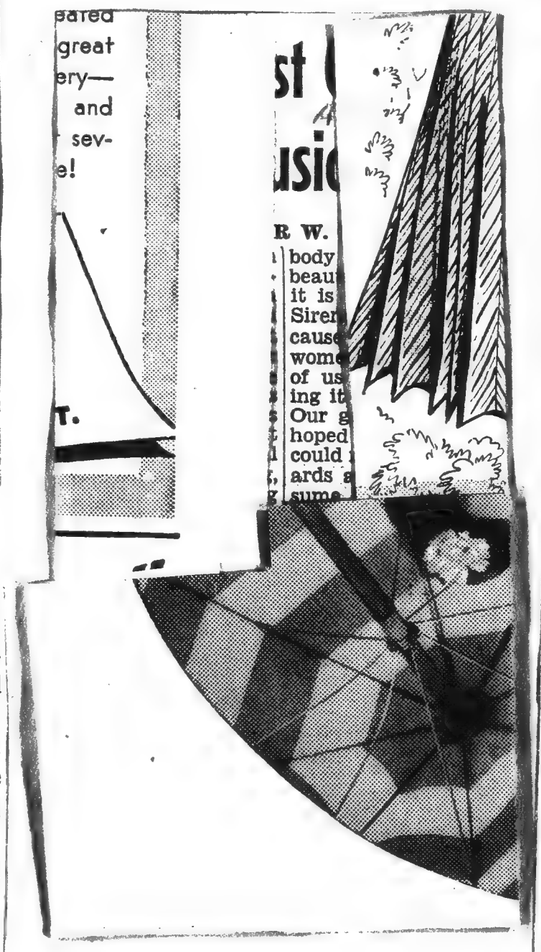
A substitution which had no bearing on the special significance mentioned above was the last-minute replacement of DeBussy's Third Nocturne, "Sirene," by his far more familiar "Afternoon of a Faun." Rumor had it that the women's chorus, which intones wordless syllables in this rarely heard composition, last performed by the Boston Symphony in 1918, had failed to satisfy Dr. Koussevitzky's requirements.

Intrinsically, the "Faun" proved a somewhat unsatisfactory substitute, despite its beautiful performance, since its effect after the brilliant "festivals" was distinctly anticlimatic. It would have fitted better ahead of the first nocturne "Clouds."

Hayden at His Jolliest

The glory of Haydn's Symphony is its noble largo, unequalled among the other slow movements in the Haydn symphonies, many of which, taken as a whole, are superior to this one. But the first and last movements, though slight, are "Papa" Haydn at his jolliest, and this evening's audience of 6000 received the piece with every evidence of pleasure.

Dr. Koussevitsky did well to bring Villa-Lobos' "Choros" introduced to Boston last winter, to a second performance. The music has not only a semi-barbaric power, but an exotic beauty, in its softer moments, and the assisting chorus of the Berkshire Musical Association, Horace Hunt, conductor, contributed notably to its success on this occasion.



Berkshire Symphonic Festival

Boston Traveler Aug. 1, 1941

Out in the lovely Berkshire hills of western Massachusetts thousands of persons are attending the celebrated symphonic festival at Tanglewood.

It is the eighth season for the festival, the sixth with the participation of the Boston Symphony Orchestra, the fifth to be held at Tanglewood and the fourth to be held in the Music Shed.

Orchestral, vocal and choral music are being presented under the direction of Dr. Serge Koussevitzky.

Growth of the festival has been orderly and well-planned to the extent that today it is the country's greatest artistic project and Tanglewood the premier music center of America.

Beautiful music played in the midst of a beautiful countryside is a combination that draws people from all over this country as well as other nations.

Those who attend have only praise for the exceedingly congenial atmosphere that prevails throughout the festival season. It is an experience never to be forgotten.

Berkshire Boldness

Boston Herald, July 30, 194[illegible]

The trustees of the Berkshire Symphonic Festival never made a wiser move than when, some years ago, they decided to plunge in and get the best. Orchestrally the best then as now meant the Boston Symphony and its leader, Serge Koussevitzky. This bold move, which might have landed its sponsors in financial trouble, has proved a brilliant success; and the Berkshire Festival is now unsurpassed.

The war, naturally enough, has been a boon to it, for it offers about the only place for a summer musical pilgrimage. This year, too, new buildings have been finished; and we may probably expect interesting developments in opera and chamber music.

Some people not unreasonably complain of the huge crowds and the traffic problem on country roads which is the inevitable discomfort of the festival. But this has its compensation, for the vast size of the audiences will defend the festival from the curse of fashionable and intellectual snobbery which so seriously affected the last years of Salzburg. We may not get the opera that the Austrian resort produced, but at least we shall avoid, by keeping the symphonic repertoire as the chief aim of the festival, the sorry business of cliquishness and dissension, which are so often hangers-on of the artistic world.

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Esplanade Concert Season Opens

25,000 Hear Opening Concert on Esplanade

Boston Globe - July 7, 1941

As a flaming red ball of fire sank below the roofs of Cambridge across the Charles River last night, Conductor Arthur Fiedler lifted his baton and 70 Boston Symphony musicians struck up the stirring march, "Pomp and Circumstance," while 25,000 persons, young and sold, sat motionless for the first selection of the 13th season of Esplanade Concerts.

The largest crowd of music lovers ever to attend an opening of the series of Summer concerts in the $270,000 Edward Hatch Memorial shell on Storrow Embankment at the foot of Mt. Vernon st., was on hand for the first-night performance.

Youngsters clad in overalls mingled with seasoned concertgoers to pack every available inch of room surrounding the famous shell. Persons watched for a while on neighboring roof-tops, and sailboats and other small craft were drawn to the Boston side of the Charles River Basin as if by a magnet.

Electric Organ Used

For the first time, the musicians performed with the elaborate Hammond electric organ, largest outdoor installation of its kind in the world, which is a gift of ex-Gov. Alvan T. Fuller. It had its first real test in "Pomp and Circumstance" and was immediately wildly acclaimed as the thousands clapped in unison for an encore.

Esplanade Concert Season Opens Here

Continued from the First Page

With Wilfred Tremblay at the keyboard, its delicate tones, created by electrical impulses instead of pipes or reeds, reached every ear in the spellbound crowd.

The orchestra's members, nattily dressed in blue coats and white flannel trousers, were at their playing best as attested by the six "extras" intermingled with the eight regularly scheduled pieces.

A frisky southwest wind blew in on the audience for the entire two-hour performance, unfurling the large American flag at the left of the shell and the state flag at the right near the electric organ. It was the strongest wind since the opening concert 12 years ago, but unlike that of July 4, 1929, when the sheets of music were blown from the musician's stands and in some instances carried out to the river's edge.

As Conductor Fiedler expressed his amazement at the size of the audience, in view of the extended three-day holiday, he announced that during the concert next Sunday evening a piano concerto with Jesus Sanroma as soloist will be played in memory of the late Ignace Jan Paderewski. Several other piano concertos will also be played.

As usual the crowd began to arrive long before the opening number. At 6 p. m. more than 200 persons had already rented chairs and claimed choice spots in the arena facing Memorial Shell. Traffic tie-ups in the vicinity were prevalent.

Following the program's concluding number, "Slavonic Dance in C Major, No. 15," by Dvorak, Director Fiedler, founder of the esplanade concerts which have gained country-wide fame, turned and urged the audience to sing while the orchestra played the National Anthem, the final number of the concerts since their beginning.

Other numbers played were Handel's "Largo," "Andante Cantabile," from Tchaikovsky's Fifth Symphony, the Prelude to Wagner's Mastersingers, Bach-Wilhelmj's "Air on the G String," and Strauss' "Tales from the Vienna Woods."

New Organ Heard in Program Conducted by Arthur Fiedler

Contrast is half of music, by proof of the sound of the big Hammond organ played at the opening of the Esplanade Concerts, Arthur Fiedler, conductor, in the Hatch Memorial Shell last night, along with the sound of a single violin played in succession to it. The piece which provided occasion for this particular contrast was an arrangement of Handel's "Largo," which is in the summer repertory of the Boston Symphony. The difference in volume between the keyboard mechanism which produces its tone electrically and the little fiddle, the strings of which are chafed by horsehair, is about as far as you can go; and it illustrates what happens in the performance of any music that makes artistic pretensions. Contrasting powers, or light and shade, we may say, is half the matter, and melody is the other half. Contrast is the active element, and tune the passive, or that which is acted upon.

As for the "Largo," some expert at instrumentation figured out how it ought to go and transcribed it, nobody remembers when, and the summer conductor brings it down from the library shelf just so often, whether for the pleasure of the public at the Symphony Hall Pops in May and June, or for that of the open-air July-evening listeners on the Storrow Embankment of the Charles River. The contrast was particularly exciting on this occasion and in this particular piece. because with the electric organ there arrives on the orchestral platform something from a new realm altogether. A machine seeks a place in elect orchestral society. Does it belong there? No doubt it does. For the purpose of contrast, it fills requirements; and for the purpose of melody it overfills them.

For the electric organ, they say, does not, and indeed cannot, get out of tune. Admittedly, the charm of the classic instruments is their little uncertainties of tuning. Even a piano remains perfectly in tune hardly more than the afternoon of the day on which the tuner smooths it up. The harp stays in tune but a few minutes, and is perhaps never exact throughout its compass for so much as an instant. So with everything that depends on taut wire or catgut. So also with whatever pipe or tube that is blown and that gives out a natural scale and harmonics.

Perhaps the organ, played where night breezes blow, will show fluctuations of pitch that will redeem its mathematical precision: and perhaps the inexactitude of the historic instruments will have all the more charm from being set off against mechanical perfection.

The organ in the shell, the gift of former Gov. Alvan T. Fuller, was played last night by Wilfrid Tremblay and it had a part in the opening number on the program, "Pomp and Circumstance" March, by Elgar, as well as in the "Largo." Regular orchestral numbers presented were the slow movement of Tchaikowsky's Symphony No. 5, the "Meistersinger" Prelude, the Air on the G String by Bach, arr. Wilhelmj; Strauss Waltzes, and other familiar short pieces and encores.

W. P. T.

8000 PERSONS AT ESPLANADE

Boston Post - July 8, 1941

Crowd Turns Out to Hear Concert Despite Clouds

Despite threatening weather 8000 Boston music lovers gathered at the Hatch Shell last night for another of the nightly Esplanade concerts by musicians of the Boston Symphony Orchestra, under Director Arthur Fiedler.

Tonight the first of the annual series of informal talks on the more important pieces of the reperoire will be given by Mrs. Dorothy T. Moyer, who will speak at 7:40 on "The Eighth Symphony of Beethoven." This talk, under the auspices of the division of university extension of the State Department of Education, will be illustrated by Wilfred Tremblay at the Hamomnd organ, through which it will be possible to reproduce the various instruments of an orchestra. Tomorrow, at 10 a. m., the first of three Wednesday concerts especially for children will be given.

Talk on Beethoven To Precede Concert

Boston Herald - July 8, 1941

Tonight's outdoor Esplanade concert at the Hatch Memorial Shell on Storrow Embankment will be preceded at 7:40 o'clock by the first in a series o fmusic appreciation talks on the more important compositions in the orchestra's repertoire.

Dorothy Tremble Moyer, speaking under the auspices of the division of university extension of the state department of education, will discuss Beethoven's Eighth Symphony. The principal symphonic themes will be illustrated by Wilfred Tremblay, who will use the new electric organ to mimic various orchestral instruments.

Arthur Fieldler, conductor of the orchestra that played to approximately 8000 persons last night, announced he would conduct the first in the series of children's concerts at the Esplanade tomorrow morning at 10 o'clock.

FIRST ESPLANADE CONCERT OF YEAR HEARD BY 25,000

Boston Post - July 7, 1941

Unexpectedly Large Audience Listens to New Hatch Memorial Shell Organ---Entire Riverbank Area Colorful Scene---To Feature Soloists

VAST THRONG AT FIRST ESPLANADE CONCERT
More than 25,000 persons crowded before the Hatch Memorial Shell last night to hear the first Esplanade concert of the season.

Before an audience of more than 25,000, the Esplanade concerts of the 1941 season opened last night in a great triumph for Boston music, Boston music audiences and Arthur Fiedler, the founder and conductor of these concerts.

FIRST ESPLANADE CONCERT DRAWS 25,000

Continued From First Page

The audience listened mostly from a compact array of camp chairs set in front of the Hatch Memorial Shell in mass formation, while thousands of others milled around the outskirts and still others listened to the lighter classics leaning over their automobile windows on Embankment road.

Excursion boats on the river stopped, some of them for the duration of the concert, and a bright yellow hydroplane was said to have changed the schedule for its take-off from its anchorage near the shell.

The whole area was a brilliant mass of color in a scenic paradise, the low lapping of the waters of the Charles in the lagoon forming a subtle obligato to the music itself, which, this time, had every aid of wind and acoustics and even the last word in engineering skill to provide the ultimate in perfect effect.

To the police and to Conductor Fiedler himself the size of the crowd was wholly unexpected, for it was presumed that the week-end holiday would give the concerts' opening this year a merely ordinary audience of perhaps 10,000 to 15,000.

The response was taken in the light of a new evidence of the depth to which the Esplanade concerts, like the Pops, which Fiedler also conducts, had become a fixed Boston institution.

Fiedler hipself, in his double-breasted blue coat and white flannel trousers, remained unchanged except for increasing silver and iron gray tints in his dark, jet black mane. But if the audience was beginning to take the concerts for granted he was not. Already he was proceeding to make the most of the new electrical organ which is a gift to the concerts from ex-Governor Alvan T. Fuller, and last night he had completed plans for having an occasional soloist here and there during the concerts which go on, except Saturdays, until July 27.

To Extend Repertoire

Mr. Fiedler referred to these plans as an "extension of our repertoire."

The organ, played last night by Wilfrid Tremblay, made itself sonorously manifest in the evening's opening selection, Elgar's "Pomp and Circumstance," where its majestic tones rendered a gracious and magnificent glamour to this same piece denied it in the past because of the organ's absence.

Technological science combined with the artistic perceptions of Mr. Tremblay to bring the organ in key with the orchestra early in the evening when, shortly after 6 o'clock, the audience began to appear for a concert not scheduled to begin until 8:30 p. m. For some time, the engineer, Mr. Tremblay, and the orchestra's oboe player, toiled to get the splendid and sensitive new instrument in tune so that the final effective was a wholly unanimous "A."

Their pains proved worthless when, later in the programme, there was an orchestral rendition of Handel's largo, arranged to give the organ especially grander play. Later on Fiedler told a newsman the audience will hear such far more ambitious things from this organ as a Handel concerto.

As an aside, it was pointed out that this organ has enough wires on its interior to reach from Boston to Worcester to Providence and back to Boston again.

Soloist to Play

Also, next week, Fiedler said, Jesus Maria Sanroma, the Boston Symphony's piano soloist, is to play Paderewski's piano concerto, which the orchestra, with Fiedler about a year or so ago, recorded for phonograph, under Paderewski's own direction.

At that time, Fiedler said, he took his place in the balcony, the empty balcony, while the recording was going on. Now and again, Fiedler related, Paderewski, aged, hoarse and stooped, offered suggestions. When it was over, Fiedler went on to relate, Paderewski stood up in the balcony, slowly and painfully, and bowed in the grand old world manner, complimenting the players with the bend of his head and the wave of his hand. It is this, in Paderewski's memory, Fiedler said, which Sanroma and the orchestra will play on the Esplanade next week.

Another feature of the concerts this year was the assembly of some three new, small but mobile, portable booths fitted with blinking electric lights and intended to help in the distribution of programmes and the collection of moneys for the Esplanade Concerts Fund.

A long slot fits into one side of these booths for the easy insertion of coins and bills, the money feature continuing to be the one enduring headache of the concerts. Besides the regular evening concerts beginning at 8:30 every night, except Saturdays, until July 27, there are three children's concerts Wednesday mornings at 10 o'clock, July 9, 16 and 23.

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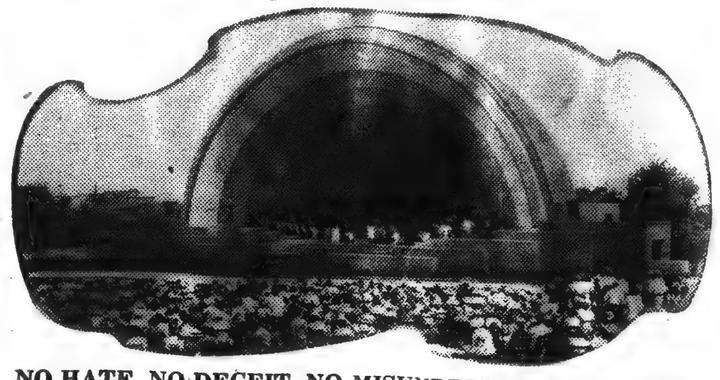
CHILDREN ENJOY

Boston American, July

Boston's popular Esplanade concerts. The reader will see many young music lovers in the picture of a typical audience at Hatch Memorial Shell.



NO HATE, NO DECEIT, NO MISUNDERSTANDING HERE
Hatch Shell Concert Audience Hears Universal Language

No oratory calculated to distort truth or to further politicians' selfish ambitions misleads young minds at these concerts.

Perhaps, if there were more music, less oratory, death in war might not be the destiny of so large a part of the world's youth.

MUSIQUIZ PRIZES GIVEN AT ESPLANADE TONIGHT

Boston Herald, July 11, 1941

Appearing in person on the stage of the magnificent Hatch Memorial shell tonight during the interval of the Esplanade concert, the five highest ranking prize winners of The Boston Herald Musiquiz will be awarded engraved certificates in token of their merit by Arthur Fiedler, conductor of the Esplanade orchestra, as well as the Pops orchestra which presented the Musiquizzes in the Boston Garden on June 15 and 22 before 22,000 people.

The certificates represent nearly a thousand dollars in musical prizes, and will be awarded to Parker W. Perry of Melrose and Warren Babb of Cambridge, who are co-winners of the first prize; to Leonard Bernstein of Sharon; to Frederic Davis of Belmont and to Morton Blender of Brookline, who achieved highest honors in a musical contest in which 8500 people took active part.

According to Symphony Hall officials, the Esplanade concerts are held every night but Saturday night unless it is raining at 8 o'clock on the evening of the concert, which begins at 8:30 P. M. If, however, heavy weather makes tonight's concert impossible, the presentation exercises will take place next Sunday night.

While five prizes will be awarded during the exercises, arrangements have already been completed to award the additional 25 runners-up their prizes by mail. Among these there are 10 winners of $10 worth of Victor records and 24 consolation prize winners of the Boston Pops latest recording of the Gluck-Mottl Ballet Suite.

As an additional feature of the presentation ceremonies Arthur Fiedler has contrived a musical surprise, the nature of which was not divulged.

ON THE ESPLANADE . . . By Norbert Quinn

Boston Globe July 11, 1941

More Than 1,000 Youngsters Attend Concert on Esplanade

By Jessie Ash Arndt

Staff Writer of The Christian Science Monitor

Did you come on your tricycle or in your kiddie cart?

Maybe, if you were a few years older, you rode a bicycle or perhaps you just walked along the Esplanade with Mother, but, however you came, you listened with wide-eyed delight as the music played.

Boston begins early to build its symphony audiences. This morning more than a thousand boys and girls sat in the sunshine for the first Children's Esplanade Concert of the season, conducted by Arthur Fiedler. In the background was the sparkling water of the Charles River, overhead blue sky flecked with white clouds and, before the band shell, a sea of bright little faces, some under sunbonnets, others framed by brown or golden curls that blew in the breeze and others topped by bristling little boy haircuts or close-fitting little sailor hats.

Dolls came to the concert for the first time. They were twins, both in pink hats and dresses and were carefully held by their little owners so they wouldn't say "Mama" right in the middle of an overture.

Many members of the audience sat in groups on the grass. Others had chairs. Some sat on them with small feet keeping time to the music as they hung half way to the ground. Others stood on them. For instance, two young boys who solemnly munched graham crackers as they listened to the Prayer from "Hansel and Gretel."

CHRISTIAN SCIENCE MONITOR, JULY 9, 1941

Paderewski Given Esplanade Tribute

BOSTON HERALD, JULY 14, 1941

A silent tribute to the late Jan Ignace Paderewski featured the Esplanade concert in the Hatch Memorail shell last night. At the behest of paino virtuoso Jesus Sanroma 12,000 music lovers stood with bared heads for a full minute prior to Sanroma's rendition of the Polish statesman's "Concerto in A Minor."

Last night was the first time that a piano concerto has been attempted in the shell and the enthusiasm with which it was received proved it a successful venture.

Threatening skies all evening and a deluge just as the concert was scheduled to start caused thousands of less ardent music fans to forego the musicale for more sheltered spots.

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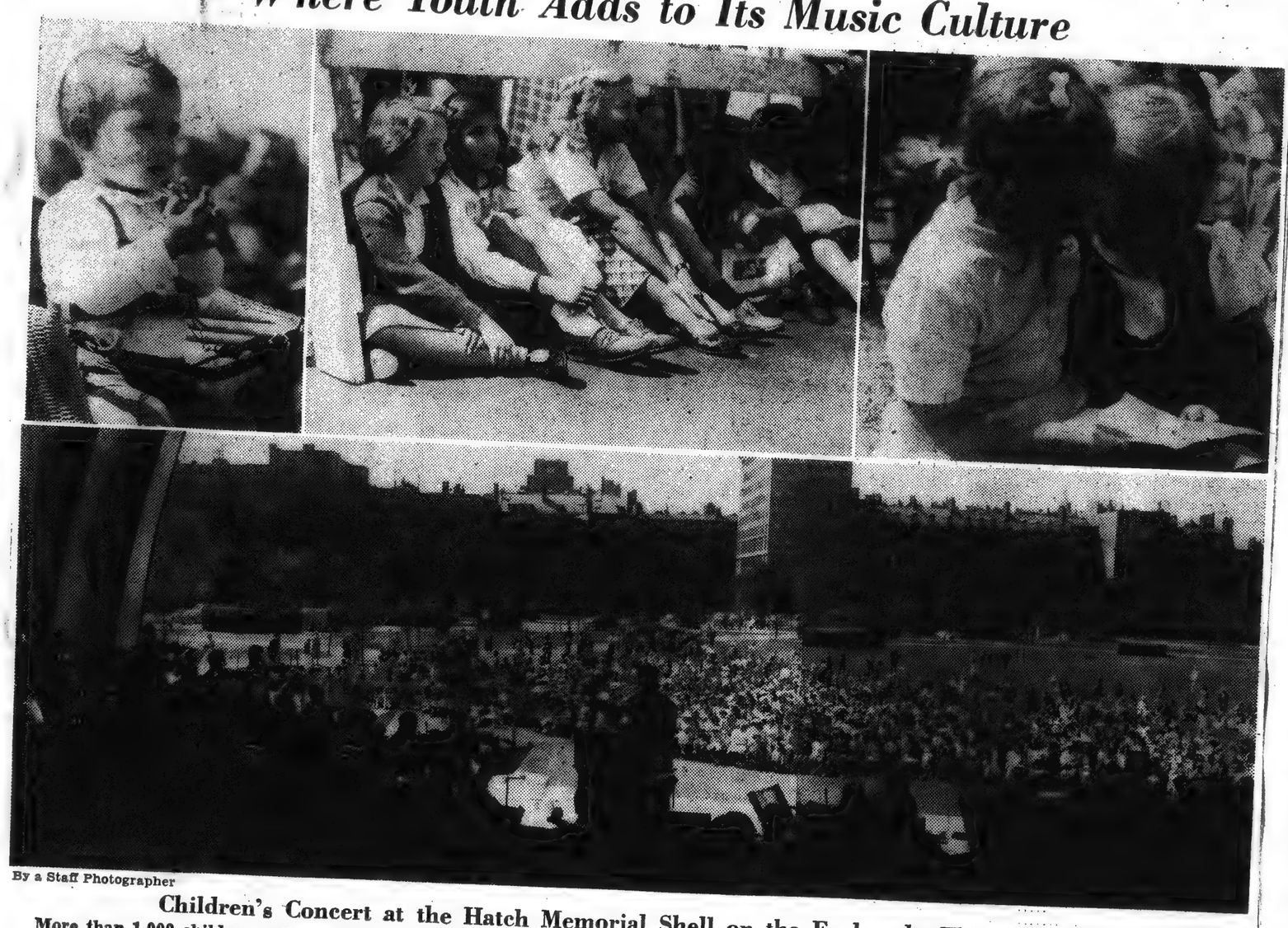
Where Youth Adds to Its Music Culture



By a Staff Photographer

Children's Concert at the Hatch Memorial Shell on the Esplanade This Morning

More than 1,000 children gathered on the Esplanade this morning for the first children's concert of the season under the baton of Arthur Fiedler. Applause came from tots in baby carriages and older brothers and sisters seated on chairs and on the ground. At the right (at top) are two young members of the audience studying their program. Below is a picture of the Shell, with the orchestra looking out at the audience of youthful music lovers. The next children's concerts will be on July 16 and July 23 at 10 a. m.

BOSTON JULY 14 MUSIC GLOBE 1941

HATCH MEMORIAL SHELL

Esplanade Concert

At 7:30 last night, rain was splashing about the Hatch Memorial Shell, but an hour later a big crowd was on hand to hear the first piano concerto ever performed at the Esplanade Concerts. In fact the crowd numbered about 10,000 by the time the work actually began. Conductor Arthur Fiedler properly decided that a good many people might come to the Charles River Esplanade when once they were certain that the storm was over, so he changed the order of the program and the Concerto was the last number of the evening.

Not only was it the first such work at these concerts, but it was the A minor Concerto of Paderewski, performed in memory of the great pianist, composer and patriot who died in New York a fortnight ago. Jesus Maria Sanroma, pianist of the Boston Symphony Orchestra, was soloist. The interpretation of this music by Messrs Fiedler, Sanroma and the orchestra is well known, for they have played it at the Pops and have recorded it.

Last night they repeated their success with a performance mettlesome and clear. The cool, still and dampish air favored them, making the piano and orchestral tone come out of the Hatch Memorial with more than usual carrying power.

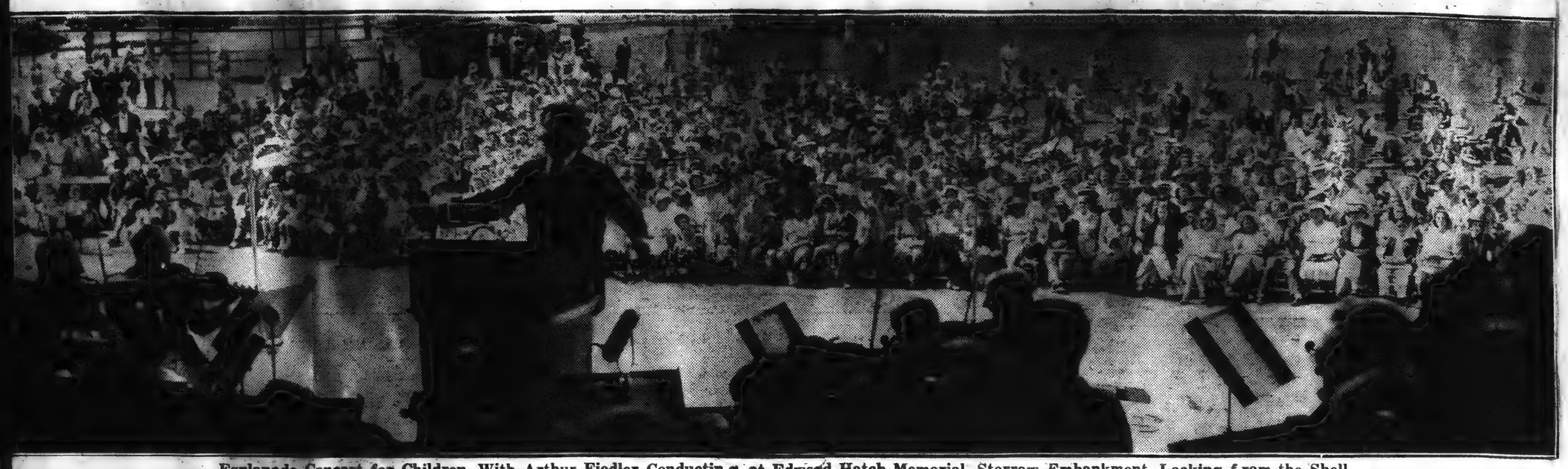
Tchaikovsky's Overture Fantasia "Romeo and Juliet," the "Military" Polonaise of Chopin in the orchestral transcription of Glazunoff, Waldteufel's "Estudiantina" waltzes, and the "Knightsbridge" March of Eric Coates were on the program. It remains only to say that the whole concert, the Concerto in particular, was received with absorbed attention and rousing applause.—C. W. D.

BOSTON HERALD, JULY 17 1941

A STUDY IN MUSIC appreciation is presented by these two Belmont sisters, Gretchen and Cynthia Stotz, who were among the hundreds of youngsters who attended the children's concert on the Esplanade yesterday.

SPELLBOUND BY MUSIC was this youthful trio yesterday during the children's concert in the Esplanade series at the Hatch Memorial Shell. The boy is momentarily engaged in studying the operation of a news camera.

DAILY RECORD, THURSDAY, JULY 10, 1941



Esplanade Concert for Children, With Arthur Fiedler Conducting, at Edward Hatch Memorial, Storrow Embankment, Looking from the Shell

Audience on Esplanade Rises as Tribute to Paderewski

BOSTON POST
July 14, 1941

PAY HOMAGE TO PADEREWSKI'S MEMORY

Arthur Fiedler and the Esplanade orchestra in a minute of silent tribute last night before a performance of Paderewski's piano concerto with Jesus M. Sanroma as soloist.

The orchestra, conductor and soloist, who a little more than a year ago recorded Ignace Jan Paderewski's Concerto in A Minor in Symphony Hall while the benign Polish statesman himself supervised it from a seat in the balcony, last night played it again before an audience of 10,000 or more on the Boston Esplanade.

AUDIENCE RISES

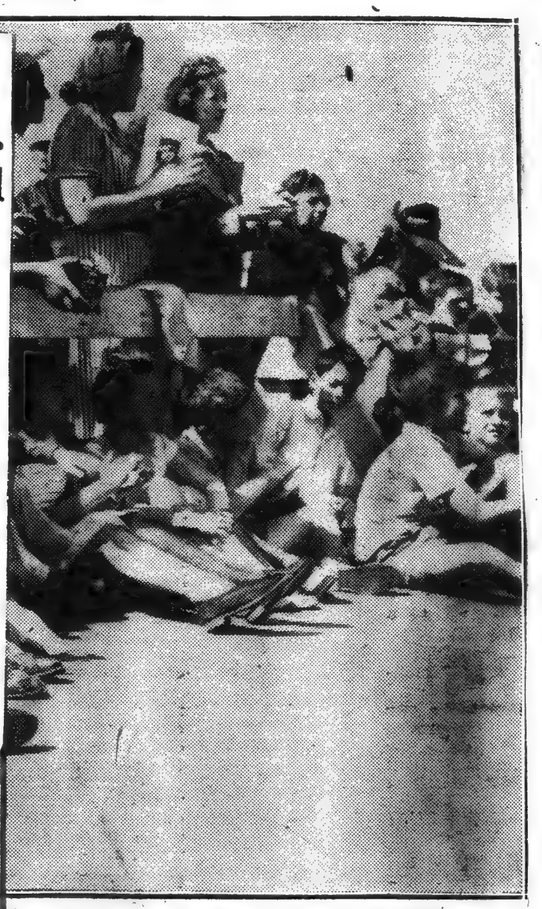
The performance was a solemn tribute to the late famous Pole, made the more impressive by a simple ceremony in which orchestra, Conductor Arthur Fiedler, Pianist Jesus Maria Sanroma and the audience stood silent for a moment of reverence, before the rendition was given.

The Paderewski composition and a Chopin Polonaise, orchestrated by Glazounov, were placed at the conclusion of a programme which, through a damp evening, fascinated the attention of an audience ready to stick it out so long as the orchestra and Conductor Fiedler would play.

Moisture a Drawback

It was because of the weather that the Paderewski tribute was switched from the first part of the programme to the last because it was feared that the moisture would play hob with the grand piano which Sanroma was to use. When the weather finally cleared, the threat of cancellation disappeared, and the Paderewski piece de resistance went on.

The rain, in the earlier part of the evening, was responsible for other misadventures, however. For the crowd, eager to place their 10-cent rented chairs in the most favorable spots before the orchestra, turned them upside down and used them for umbrellas during the downpour. Then, the seat dry, or almost dry, they turned them rightside up after the rain, and sat through the performance, losing their consciousness about the moisture in the grass and the dampness of the seats in the enchantment of the music.



ONCERT FOR CHILDREN

as they applauded during the first Esplanade
ch Memorial, Storrow Embankment, Charles
onducting, yesterday morning. Thousands of
It is the 13th consecutive season for the
Concerts. Seventy Boston Symphony Orchestra musicians play.

BOSTON HERALD, July 23 1941

EVERYDAY MOVIES By Denys Wortman

"It's swell to listen to music out of doors in the moonlight, or even if there isn't any moon, and even if it's nly classical."

BOSTON HERALD, July 23 1941

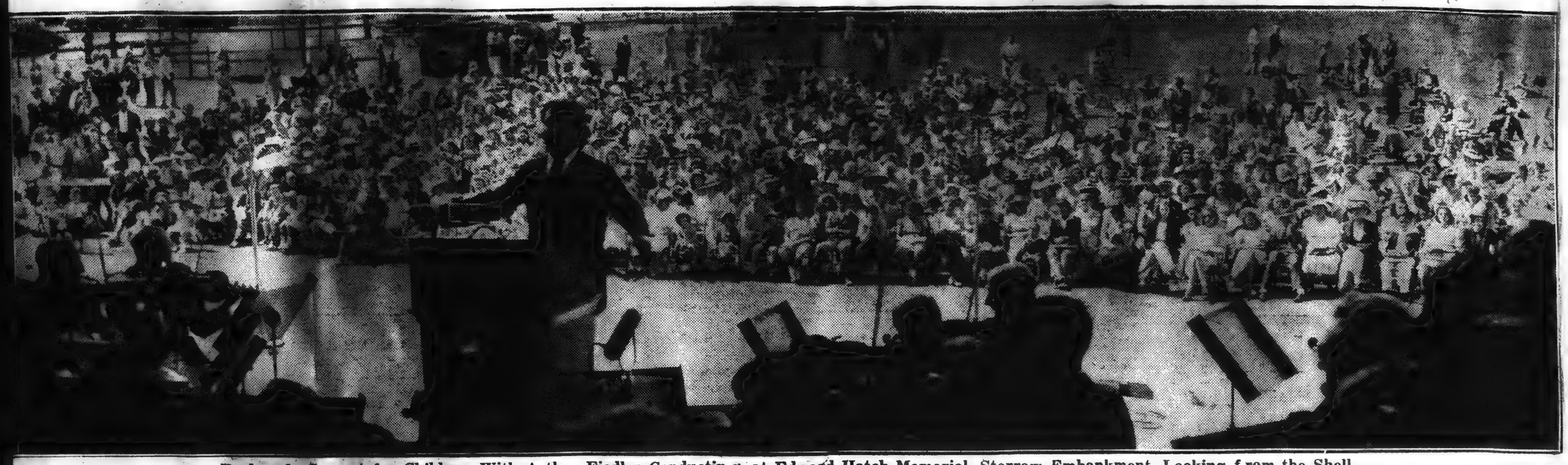
Esplanade Deficit

The season's last Esplanade Concert will be given at the Hatch Shell Sunday night. These concerts are almost entirely dependent on public support. The public's share in financing this year's 22 concerts runs to about $9000. But if contributions continue at the present rate, the fund will fall about $1800 short of this goal.

It seems unbelievable that crowds ranging as high as 30,000 should throng the Esplanade on concert nights and yet not care enough about the music to contribute more coins. It is incredible that these people should applaud and applaud and even cry "bravo" and yet not make the music the sponsors want most to hear—the tinkle of coins in the contribution boxes.

If you go to the concerts during the closing nights, drop money into these boxes or at the little green booths where the enlarged programs are distributed without charge. If you can't attend, contributions can be sent to the Esplanade Concerts Fund, Merchants National Bank, 28 State street, Boston.

DAILY RECORD, THURSDAY, JULY 10, 1941



Esplanade Concert for Children, With Arthur Fiedler Conducting, at Edward Hatch Memorial, Storrow Embankment, Looking from the Shell

Jordan's Great Basement Store

Six Way Floor Lamps

WITH SHADES

Also Bridge Reflector Style Included at This Price

Usually Higher

$5

Complete With Shade

- Gives 3 degrees of indirect and 3 degrees of direct light.
- With glass reflector.
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F. Jordan

The orchestra, conductor and soloist, who a little more than a year ago recorded Ignace Jan Paderewski's Concerto in A Minor in Symphony Hall while the benign Polish statesman himself supervised it from a seat in the balcony, last night played it again before an audience of 10,000 or more on the Boston Esplanade.

AUDIENCE RISES

The performance was a solemn tribute to the late famous Pole, made the more impressive by a simple ceremony in which orchestra, Conductor Arthur Fiedler, Pianist Jesus Maria Sanroma and the audience stood silent for a moment of reverence, before the rendition was given.

The Paderewski composition and a Chopin Polonaise, orchestrated by Glazounov, were placed at the conclusion of a programme which, through a damp evening, fascinated the attention of an audience ready to stick it out so long as the orchestra and Conductor Fiedler would play.

Moisture a Drawback

It was because of the weather that the Paderewski tribute was switched from the first part of the programme to the last because it was feared that the moisture would play hob with the grand piano which Sanroma was to use. When the weather finally cleared, the threat of cancellation disappeared, and the Paderewski piece de resistance went on.

The rain, in the earlier part of the evening, was responsible for other misadventures, however. For the crowd, eager to place their 10-cent rented chairs in the most favorable spots before the orchestra, turned them upside down and used them for umbrellas during the downpour. Then, the seat dry, or almost dry, they turned them rightside up after the rain, and sat through the performance, losing their consciousness about the moisture in the grass and the dampness of the seats in the enchantment of the music.

FIRST ESPLANADE CONCERT FOR CHILDREN

Interesting study of kiddie music lovers as they applauded during the first Esplanade concert for children at the Edward Hatch Memorial, Storrow Embankment, Charles River Esplanade, with Arthur Fiedler conducting, yesterday morning. Thousands of boys and girls—and adults—attended. It is the 13th consecutive season for the concerts. Seventy Boston Symphony Orchestra musicians play.

BOSTON HERALD, July 23 1941

EVERYDAY MOVIES By Denys Wortman

"It's swell to listen to music out of doors in the moonlight, or even if there isn't any moon, and even if it's only classical."

BOSTON HERALD, July 23 1941

Esplanade Deficit

The season's last Esplanade Concert will be given at the Hatch Shell Sunday night. These concerts are almost entirely dependent on public support. The public's share in financing this year's 22 concerts runs to about $9000. But if contributions continue at the present rate, the fund will fall about $1800 short of this goal.

It seems unbelievable that crowds ranging as high as 30,000 should throng the Esplanade on concert nights and yet not care enough about the music to contribute more coins. It is incredible that these people should applaud and applaud and even cry "bravo" and yet not make the music the sponsors want most to hear—the tinkle of coins in the contribution boxes.

If you go to the concerts during the closing nights, drop money into these boxes or at the little green booths where the enlarged programs are distributed without charge. If you can't attend, contributions can be sent to the Esplanade Concerts Fund, Merchants National Bank, 28 State street, Boston.

15,000 DEFY RAIN TO HEAR FINAL ESPLANADE CONCERT

Boston Post, July 28, 1941

Stay to Hear Last Note of Music in Final Outdoor Programme---Pour $900 Into Fund, Nearly Enough to Wipe Out Deficit of the Present Season

MUSIC LOVERS SEEK SHELTER AT FINAL ESPLANADE CONCERT
Part of the crowd at the final Esplanade concert of the season last night are shown with uplifted umbrellas under the shelter of the trees as rain began to fall. A few persons fashioned rain hats from folded newspapers.

Fifteen thousand music lovers laughed at the rain last night on the Charles River Esplanade and remained for the last note of the final outdoor concert of the summer season conducted under the Edward Hatch Memorial shell by Arthur Fiedler and his orchestra of 70 Boston Symphony musicians.

Continued on Page 7—Sixth Col.

As a result there now remains only $450 due to pay off all the bills of the orchestra's season, towards which the public annually contributes $9000. Had the expected record crowd of 30,000 braved the threatening skies, the entire deficit would have been erased, Edward F. Messinger, treasurer of the Esplanade Concerts Fund, estimated. He expressed the belief that the mail contributions within the next few days might permit the organization to clear its financial slate.

During the first half of the concert the heavens merely sprinkled the audience, but following intermission the rain came down hard, forcing some of the listeners in their flimsy summer dresses to race for the protection of nearby trees. But the greater part of the crowd remained in their seats throughout the entire programme.

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PRAISE FOR TRAVELER FIEDLER AND WAGNER

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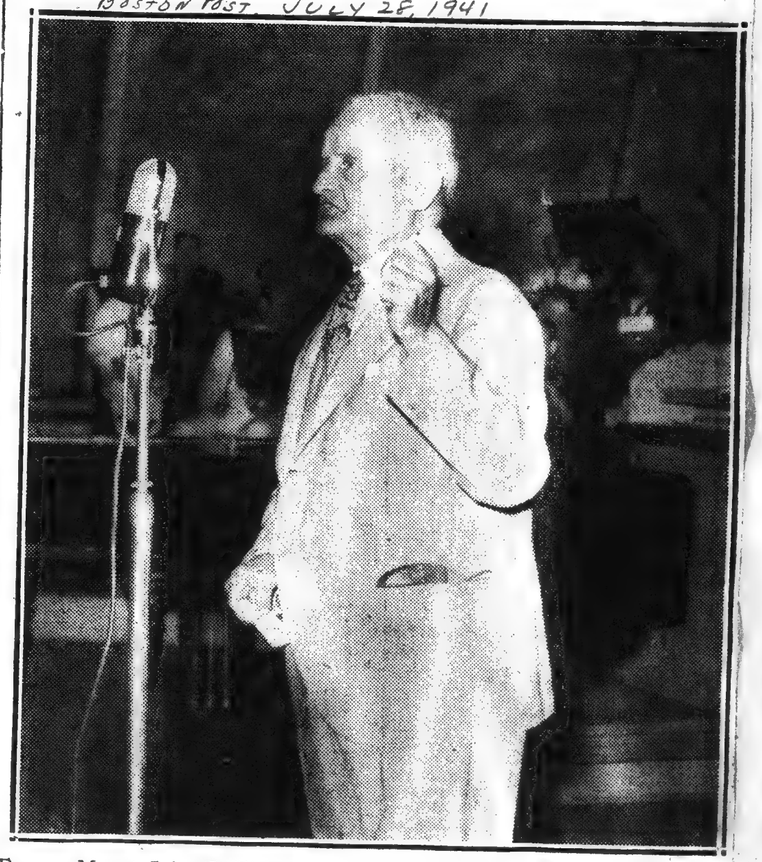
Now that the Esplanade concerts have drawn to a close it seems to this writer that Mr. Fiedler should be given a special vote of thanks for his sound judgment, wisdom and generosity in giving us the opportunity of hearing several guest conductors during this summer's Esplanade series.

When we look around us and see so many petty jealousies in this world, especially among persons of the same profession, it makes this move on Mr. Fiedler's part all the more significant.

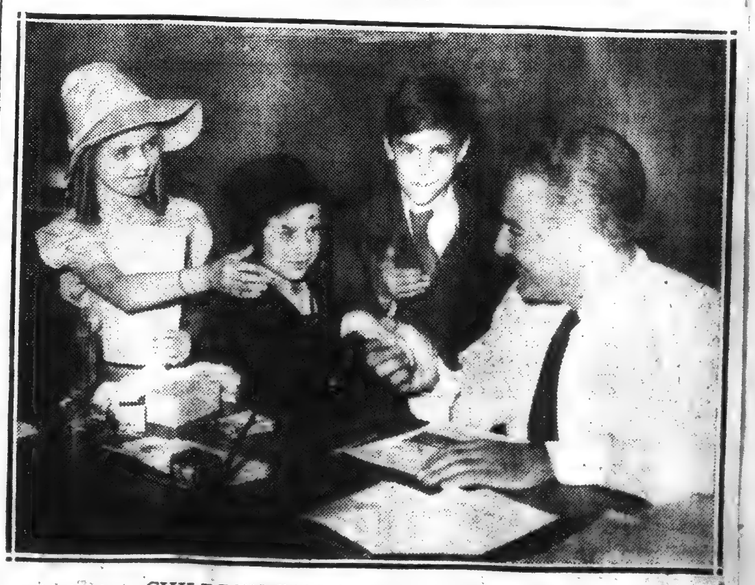
Having heard all of the guest conductors this summer, this writer was especially impressed with the program of July 23, under the Boston composer and conductor, Joseph Wagner. Here is an American composer-conductor who is coming into his own both as a composer as well as conductor. Not only is he writing good music, but judging from last Thursday's large audience and their hearty response, is also writing music that is good to hear. RICHARD D. ROW.

Esplanade Crowd Hears Familiar Voice

Boston Post, July 28, 1941



Former Mayor John F. Fitzgerald is shown addressing the crowd of music lovers from the Hatch Memorial Shell at the final Esplanade concert of the season.



CHILDREN SAY GOOD-BY TO FIEDLER
These children are shown saying good-by to Conductor Arthur Fiedler at the final Esplanade concert. Left to right: Lorraine Terranova, and Claire and Thomas Mahoney.

Boston Herald, July 28, 1941

15,000 Defy Rain to Hear Last Esplanade Concert

MUSIC LOVERS, TOO, are Uncle Sam's soldiers and sailors and here are Sgt. Charles Jones of Fort Standish and Seaman Bill Chandler braving last night's rain at the Esplanade concert.

Contributions Cut Deficit to $450

Boston's claim as the music loving center of America remained undisputed last night when nearly 15,000 persons paid absolutely no attention to the threatening skies and made their way to the Hatch Shell on the Esplanade to hear Arthur Fiedler and his 70 Boston Symphony musicians play their final concert of the season.

True, some left at the intermission when the showers became heavy, and a few of the less hardy sought shelter under tarpaulins and friendly trees, but at least 10,000 just sat—sat in the wet to hear their favorites played.

Some had umbrellas, several newspapers, but the majority just turned up their coat collars and shrugged their shoulders. A baseball or football fan couldn't have done better. They were well rewarded for the orchestra, recognizing their spirit, gave probably its best concert of the season.

Further proof of their determination to hear good music came during an appeal for funds by former Mayor John F. Fitzgerald in which he revealed that the deficit for the concerts this year had dropped below the $1000 mark.

This definitely showed that the audiences have enlarged their donations in that last year's deficit was more than twice that amount despite mail contributions which totalled nearly double those of this year.

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Continued on Page 7—Sixth Col.

DEFY RAIN AT ESPLANADE CONCERT

Continued From First Page

That it was a music-loving crowd anxious for another open air season of symphony music was displayed when the deficit was all but wiped out when they poured $800 into the contribution boxes. This was twice as much as the average night's gifts and it came after former Mayor John F. Fitzgerald sounded an appeal for funds.

As a result there now remains only $450 due to pay off all the bills of the orchestra's season, towards which the public annually contributes $9000. Had the expected record crowd of 30,000 braved the threatening skies, the entire deficit would have been erased, Edward F. Messinger, treasurer of the Esplanade Concerts Fund, estimated. He expressed the belief that the mail contributions within the next few days might permit the organization to clear its financial slate.

During the first half of the concert the heavens merely sprinkled the audience, but following intermission the rain came down hard, forcing some of the listeners in their flimsy summer dresses to race for the protection of nearby trees. But the greater part of the crowd remained in their seats throughout the entire programme.

Cheer Musicians

Not only did they enthusiastically cheer the musicians and former Mayor Fitzgerald, but they showed their appreciation of the Metropolitan district police, who engaged a new method of returning lost children to their worried parents.

On finding 8-year-old Leslie Connor of Randolph, vainly seeking his parents in the throng, the police took the youngster upon the platform where Electrician "Dusty" Downs sounded a message through the loud speakers, calling for the identification of the youth. His parents moved through the audience to the stage and recovered their youngster.

The disregard of the audience for the downpour was a tribute to Albion Metcalf, 39, of Reading, young American virtuoso, whose playing of the Franz Liszt piano concerto, Totentanz, opened the second half of the programme. The rain started to fall just before the end of the intermission.

Push Piano Back

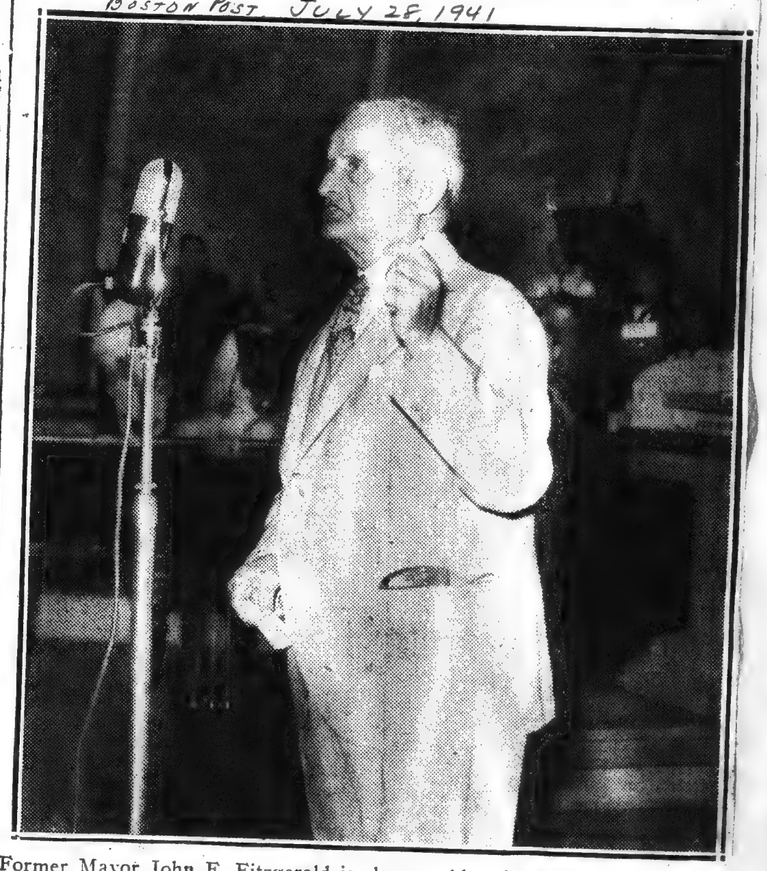
It was the second time in 13 years of Esplanade concerts that a piano concerto has been played. The first time was July 13, when Jesus Maria San Roma played Paderewski's concerto in the memorial programme to the great Polish master. Curiously enough, it rained that night also, although the storm was over before the concerto began. Musicians pointed out that not a single concert has been called off because of rain this season.

The rain continued to come down throughout Metcalf's rendition of Totentanz. It was necessary to push the piano farther back into the shell when the rain started and the players were forced to move closer to the rear of the shell to avoid the rain. The audience, for the most part, sat and took it.

When Metcalf and the players bowed at the end of their performance, their bows deepened with a sense of gratitude. The applause they received was even more prolonged. A carnival spirit gripped the crowd and, when the last number of the programme, Straus' Artist Life, was being played, a number of couples, soaked with rain, were dancing on the equally wet greensward.

Esplanade Crowd Hears Familiar Voice

Boston Post July 28, 1941



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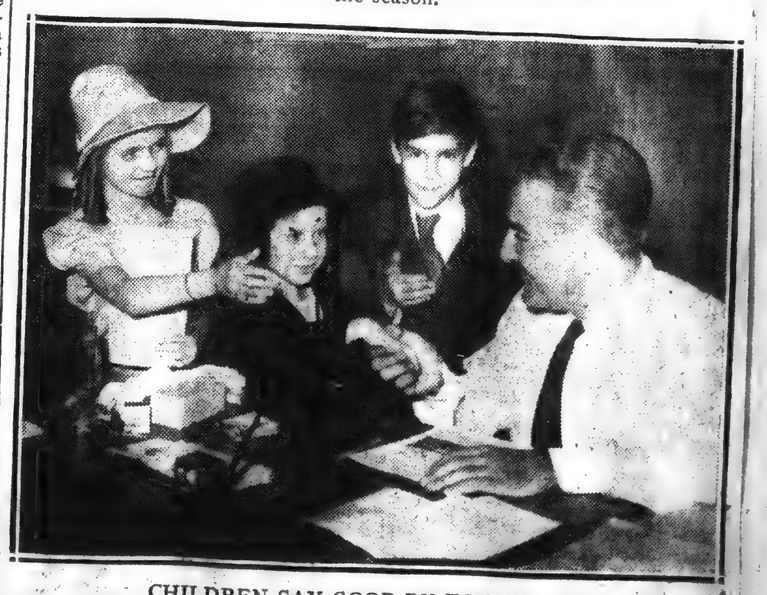

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JOURNAL-COURIER
JUN 13 1941

Musicians Reelect Petrillo

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This Clipping From
PROVIDENCE, R. I.
JOURNAL
JUN 13 1941

THIS CLIPPING FROM
SALAMANCA, N. Y.
REPUBLICAN PRESS
SEP 20 1941

Union Chief Bars Zimbalist, Szigeti From Symphony

New York, Sept. 20 (AP)—James Petrillo, international president of the American Federation of Musicians (AFL), ruled yesterday that AFM members Efram Zimbalist and Joseph Szigeti, violinists, could not appear with the famed Boston Symphony Orchestra.

Members of the Boston Symphony are not unionized.

The ruling, latest step in the Federation's jurisdictional battle with the American Guild of Musical Artists, carried an ironic twist.

Zimbalist and Szigeti quit the Guild last March to join the Federation. After they resigned, the Court of Appeals reversed an Appellate Division decision and awarded a temporary injunction against the Federation pending a Supreme Court trial of the dispute between the two AFL affiliates.

Had the violinists not joined the Federation they would be free to play with the Boston orchestra. Zimbalist was scheduled to appear with the Symphony on October 31 and November 1 and Szigeti April 10 and 11.

This Clipping From
WINSTED, CONN.
CITIZEN
SEP 20 1941

NEW HARTFORD

Union Refuses to Allow Efrem Zimbalist to Play With Boston Symphony Orchestra—Other Notes

New Hartford, Sept. 20—James Petrillo, international president of the American Federation of Musicians (A.F.L.) ruled at New York yesterday that A.F.M. members Efram Zimbalist of this town and New York city, and Joseph Szigeti, violinists, could not appear with the famed Boston Symphony orchestra.

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This Clipping From
PROVIDENCE, R. I.
BULLETIN
SEP 19 1941

HUB SYMPHONY HIT BY UNION RULING

New York, Sept. 19.—(INS)—The American Federation of Musicians, headed by James C. Petrillo, today renewed the fight to organize the Boston Symphony Orchestra—the only major non-union band in the country.

Disrupting the symphony's schedule, Petrillo ruled that the two star violinists, Efram Zimbalist and Joseph Szigeti, AFM members, could not play their scheduled fall and spring engagements with the orchestra.

Petrillo also disclosed that the union would prevent Serge Koussevitzky, leader of the Boston Symphony, from appearing in New York this winter as the guest conductor of the Philharmonic-Symphony Orchestra, a union band.

The AFM president pointed out that it would be inconsistent for the union to prohibit union members from appearing with a non-union orchestra and then allow a non-union conductor to lead a union orchestra.

This Clipping From
JAMESTOWN, N. Y.
POST
SEP 20 1941

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THIS CLIPPING FROM
CLEVELAND, TENN.
BANNER
SEP 20 1941

Boston Symphony to Be Minus 2 Stars

NEW YORK, Sept. 20.—(U.P.)—Two concert violinists will be unable to keep engagements with the Boston Symphony orchestra this winter—because it is a non-union organization.

The A. F. of L. Federation of Musicians has so ruled in the cases of its members, Efrem Zimbalist and Joseph Szigeti. Zimbalist says he is disappointed. Szigeti is in Mexico.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
SEP 20 1941

Union Ruling Hits Boston Symphony

Famed Violinists Are Barred From Playing With Orchestra

NEW YORK, Sept. 19 (AP)—James Petrillo, international president of the American Federation of Musicians (A. F. of L.), ruled today that A. F. M. members Efram Zimbalist and Joseph Szigeti, violinists, could not appear with the famed Boston Symphony Orchestra.

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Had the violinists not joined the federation they would be free to play with the Boston orchestra. Zimbalist was scheduled to appear with the symphony on Oct. 31 and Nov. 1 and Szigeti April 10 and 11.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
SEP 19 1941

Petrillo Bars Soloists From Hub Orchestra

James C. Petrillo, czar of the American Federation of Musicians, launched a new controversy in the ranks of music today when he barred Efrem Zimbalist and Joseph Szigeti, noted violinists, from appearing with the Boston Symphony Orchestra.

The orchestra is the only major non-union one in the country.

Petrillo issued his ultimatum to the NBC Concerts Service, agent for both violinists. Zimbalist was slated to appear as soloist with the orchestra on Oct. 31 and Nov. 1, Szigeti on April 10 and 11.

"It's a disappointment," Zimbalist commented tersely when he heard the news.

Szigeti is now in Mexico and was not reached for comment.

Petrillo also declared that Serge Koussevitsky, leader of the Boston orchestra, would not appear this Winter as guest conductor of the New York Philharmonic Orchestra, which is unionized.

This Clipping From
NEW YORK, N.Y.
SUN
SEP 19 1941

2 VIOLINISTS BARRED

Union Row Keeps Zimbalist and Szigeti From Playing.

Because they resigned from the American Guild of Musical Artists and joined the American Federation of Musicians, Efrem Zimbalist and Joseph Szigeti, violinists, apparently will be unable to make scheduled appearances this winter with the Boston Symphony Orchestra, the only major non-union orchestra in the country.

The two A. F. of L. unions have been engaged in a long jurisdictional fight. Yesterday James C. Petrillo, president of the federation, ruled that the two violinists could not play with the Boston orchestra. He denied that he had issued any special order on the subject, but pointed out that it was the federation's rule that union members could not play with non-union musicians.

Mr. Zimbalist, who was to have played with the Boston orchestra on October 31 and November 1, remarked when he heard of the ruling: "It's a disappointment." Mr. Szigeti is in Mexico and his manager here would make no comment. He was to have appeared with the orchestra next April. After the resignations of several persons from the guild last March, the guild was awarded a temporary injunction against the federation in its fight to keep Mr. Petrillo from organizing the solo instrumentalists. The matter is still to be settled in the Supreme Court.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
SEP 23 1941

James C. Petrillo, president of the American Federation of Musicians, affiliate of the AFL, threatened to throw a picket line around Symphony hall this season if the Boston Symphony Orchestra continues to refuse to deal with his union.

This Clipping From
AMSTERDAM, N. Y.
RECORDER DEMOCRAT
SEP 20 1941

This Clipping From
OSWEGO, N.Y.
PALLADIUM TIMES
SEP 20 1941

This Clipping From
HARTFORD, CONN.
COURANT
SEP 20 1941

This Clipping From
HORNELL, N. Y.
TRIBUNE
SEP 20 1941

This Clipping From
NEW BEDFORD, MASS.
MERCURY
SEP 20 1941

Petrillo Rules Two Are Not to Appear

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This Clipping From
UTICA, N. Y.
OBSERVER DISPATCH
SEP 20 1941

This Clipping From
ITHACA, N. Y.
JOURNAL
SEP 20 1941

This Clipping From
CORNING, N.Y.
LEADER
SEP 20 1941

This Clipping From
NEWARK, N. J.
NEWS
SEP 20 1941

This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL
SEP 20 19

THIS CLIPPING FROM
NORWICH, N. Y.
SUN
SEP 20 1941

Gist of the News As Arranged For Busy Readers

Petrillo threatens picketing of Boston Symphony Orchestra.

Phosphorus described as life generator at Chicago university.

U. S. Surgeon restores speech to boy made mute by Nazi bomb.

Wastepaper drive in New York nets 350,000 pounds in a week.

Thurman Arnold blames industries and unions for defense delays.

Modern war equipment to be shown at exhibition in New York.

Trinity church in New York to mark burning of first edifice in 1776.

Dr. Koussevitzky Faces Union Ban in New York City

By LAWRENCE PERRY

NEW YORK, Sept. 23 (N.A.N.A.)—Serge Alexandrovich Koussevitzky, famous conductor of the Boston Symphony Orchestra, will not be permitted to fulfil his projected two weeks' engagement as guest conductor of the New York Philharmonic Symphony Orchestra next January, unless all the

Koussevitzky Banned

Continued on Page 21

Koussevitzky Banned by Union in New York

Continued from the First Page

members of the Boston orchestra become affiliated with the American Federation of Musicians.

This is definite and final, according to James Caesar Petrillo—"Don't forget the Caesar," he says—now serving his second year as president of the federation.

Not only this: Efrem Zimbalist and Joseph Szgeti, violinists, will not keep their scheduled dates with the Boston orchestra and, furthermore, in its annual tour next Winter, the orchestra may run into a lot of embarrassment concerning halls in which to play.

In his sumptuous eyrie 41 floors above Broadway's midtown section James Caesar Petrillo has upon his desk the 1940 traveling itinerary of the Boston troupe.

Says Director Wants to Join

"It will be about the same this year," Petrillo said, studying the booklet containing details of last year's activities. "Here, first of all, is Harvard."

"That's a college," the visitor suggested. "You can't do anything about that."

"Can't we?" Petrillo asked grimly. "Well, there's other places we can do something about.

"Look here," he said, in sudden access of irritation, "the Boston Symphony wants the privilege of walking around the country as a non-union organization whereas 95 percent of its members want to join. This includes Koussevitzky himself. How do I know? He told me so, personally, when I visited him at his home in the Berkshires last Summer. But that isn't the point. The point is that if he comes to New York to conduct the Philharmonic Orchestra, 100 members of that band will walk off the stage."

Has the New York organization been advised to this effect? It has, by letter. No reply has been received, but none was necessary, none was expected. Petrillo went on record and that was that.

All Through 'Going Easy'

He said that when he talked to Koussevitzky about prospects of his orchestra joining the Musicians' Federation, the maestro told him to go easy with the authorities.

"I did go easy," said Petrillo. "I've been going easy for a year. But what do I get? A letter from Ernest B. Dane, president of the Boston Symphony Trustees, that he will stand by Judd, the manager. And what did Judd write before that? He said he could not go over the heads of the trustees. All right, if a fight is what they want, they can have it. I haven't begun to fight yet. I've got—"

"Weapons?" the visitor suggested.

"No, ideas. Plenty of ideas. We have nothing personal against the Boston Symphony nor any of its members. We think they should be in the union. Do you know it is the only orchestra, large or small, that is not in an organization covering all of the United States and Canada—138,000 musicians?

(Boston Globe—N. A. N. A., Inc.)

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Dr. Koussevitzky Faces Union Ban in New York City

By LAWRENCE PERRY

NEW YORK, Sept. 23 (N.A.N.A.)—Serge Alexandrovich Koussevitzky, famous conductor of the Boston Symphony Orchestra, will not be permitted to fulfil his projected two weeks' engagement as guest conductor of the New York Philharmonic Symphony Orchestra next January, unless all the

Koussevitzky Banned

Continued on Page 21

This Clipping From
SALAMANCA, N. Y.
REPUBLICAN PRESS
SEP 20 1941

Union Chief Bars Zimbalist, Szigeti From Symphony

New York, Sept. 20 (AP)—James Petrillo, international president of the American Federation of Musicians (AFL), ruled yesterday that AFM members Efram Zimbalist and Joseph Szigeti, violinists, could not appear with the famed Boston Symphony Orchestra.

Members of the Boston Symphony are not unionized.

The ruling, latest step in the Federation's jurisdictional battle with the American Guild of Musical Artists, carried an ironic twist.

Zimbalist and Szigeti quit the Guild last March to join the Federation. After they resigned, the Court of Appeals reversed an Appellate Division decision and awarded a temporary injunction against the Federation pending a Supreme Court trial of the dispute between the two AFL affiliates.

Had the violinists not joined the Federation they would be free to play with the Boston orchestra. Zimbalist was scheduled to appear with the Symphony on October 31 and November 1 and Szigeti April 10 and 11.

This Clipping From
JAMESTOWN, N. Y.
POST
SEP 20 1941

Musicians Union Bars Zimbalist From Symphony

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
SEP 20 1941

Union Ruling Hits Boston Symphony

Famed Violinists Are Barred From Playing With Orchestra

NEW YORK, Sept. 19 (AP)—James Petrillo, international president of the American Federation of Musicians (A. F. of L.), ruled today that A. F. M. members Efram Zimbalist and Joseph Szigeti, violinists, could not appear with the famed Boston Symphony Orchestra.

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This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
SEP 23 1941

James C. Petrillo, president of the American Federation of Musicians, affiliate of the AFL, threatened to throw a picket line around Symphony hall this season if the Boston Symphony Orchestra continues to refuse to deal with his union.

This Clipping From
NEW YORK, N.Y.
JOURNAL AMERICAN
SEP 19 1941

Petrillo Bars Soloists From Hub Orchestra

James C. Petrillo, czar of the American Federation of Musicians, launched a new controversy in the ranks of music today when he barred Efrem Zimbalist and Joseph Szigeti, noted violinists, from appearing with the Boston Symphony Orchestra.

The orchestra is the only major non-union one in the country.

Petrillo issued his ultimatum to the NBC Concerts Service, agent for both violinists. Zimbalist was slated to appear as soloist with the orchestra on Oct. 31 and Nov. 1, Szigeti on April 10 and 11.

"It's a disappointment," Zimbalist commented tersely when he heard the news.

Szigeti is now in Mexico and was not reached for comment.

Petrillo also declared that Serge Koussevitsky, leader of the Boston orchestra, would not appear this Winter as guest conductor of the New York Philharmonic Orchestra, which is unionized.

This Clipping From
WINSTED, CONN.
CITIZEN
SEP 20 1941

NEW HARTFORD

Union Refuses to Allow Efrem Zimbalist to Play With Boston Symphony Orchestra—Other Notes

New Hartford, Sept. 20—James Petrillo, international president of the American Federation of Musicians (A.F.L.) ruled at New York yesterday that A.F.M. members Efram Zimbalist of this town and New York city, and Joseph Szigeti, violinists, could not appear with the famed Boston Symphony orchestra.

Members of the Boston Symphony are not unionized.

THIS CLIPPING FROM
CLEVELAND, TENN.
BANNER
SEP 20 1941

Boston Symphony to Be Minus 2 Stars

NEW YORK, Sept. 20.—(U.P.)—Two concert violinists will be unable to keep engagements with the Boston Symphony orchestra this winter—because it is a non-union organization.

The A. F. of L. Federation of Musicians has so ruled in the cases of its members, Efrem Zimbalist and Joseph Szigeti. Zimbalist says he is disappointed. Szigeti is in Mexico.

This Clipping From
AMSTERDAM, N. Y.
RECORDER DEMOCRAT
SEP 20 1941

This Clipping From
OSWEGO, N.Y.
PALLADIUM TIMES
SEP 20 1941

This Clipping From
HARTFORD, CONN.
COURANT
SEP 20 1941

This Clipping From
HORNELL, N. Y.
TRIBUNE
SEP 20 1941

This Clipping From
NEW BEDFORD, MASS.
MERCURY
SEP 20 1941

Petrillo Rules Two Are Not to Appear

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This Clipping From
UTICA, N. Y.
OBSERVER DISPATCH
SEP 20 1941

This Clipping From
ITHACA, N. Y.
JOURNAL
SEP 20 1941

This Clipping From
CORNING, N.Y.
LEADER
SEP 20 1941

This Clipping From
NEWARK, N. J.
NEWS
SEP 20 1941

This Clipping From
SYRACUSE, N. Y.
HERALD JOURNAL
SEP 20 1941

This Clipping From
NATION
NEW YORK, N.Y.
AUG 2 - 1941

MUSIC

PRESSURE of other matters has kept me from commenting on an article in the New York *Times* last September in which Olin Downes criticized certain practices of the American Federation of Musicians, including its mistaken insistence "on the most . . . that the traffic will bear." This was not the first time: whenever in the past ten or fifteen years the union has argued with the symphony orchestra managements about weekly minimum pay there has been a harumphing by Mr. Downes about the mistaken exaction "of all that the traffic will bear." Nor has it been only about the exactions of performing musicians: commenting a few years ago on the decision of the Philadelphia Orchestra Association not to play contemporary music, Mr. Downes attributed it in part to "the rather grasping attitude of the publishers" who "exact of orchestral associations about as heavy payments as the traffic will bear." Mr. Downes did not say what the extortionate royalties were; trying to imagine, one thought of one or two hundred dollars—the composer's share of which was little enough if one considered how long it had taken him to produce the work and how many performances it was likely to receive. In effect, then, what Mr. Downes contended was this: the orchestra players were to receive a minimum salary of $80 a week for 29 weeks; the conductor was to get $70,000 for the season; the newspaper reviewer was to get several thousands a year—to say nothing of the additional thousands for the comments that he broadcast; but the composer, for whom theoretically all this apparatus functioned, was to be very humble. How ignorant and silly Mr. Downes's statement was did not appear until a week or two later, in a reply by Mr. A. Walter Kramer which began with a bow to Mr. Downes's "highly stimulating" and "very able" article and then gave the actual royalty fees for performance: except for a celebrity like Schönberg or Stravinsky the average was $50, with many works offered at $25 for a single performance or $35 for a pair—this, it must be remembered, being shared by the composer and the publisher.

And so in the present instance. Nothing in my present article should be construed as meaning that I regard Mr. Petrillo as an engaging or wholly admirable union president. I disapprove as strongly as Mr. Downes of the union's making it difficult for a conductor to import from another city a sufficiently competent player whom he cannot find in his own city; and I disapprove of other practices—for example, the treatment of Negro musicians—which Mr. Downes apparently isn't bothered by. But I am aware that the union has secured good conditions of work and pay for its symphony orchestra members; and about this Mr. Downes makes some questionable statements.

The anti-union Boston Symphony trustees maintain that the members of the Boston Symphony Orchestra do not need the union because it would give them no more than they get without it. And Mr. Downes says the same thing: "The Boston Symphony not only gives concerts of finest quality; it also pays a bigger yearly wage, and [though] a somewhat smaller weekly stipend than the best union orchestras." But it is conceivable that if there were no union in other cities to set schedules of pay that must be matched to keep the union away from the Boston Symphony, the Boston trustees would be less generous. And actually they are less generous than they and Mr. Downes contend.

I have obtained the actual 1939-1940 figures—those of the Philadelphia Orchestra from the Philadelphia local of the union, those of the Boston Symphony from a dependable source that I am not at liberty to reveal. The player in the Philadelphia Orchestra who gets the minimum earned $80 a week for the 32 weeks of the main season; he earned $80 a week (plus a $7.25 per diem allowance) for the two weeks of the post-season tour; he was probably one of the 90 men who earned $60 a week for the eight weeks of the Robin Hood Dell season. The analogous Boston Symphony player earned $70 a week for the 30 weeks of the main season; he was probably one of the 90 men who earned $60 a week for the ten weeks of the "Pops" season; he earned $70 a week for the three weeks of the Berkshire Festival; and he may or may not have been one of the 50 men who earned $50 a week for the three weeks of the Charles River Esplanade season. The Philadelphia man worked 42 weeks for $3,200; the Boston man worked either 43 weeks for $2,910 or 46 weeks for $3,060.

To Mr. Downes the Philadelphia man's average weekly income of $61 may look like something to call indignantly "all that the traffic will bear" (I would give something to hear what the Philadelphia man would call Mr. Downes's income); but instead of luxuriating in the ease which this enormous amount brought him he went after additional jobs and teaching to earn even more, and for mere necessities! And as a union man he was in a better position to do this than the Boston Symphony man. For the union's contract with the Philadelphia Orchestra specifies the number and length of rehearsals; and since an extra rehearsal must be paid for there are normally no extra rehearsals, and our man's time is his own to devote to his greedy pursuit of money. But our Boston Symphony man may be called to an extra rehearsal without pay whenever Koussevitzky thinks it is necessary; and this interferes with the man's commitments outside.

Among the extra jobs for orchestra players are broadcasting and recording, which are no longer open to our non-union Boston Symphony man. But in 1939-1940, when the Boston Symphony was still recording, he was paid $15 for a session of three hours which included a rest-period of twenty minutes (higher-ranking men received $20; soloists more). And if he had been a union player he would have received—to Mr. Downes's indignation—$14 for each hour, of which only forty minutes would have been used for recording, the remaining twenty minutes being available, however, for rehearsal.

B. H. HAGGIN

This Clipping From
ORLANDO, FLA.
SENTINEL
AUG 17 1941

179

Conductor Hails Citizenship

BOSTON, [UP] Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, celebrated his becoming a United States citizen by presenting a special program of American music.

This Clipping From
PLATTSBURG, N.Y.
REPUBLICAN
AUG 22 1941

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CHICAGO, ILL.
DIAPASON
SEP 1 - 1941

POWER BIGGS PLAYS HANDEL CONCERTO AT TANGLEWOOD

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Dr. Serge Koussevitzky listed the concerto in the traditional circumstances and manner in which Handel himself played these works. The audience of 8,000 received the music with great enthusiasm, resulting in a number of recalls. The *New York Times* reviewer said: "The Handel concerto, graceful, full-blooded and joyous in its stride, was a happy introduction to the more solemn part of the program. And it was played with freshness and lift."

The Tanglewood music center was filled to capacity this summer in all courses, with a number of students studying organ. In a recital given at the Shed Aug. 5 Mr. Biggs played: Toccata in F major, Bach; "Noel Grand Jeu et Duo," d'Aquin; Noel with Variations, Dupré; Passacaglia and Fugue, Bach.

It is a great tribute to G. Donald Harrison, the president of the Aeolian-Skinner Company, that the organ worked perfectly this summer, with not a single mechanical difficulty. The Shed is open on three sides, and the organ stays there right through the winter, protected by boards, but without any heat.

THIS CLIPPING FROM
SALEM, MASS.
NEWS
AUG 19 1941

No War in Music World

During the World War, feeling against Germany went so far that little German music was played on the American concert stage. A broader sentiment was reflected in the management of the Boston Symphony orchestra under Dr. Serge Koussevitzky, when a program of entirely German music was given last week at the first of its second series of Berkshire festival concerts. The programs for the entire nine concerts by this wonderful organization include eight German composers, and only 12 from non-German countries. There are no race and national lines in the world of music. In that realm of beauty, music lovers belong to one fraternity which worships at the shrine of art and genius. The Germany that existed when Mozart, Beethoven and Brahms were composing their deathless works was a very different thing from the Nazi-ruled country today. Then Germany was a land of culture, friendship and idealism. By some strange perversion, pagan and materialistic and warlike ideas obtained possession of this great people. Beethoven and Wagner would have fled from such a land, if they had seen those sinister forces getting control. Music teaches people to love God and the universe and their fellow men.

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SENTINEL
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This Clipping From
WATERBURY, CONN.
REPUBLICAN
SEP 8 - 1941

OVERTONES

Sixty years ago, a group of 60 players, gathered together in a communal ideal instilled by Henry Lee Higginson, presented the first of the Boston Symphony orchestra concerts. Boston citizens, with that innate love of great music which seems to be a native heritage, are said to have stood in line all night in order to procure seasonal tickets for this first year of symphonic concerts.

Mr. Higginson, in his founding of the orchestra, first laid those fundamental convictions which since have marked the course of this organization. A lover of music and amateur student of it, he had been impressed by the professional orchestras maintained in Vienna during his student days, orchestras comprised of large personnel and directed by expert conductors. When, 20 years later, he was financially in a position to back a symphonic organization he found a dream materializing in his Boston Symphony orchetra of 1861. The finest musicians available were engaged and as conductor he brought to Boston Georg Henschel, a young composer and conductor from England.

The enthusiasm of Mr. Henschel was enlarged two years later by his successor, Wilhelm Gericke. The latter was a zealous worker and organizer, important in the earliest years of so large and new an experiment. Thus he tilled the soil that Henschel had already broken. Both had paved the way for a personality, and this appeared in the person of Arthur Nikisch.

How importantly Nikisch effected the entire musical picture of the United States is already legend. He, himself, was a vivid and arresting conductor, but the music he imparted led one critic to call the four-year period of his association with the orchestra "a brilliant and stimulating period."

A return of Mr. Gericke in 1898 was preceded by a five-year conductorship under Emil Paur, a painstaking musician and a pioneer in the already debatable field of so-called modern music. It is fortunate that Gericke did return at the time he did, for the orchestra was still in a state of maturing and badly in need of refining after the brilliance of the Nikisch regime. When he left his second term, the orchestra was already housed in the Symphony hall which is still its home.

Mr. Higginson was left with the problem of finding a conductor of illustrious caliber, one who could carry the Boston Symphony to a level of world importance. Dr. Karl Muck was chosen, and after revitalizing the orchestra for one season he was forced to return to Germany, only to return in 1908 and remain until 1912. His performances of 18th century music reached a level of perfection that rapidly made the Boston Symphony a by-word of interpretation in this era.

After 37 years of outstanding leadership and devotion to a great cause, Mr. Higginson relinquished his post in 1918, turning the responsibility over to Judge Frederick P. Cabot. With this change, a policy of contributions was advanced and has consistently been carried to this day. Under him, Henri Rabuad, a well-known Parisian composer, and Pierre Monteux of the Metropolitan Opera company served as conductors. Both were distinguished for their support of new or less familiar symphonic music.

The time had finally arrived for a great conductor, a man who could make his name synonymous with this already great orchestra, a man to place this orchestra in the forefront of symphonic organizations the world over. Serge Koussevitzky was chosen, and how completely he has realized the qualifications needed is already too well known to repeat here.

Dr. Koussevitzky first saw light in Vishni Volochok, Russia, and thus was, by heritage, a born romanticist and pioneer in art. Having graduated from the Moscow Conservatory, he began a career as solo double-bass virtuoso in the Imperial theater of that same city. In 1910, he organized and conducted an orchestra of his own, making three tours through Russia on a chartered steamer down the Volga. When later he led the Concerts Koussevitzky in Paris, he was already accepted as a conductor of phenomenal abilities and creative insight.

In his association with the Boston Symphony orchestra, Dr. Koussevitzky has always conducted a staunch and ardent campaign for the modern composer. He has stood as a beacon to the young American composer as has no other man of his time.

When the Berkshire Symphonic festival came into being eight years ago, he added further to the glory and the social importance of his organization. The two years of the Berkshire Music Center have realized a dream to maintain a center for the musical arts, an opportunity for young musicians "to live and work in music" under the finest guidance available. At his first faculty meeting, obviously moved by the tangibility of his art center, he stated simply: "Gentlemen, I have never faced a more distinguished gathering, brought together by a common cause, a common ideal. Our path is clear. We must abandon the banal, the superficial, the old-fashioned. We must give the best we have with our life blood."

As he instructed his faculty, so he has practiced throughout his conductorial career. A great man, a great conductor, a great personality, he stands as a symbol of the greatest in musical art and one of the most moving forces behind it toward the betterment of the world.

CELINE KOESTER, Mus. B.

This Clipping From
COLUMBUS, OHIO
CITIZEN
SEP 15 1941

Contrasts Noted Among Conductors

There could scarcely be greater contrasts than between the three conductors who this season will wave their hands or batons before notable orchestras on the course of the Symphony Club of Central Ohio.

Eugene Ormandy, who leads the Philadelphia orchestra in its opening concert on Oct. 27, is small of stature, dapper, nervous, keen of perception, retentive of memory, uncanny in his sizing up of people, very human in his social relations. His solo instrument was the violin.

Serge Koussevitzky, who brings the Boston Symphony to Memorial Hall on Dec. 12, is dignified without being pompous, much sought after as a teacher by young conductors and definitely the idolized center of that summer mecca, the Berkshire Festival. His solo instrument is the double bass, on which he is a real virtuoso.

Jose Iturbi, who comes with the Rochester Symphony, March 6, is dynamic, tireless, a lover of motoring, a man of great physical prowess with muscles like a prizefighter. He, too, is a musical scholar in two fields, orchestral and pianistic. His solo instrument is, of course, the piano, and he has toured as soloist all over Europe and the two Americas.

Monitor Sept 12 41

Symphony Season Sale Closes Tomorrow Night

The box office at Symphony Hall will be kept open until 10 o'clock tomorrow evening to accomodate patrons who want to take advantage of the season ticket rates for the four series of Symphony cooncerts. On Wednesday the tickets become subject to the new federal tax.

Symphony Ticket Sale

The season sale for all four series of concerts by the Boston Symphony Orchestra, at Symphony Hall, will end tomorrow evening. The Symphony Hall box office will remain open until 10 o'clock. The new Federal Tax law will go into effect Wednesday, Oct. 1. Until then, all tickets are tax free. Serge Koussevitzky returns to Boston Thursday to assemble the orchestra for its 61st season and his 18th year as conductor. The first concert will be Oct. 10.

Globe Sept 27

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
SEP 14 1941

PRE-SEASONAL MUSINGS

By JEROME D. BOHM

THIS is the time of year when a reviewer of New York's musical activities, just returned refreshed from his summer vacation, begins to think about the rapidly approaching new season and to wonder what it will bring forth. That the war is exercising its ineluctable effect upon our musical life is nowhere more apparent than in our greatest opera house which will have to do without two of its mainstays, the Norwegian soprano Kirsten Flagstad, and the Swedish tenor Jussi Björling, because the former has chosen to remain in her native land until hostilities have ceased and because the latter may not be permitted to cross German territory to undertake the Clipper flight to this country.

Another hiatus in the Metropolitan's roster will be left by the probable absence therefrom of the Australian soprano Marjorie Lawrence, whose recovery from the illness which has incapacitated her for the last months in time to assume her duties at the opera house is still highly doubtful. With both Mme. Flagstad and Miss Lawrence gone, the future of the later music dramas of Wagner at our chief lyric theater is, to say the least, in jeopardy. For of the available dramatic sopranos, only the American Helen Traubel comes into question as a delineator of Wagnerian heroines. Although she has not yet disclosed her characterizations of the Brünnhildes and Isolde she is prepared to do so. But whether her schedule of concert engagements will permit her to make more than ten appearances at the Metropolitan is still in question so that performances of the "Ring" and of "Tristan and Isolde" will, under the circumstances, in all likelihood be few.

That Mr. Johnson is planning to return "Meistersinger" to the repertoire after a season's absence therefrom may be gathered from the report that the German bass-buffo Pechner, who has sung in Berlin, and whose work more recently with the San Francisco Opera Company won him the approval of Erich Leinsdorf, has been engaged to appear as Beckmesser. Mr. Pechner will, it is said, in addition to singing the part of the Marker, be intrusted with some of the smaller roles hitherto assumed by Mr. Baccaloni.

Although it has not been officially announced, there seems to be little doubt that Mozart's "Zauberflöte," which has not been given at the Metropolitan since the season of 1926-'27, is to be revived. No opera of Mozart's makes greater demands on the singers than this last and greatest of his dramatic creations, and it will be interesting to learn which members of the company have been selected to fill the arduous roles of Tamino, Pamina, Queen of the Night and Sarastro. But even the less extensive parts of the Three Ladies have in days when great singers were less rare been voiced here by first-rate artists. Perhaps Mr. Johnson will glance enviously at Grau's casts of 1901 and 1904. In 1901 Sembrich was the Queen of the Night, Fritzi Scheff, the Papagena; Emma Eames, the Pamina; Dippel, the Tamino; Campanari, the Papageno; Edouard de Reszke, the Sarastro; Reiss, the Monostatos, and Ternina, Homer and Bridewell, the Three Ladies. In 1904 the Pamina was Gadski; the Sarastro, Plancon; the Papageno, Goritz. Of course, Mr. Johnson has no such galaxy of stars at his disposal nowadays. But one hopes, at least, that he will make use of his best singers in casting the entire opera. Too much dependence on what the Metropolitan's wittiest soprano has dubbed the "paint can" wing of the company would be fatal. In Bruno Walter and Sir Thomas Beecham, the Metropolitan will have two highly distinguished interpreters of the "Zauberflöte" score. It remains to be seen which of the two will be in charge of the revival.

What May Be Expected of Recitalists

As in past years, pianists, singers and violinists and cellists will contribute the greatest number of recitals. Of the hundreds who will seek the approval of audiences a few in each category may be expected to vouchsafe accomplishments worthy of serious consideration. Of course there will be the usual handful of great artists of whom deeply satisfying and sometimes elevating discourses of masterworks may be confidently awaited. Too frequently, unfortunately, illustrious instrumentalists and vocalists are incurious as to the paths contemporary music is following, knowing that their admirers will be content to hear their interpretations over and over again of accepted classics. One of our most distinguished mature pianists is still under the impression that Moszkowski is a modern composer whose works merit performance. Another limits himself to the interpretation of Beethoven, Schubert, Schumann and Brahms, although his own compositions lean toward atonalism. Still another limits his disclosures of modern music to his own, neo-romantic effusions. Hardly one first-rate present-day pianist has revealed more than a passing interest in the products of his creative contemporaries. Nor do the best known string players or singers give much evidence of a lively concern for the music being written today.

If the most successful and worth-while purveyors of solo music do not consider it important or necessary to turn their talents to the interpretation of the works of living composers, it is scarcely to be wondered at that their less gifted associates, new and old, fail to devote their talents, such as they are, to the revelation of anything but the thrice-familiar, sure-fire works. Since Mr. Schlagfest can fill Carnegie Hall with a program consisting of Bach's Chromatic Fantasy and Fugue, Beethoven's "Appassionata" Sonata, and a Chopin group, and Mr. Streichkratzer packs them in with Corelli's "La Folia," the Mendelssohn Concerto and perhaps the Franck Sonata, the lesser player considers it folly to do anything but follow in their footsteps. The same thing is true of the young soprano who hears Mme. Drueckhals entrance her adorers with a list of songs and arias by composers who won their laurels when "Ivanhoe" was the Book of the Month.

Most of the pianists and instrumentalists who will tread the platforms of our concert halls will exhibit competent, sometimes even exceptional, technical equipments. It is rare nowadays to hear a pianist, violinist or cellist who cannot give a correct and sometimes impressive account of the music chosen for interpretation from the merely digital aspect. A richly variegated tonal palette is less frequently to be encountered and the imaginative perception without which no interpretative musician is worth his salt is met with so seldom in the course of a season that the reviewer when he does find it approaches his typewriter overjoyed at having something out of the ordinary to report.

With singers the matter of technical proficiency is less to be taken as a matter of course. Even celebrated vocalists rarely reveal reliable, even voice production. There is no dearth of good natural voices nowadays, but it is something rare, indeed, to find a singer who knows how to exploit the possibilities of his or her material. It is disheartening to have to listen to innumerable aspiring vocalists of both sexes without finding one who is really a master of his resources.

The Orchestral Outlook

It is heartening to know that the Philharmonic-Symphony Orchestra plans to stress the music of American composers at its concerts this season. Leopold Stokowski's opening program, however, composed for the greater part of Beethoven's Fifth Symphony and excerpts from "Tristan," is hardly calculated to make the pulse beat faster. What has become of the Stokowski who was responsible for the first performances this side of the ocean of Mahler's Eighth Symphony, and Schönberg's "Gurrelieder" and Five Orchestral Pieces? Instead of the overworked Franck Symphony which he has promised to direct, it would perhaps be more profitable if he would turn his attentions to some neglected modern composition of worth. Why not conduct the Schönberg Five Pieces again, Mr. Stokowski, or his more easily assimilated "Pelleas and Melisande," which has not been heard here since the Philharmonic played it under Stransky's leadership? Another work which has lingered agreeably in my memory, although I have not heard it since Muck set it forth with the Boston Symphony Orchestra, is Florent Schmitt's "Tragedie de Salome." This might prove a welcome substitute for some of the more frequently performed products of the impressionist school.

The plans of the Philadelphia Orchestra announced elsewhere on this page promise little that is interesting in the way of new music. Mr. Ormandy is especially reticent about telling us what he will perform for his New York audiences. Surely he is not thinking of repeating his three B cycle for our benefit. There has been nothing like a scarcity of performances of the works of these great masters hereabouts. There is such a thing as killing the goose that layed the golden egg.

No information is at hand about the Boston Symphony's programs for its ten New York concerts this winter. But Mr. Koussevitzky has always been one of our most enterprising and forward-looking conductors and may be depended upon for some absorbing novelties. The subject of orchestral programs is too wide a one to be fully discussed within the scope of this article and expatiation must be deferred until another time.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM
SEP 14 1941

BOSTON SYMPHONY ORCHESTRA SEASON

The Boston Symphony orchestra will open its 61st season in Symphony hall on Friday afternoon, October 10. Serge Koussevitzky will then begin his seventeenth season as conductor of the orchestra. The concerts of October 10-11 will be the first of twenty-four pairs of concerts in Symphony hall on Friday afternoons and Saturday evenings. The shorter series of six Monday evening concerts and six Tuesday afternoons will begin on October 27-28.

The soloists are announced for the Friday and Saturday series. They will include two famous artists who have not appeared with the Boston Symphony orchestra for a long time: Efrem Zimbalist and Alexander Borovsky. Zimbalist, born in 1889 and yet the first of the succession of outstanding violinists who were the pupils of Leopold Auer, made his American debut with the Boston Symphony orchestra in 1911. His last appearance with this orchestra was in 1924. Alexander Borovsky is remembered for his notable performances with this orchestra in the Bach Festival of 1931. Since then, this pianist has toured in other parts of the world, returning to the United States last spring. Yehudi Menuhin, the violinst, last heard at these concerts in 1938, will also return. Artists more recently remembered are Rudolf Serkin, the pianist, and Joseph Szigeti, violinist.

There will be two guest conductors in mid-season. Desire Defauw, the conductor from Brussels, Belgium, who was guest for a week in the season past, will return. Bruno Walter, unheard as a symphonic conductor in Boston since his single appearance here with the Boston Symphony orchestra in 1923, will conduct the orchestra for the concerts of two weeks. During this time, Dr. Koussevitzky will be the guest conductor of the Philharmonic-Symphony society in New York. Mr. Walter was heard in Boston last spring as conductor of the Metropolian Opera company.

Season tickets for each of the four series, released by the subscribers of last season, are now available at the Subscription Office in Symphony hall.

This Clipping From
OSHKOSH, WIS.
NORTHWESTERN
SEP 18 1941

New York —(U.P.)— Leopold Stokowski has chosen Beethoven's Fifth Symphony, whose opening notes are used as the "V" for victory campaign of the British, for the start of the centennail year of the New York Philharmonic-Symphony at Carnegie hall on Oct. 9.

To open the society's 100th season, Stokowski has picked the work with which the orchestra began its existence. It was the feature of the society's first concert on Dec. 7, 1842, when John Tyler was president of the United States and Queen Victoria was in the fifth year of her long reign.

Beethoven had been dead only 15 years, and Brahms was not yet 10 years old. Liszt, Verdi and Wagner were in the middle of their careers.

Stokowski's complete program for the initial concerts next Oct. 9-10, includes, in addition to the Fifth Symphony, the Bach Toccata and Fugue in D minor and the Andante Sostenuto of the sonata for violion in A minor, both arranged by Stokowski; the Prelude and Love-death from "Tristan and Isolde," and "Tales of Our Countryside," by Henry Cowell, the latter to be played for the first time in New York.

For his six remaining concerts, extending through mid-October, Stokowski plans to introduce to New York three more American works—a folk dance for strings and percussion from the "Folk Dance Symphony" of Roy Harris; the symphony "With Humor," by Paul Creston, and the symphonietta "Guaracho," by Morton Gould.

The conductors succeeding Stokowski for the gala season will be John Barbirolli, Bruno Walter Artur Rodzinski, Dimitri Mitropoulos, Fritz Busch, Serge Koussevitzky, Eugene Goossens and Walter Damrosch. The young people's concerts will be conducted by Rudolph Ganz.

This Clipping From
WATERBURY, CONN.
REPUBLICAN

SEP 8 - 1941

OVERTONES

Sixty years ago, a group of 60 players, gathered together in a communal ideal instilled by Henry Lee Higginson, presented the first of the Boston Symphony orchestra concerts. Boston citizens, with that innate love of great music which seems to be a native heritage, are said to have stood in line all night in order to procure seasonal tickets for this first year of symphonic concerts.

Mr. Higginson, in his founding of the orchestra, first laid those fundamental convictions which since have marked the course of this organization. A lover of music and amateur student of it, he had been impressed by the professional orchestras maintained in Vienna during his student days, orchestras comprised of large personnel and directed by expert conductors. When, 20 years later, he was financially in a position to back a symphonic organization he found a dream materializing in his Boston Symphony orchetra of 1861. The finest musicians available were engaged and as conductor he brought to Boston Georg Henschel, a young composer and conductor from England.

The enthusiasm of Mr. Henschel was enlarged two years later by his successor, Wilhelm Gericke. The latter was a zealous worker and organizer, important in the earliest years of so large and new an experiment. Thus he tilled the soil that Henschel had already broken. Both had paved the way for a personality, and this appeared in the person of Arthur Nikisch.

How importantly Nikisch effected the entire musical picture of the United States is already legend. He, himself, was a vivid and arresting conductor, but the music he imparted led one critic to call the four-year period of his association with the orchestra "a brilliant and stimulating period."

A return of Mr. Gericke in 1898 was preceded by a five-year conductorship under Emil Paur, a painstaking musician and a pioneer in the already debatable field of so-called modern music. It is fortunate that Gericke did return at the time he did, for the orchestra was still in a state of maturing and badly in need of refining after the brilliance of the Nikisch regime. When he left his second term, the orchestra was already housed in the Symphony hall which is still its home.

Mr. Higginson was left with the problem of finding a conductor of illustrious caliber, one who could carry the Boston Symphony to a level of world importance. Dr. Karl Muck was chosen, and after revitalizing the orchestra for one season he was forced to return to Germany, only to return in 1908 and remain until 1912. His performances of 18th century music reached a level of perfection that rapidly made the Boston Symphony a by-word of interpretation in this era.

After 37 years of outstanding leadership and devotion to a great cause, Mr. Higginson relinquished his post in 1918, turning the responsibility over to Judge Frederick P. Cabot. With this change, a policy of contributions was advanced and has consistently been carried to this day. Under him, Henri Rabuad, a well-known Parisian composer, and Pierre Monteux of the Metropolitan Opera company served as conductors. Both were distinguished for their support of new or less familiar symphonic music.

The time had finally arrived for a great conductor, a man who could make his name synonymous with this already great orchestra, a man to place this orchestra in the forefront of symphonic organizations the world over. Serge Koussevitzky was chosen, and how completely he has realized the qualifications needed is already too well known to repeat here.

Dr. Koussevitzky first saw light in Vishni Volochok, Russia, and thus was, by heritage, a born romanticist and pioneer in art. Having graduated from the Moscow Conservatory, he began a career as solo double-bass virtuoso in the Imperial theater of that same city. In 1910, he organized and conducted an orchestra of his own, making three tours through Russia on a chartered steamer down the Volga. When later he led the Concerts Koussevitzky in Paris, he was already accepted as a conductor of phenomenal abilities and creative insight.

In his association with the Boston Symphony orchestra, Dr. Koussevitzky has always conducted a staunch and ardent campaign for the modern composer. He has stood as a beacon to the young American composer as has no other man of his time.

When the Berkshire Symphonic festival came into being eight years ago, he added further to the glory and the social importance of his organization. The two years of the Berkshire Music Center have realized a dream to maintain a center for the musical arts, an opportunity for young musicians "to live and work in music" under the finest guidance available. At his first faculty meeting, obviously moved by the tangibility of his art center, he stated simply: "Gentlemen, I have never faced a more distinguished gathering, brought together by a common cause, a common ideal. Our path is clear. We must abandon the banal, the superficial, the old-fashioned. We must give the best we have with our life blood."

As he instructed his faculty, so he has practiced throughout his conductorial career. A great man, a great conductor, a great personality, he stands as a symbol of the greatest in musical art and one of the most moving forces behind it toward the betterment of the world.

CELINE KOESTER, Mus. B.

This Clipping From
COLUMBUS, OHIO
CITIZEN

SEP 15 1941

Contrasts Noted Among Conductors

There could scarcely be greater contrasts than between the three conductors who this season will wave their hands or batons before notable orchestras on the course of the Symphony Club of Central Ohio.

Eugene Ormandy, who leads the Philadelphia orchestra in its opening concert on Oct. 27, is small of stature, dapper, nervous, keen of perception, retentive of memory, uncanny in his sizing up of people, very human in his social relations. His solo instrument was the violin.

Serge Koussevitzky, who brings the Boston Symphony to Memorial Hall on Dec. 12, is dignified without being pompous, much sought after as a teacher by young conductors and definitely the idolized center of that summer mecca, the Berkshire Festival. His solo instrument is the double bass, on which he is a real virtuoso.

Jose Iturbi, who comes with the Rochester Symphony, March 6, is dynamic, tireless, a lover of motoring, a man of great physical prowess with muscles like a prize-fighter. He, too, is a musical scholar in two fields, orchestral and pianistic. His solo instrument is, of course, the piano, and he has toured as soloist all over Europe and the two Americas.

Monitor Sept 12

Symphony Season Sale Closes Tomorrow Night

The box office at Symphony Hall will be kept open until 10 o'clock tomorrow evening to accomodate patrons who want to take advantage of the season ticket rates for the four series of Symphony cooncerts. On Wednesday the tickets become subject to the new federal tax.

Symphony Ticket Sale

The season sale for all four series of concerts by the Boston Symphony Orchestra, at Symphony Hall, will end tomorrow evening. The Symphony Hall box office will remain open until 10 o'clock. The new Federal Tax law will go into effect Wednesday, Oct. 1. Until then, all tickets are tax free. Serge Koussevitzky returns to Boston Thursday to assemble the orchestra for its 61st season and his 18th year as conductor. The first concert will be Oct. 10.

Globe Sept 2?

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

Typing' No Bugbear to Stone, As Long as It's Judge Hardy

By Lewis Stone

CLNLY too often when an actor begins playing the same type of role over a series of pictures he begins to have a terror of being "typed." He meditates that this is more or less bringing him to the verge of professional suicide. It's true that an actor usually has an urge to display any and all sorts of talented characters, but sometimes the character is bigger than the actor. I discovered very early in the Hardy family pictures that this was the case. Mickey literally becomes Andy Hardy; he says that Mickey Rooney today can't quite forget Andy Hardy.

So the bugbear of the Hollywood actor, that of being "typed," is really a great thing—when the character is big enough to type him. I'm proud today to be the servant of Judge Hardy, whom I respect and hope to live with a long time. Judge Hardy is doing the boys and girls of America a great deal of good; as his servants of their consciousness of [illegible] Actors like to play Shakespeare [illegible] but to the character he [illegible] idea behind it. Judge Hardy was far greater than the actor [illegible] admired him. I don't mean that [illegible] that the public looked up to [illegible] of Judge Hardy. I began to [illegible] pictures that this was [illegible] I discovered very early in the [illegible] character is bigger than the actor. [illegible] charactes, but sometimes [illegible] to display any and all sorts of [illegible] of professional suicide. It's [illegible] that an actor usually has an [illegible] or less bringing him to the [illegible] He meditates that this is [illegible] more or less bringing him to the [illegible] of professional suicide. It's [illegible] that an actor usually has an [illegible] to display any and all sorts of [illegible] characters, but sometimes [illegible] character is bigger than the actor. [illegible] discovered very early in the [illegible] Hardy family pictures that this was [illegible] true of Judge Hardy. I began to [illegible] that the public looked up to [illegible] admired him. I don't mean that [illegible] his adulation went to Lewis Stone, [illegible] actor, but to the character he [illegible] played and the idea behind it. Judge Hardy was far greater than the actor [illegible] Actors like to play Shakespeare [illegible] cause of their consciousness of

"Today we are able to articulate [illegible] space or motion in the same way we [illegible] an articulate the voice or color or [illegible] and do respond to their times.

The fine arts go over into practical affairs and practical affairs influence the fine arts."

However Utopian some of his ideas may sound, Monoly-Nagy himself states that "in our most Utopian planning we have not gone far enough." Paradoxically he says that our Utopian planning hasn't reached the point of mastering the present situation. "In this century our great workers in almost all fields are very much less courageous than they have been in the past," he says. "We are covered by the circumstances, by a kind of self-censor, in much the same way that Hollywood movies restrict themselves from dealing with so many important things. The best of our contemporary artists are those who have the great luck not to be bound by a self-censor."

The work which Mr. Moholy-Nagy has done includes some of the scenic effects for the H. G. Wells's motion picture "Things to Come." Some will recall the picture, based on the Wells book, with its prophetic glimpse into the future. Many of the scenic effects were purely visionary, and certainly it would be difficult to imagine to what earthly use some of the strange devises shown might be put. But it may be that the picture is in this respect at least prophetic—that the shape of considerable art of the future will be very much influenced by Moholy-Nagy and those who are working in his direction.

Such a trend may appeal to some only as a trend toward hardness and undue severity, toward harsh practicality and standardization. But the trend of events may make no other development possible so that; these criteria will have to take on new meaning. The history of art bears witness to the fact that artists can

This Clipping From
PITTSFIELD, MASS.
EAGLE

SEP 18 1941

Orchestra Plans 61st Season

Sixty Concerts Scheduled for Symphony Hall

The Boston Symphony Orchestra, Serge Koussevitzky conductor, opens its 61st season Oct. 10 and subscriptions are reported as running ahead of the 1940 season.

The orchestra will give 60 concerts at Symphony Hall and in addition will give its usual series in New York, Brooklyn and Providence as well as many concerts on tour in other cities in the East and the Middle West.

Soloists will include Efrem Zimbalist, Rudolf Serkin, Joseph Szigeti, Yehudi Menuhin and Alexander Borovsky. Guest conductors will include Bruno Walter and the Belgian conductor, Desire Defauw. Dr. Koussevitzky who has been enjoying a vacation since the Berkshire Festival, is expected back in Lenox this week end and will remain at his summer home until early next month.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

SEP 14 1941

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The soloists are announced for the Friday and Saturday series.

They will include two famous artists who have not appeared with the Boston Symphony orchestra for a long time: Efrem Zimbalist and Alexander Borovsky. Zimbalist, born in 1889 and yet the first of the succession of outstanding violinists who were the pupils of Leopold Auer, made his American debut with the Boston Symphony orchestra in 1911. His last appearance with this orchestra was in 1924. Alexander Borovsky is remembered for his notable performances with this orchestra in the Bach Festival of 1931. Since then, this pianist has toured in other parts of the world, returning to the United States last spring. Yehudi Menuhin, the violinst, last heard at these concerts in 1938, will also return. Artists more recently remembered are Rudolf Serkin, the pianist, and Joseph Szigeti, violinist.

There will be two guest conductors in mid-season. Desire Defauw, the conductor from Brussels, Belgium, who was guest for a week in the season past, will return. Bruno Walter, unheard as a symphonic conductor in Boston since his single appearance here with the Boston Symphony orchestra in 1923, will conduct the orchestra for the concerts of two weeks. During this time, Dr. Koussevitzky will be the guest conductor of the Philharmonic-Symphony society in New York. Mr. Walter was heard in Boston last spring as conductor of the Metropolian Opera company.

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NORTHWESTERN

SEP 18 1941

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For his six remaining concerts, extending through mid-October, Stokowski plans to introduce to New York three more American works—a folk dance for strings and percussion from the "Folk Dance Symphony" of Roy Harris; the symphony "With Humor," by Paul Creston, and the symphonietta "Guaracho," by Morton Gould.

The conductors succeeding Stokowski for the gala season will be John Barbirolli, Bruno Walter Artur Rodzinski, Dimitri Mitropoulos, Fritz Busch, Serge Koussevitzky, Eugene Goossens and Walter Damrosch. The young people's concerts will be conducted by Rudolph Ganz.

This Clipping From
PAWTUCKET, R. I.
TIMES
SEP 20 1941

Boston Symphony Opens On Oct. 21

Serge Koussevitzky will open on Tuesday evening, Oct. 21, the 60th anniversary season of the Boston Symphony orchestra in Providence, when he conducts on that evening the first of five concerts in the Metropolitan Theatre (the others will be Nov. 25, Jan. 20, Feb. 17 and April 7). The Boston Symphony orchestra first visited Providence in 1882 when it was one year old, and played in the old Music Hall. The conductor was Georg Henschel, first conductor of the orchestra. The Boston Symphony orchestra has subsequently appeared in this city under all of its conductors. In its anniversary season here, the audiences promise to be larger than ever before.

Serge Koussevitzky will lead three of the five Providence concerts as part of his 17th season in America. At two of the concerts there will be guest conductors of international fame. One of them will be Desire Defauw, the Belgian leader, who is well remembered by his appearance as guest last winter. Dr. Koussevitzky will for the first time in America conduct an orchestra other than his own, when he leads the Philharmonic-Symphony Society of New York in January for two weeks. During this time Bruno Walter will conduct the Boston Symphony orchestra in Boston and will then make his first appearance in Providence. Mr. Walter, by virtue of the symphony concerts he has conducted in this country and his appearances as conductor of the Metropolitan Opera Company last season, has been praised as a leader of the first importance.

Zimbalist Announced to Play the Brahms Concerto at Symphony

Efrem Zimbalist is still announced by Symphony Hall as the first soloist of the new Boston Symphony season, in the Brahms Violin Concerto. Reports from New York, however, have stated that James Caesar Petrillo, president of the American Federation of Musicians, has ruled that Mr. Zimbalist and Joseph Szigeti, also a violinist, cannot appear with the Boston Orchestra. Both are members of the Federation. The Boston Symphony is the only nonunion major orchestra in the United States. Mr. Petrillo also said that, so far as he knows, Serge Koussevitzky, the Boston Symphony's conductor, will not be guest leader of the New York Philharmonic-Symphony. Mr. Koussevitzky had been announced to lead the Philharmonic in January.

The 61st season of the Boston Symphony, and the 17th as conductor of Serge Koussevitzky, will begin at Symphony Hall Friday afternoon and Saturday evening, Oct. 10 and 11. Other soloists are to be violinist Yehudi Menuhin, and Rudolf Serkin and Alexander Borovsky, pianists.

Bruno Walter and Desire Defauw will be guest conductors at midseason, Mr. Walter will be here two weeks. Mr. Defauw will officiate here for a week.

Symphony Hall advises that the new Federal Revenue Act, which has just been passed, makes all symphony concerts taxable. The act becomes effective Oct. 1. Until that date, season tickets for each of the four series may be purchased tax free. The season ticket sale will close Sept. 30 and after that date tickets must be bought at the single rate with the tax added. The combined season rate and tax exemption will effect a saving of approximately 30 percent on season tickets.

61st Season Of Boston Symphony

Efrem Zimbalist, returning to the Boston Symphony Orchestra after more than a decade, will be the first soloist of the season at the Friday and Saturday concerts, appearing in Brahms' Violin Concerto. This first of the famous Auer pupils came to this country and made his American debut with the Boston Symphony Orchestra in 1911. Other soloists will be the pianists Alexander Borovsky and Rudolf Serkin, and the violinists Joseph Szigeti and Yehudi Menuhin. Serge Koussevitzky will open the 61st season on Friday afternoon, Oct. 10. Soloists for the series of six Monday evening and Tuesday afternoon concerts which begin on Oct. 27, will shortly be announced.

During the two weeks in January when Serge Koussevitzky appears as guest conductor of the Philharmonic Symphony Society of New York, then conducting another orchestra than his own for the first time in America, Bruno Walter will be the guest conductor of the Boston Symphony Orchestra concerts in Symphony Hall. Desire Defauw, the Belgian conductor, will also be the guest of a week.

The new Federal Revenue Act, which has just been passed, makes all symphony concerts taxable. The act becomes effective Oct. 1. Until that date, season tickets for each of the four series may be purchased tax free. The season ticket sale will close Sept. 30, and after that date tickets must be bought at the single rate with the tax added. The combined season rate and tax exemption will effect a saving of approximately thirty per cent on season tickets.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
SEP 20 1941

MUSIC

The season's first concert by the Boston Symphony Orchestra in Providence will take place in Metropolitan Theatre on the night of Oct. 21, a Tuesday. It will be the orchestra's 60th season here.

Serge Koussevitzky will conduct the first program and two others. Another will be conducted by Desire Defauw, Belgian conductor, who was a guest conductor here last season, and another by the renowned Bruno Walter, who will be appearing here for the first time. Ruth Posselt, violinist, will be soloist at one concert, the date of which has not been decided.

There will be performances the nights of Nov. 25, Jan. 20, Feb. 17, and April 7.

This Clipping From
HARTFORD, CONN.
TIMES
SEP 19 1941

Boston Symphony Hit By New Tax Ruling

Boston—(UP)—The federal government has decided that the symphony concert is amusement rather than education.

For years, symphony tickets have been tax exempt because they represented an educational enterprise. Today, however, the Boston Symphony Orchestra was advised that effective Oct. 1 its tickets will be subject to the 10 percent amusement tax.

William H. Mortensen, managing director of Bushnell Memorial said the ruling would have no effect on the appearance of the Boston Symphoiy or other orchestras at the Bushnell. He explained that the non-profit organization of the memorial removed it from tax liability for presentations under its own sponsorship.

This Clipping From
NEW YORK, N.Y.
NEWS
SEP 19 1941
This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
SEP 19 1941
This Clipping From
NEW YORK, N. Y.
TELEGRAPH
SEP 19

New York Concerts

By Oscar Thompson

New York

With the final curtain about to fall on the Metropolitan's 16 weeks of opera—though at least three post-season performances, two of "Parsifal" and one of "Tristan" are to be given in April, when the company returns from its annual tour—the symphony orchestras again hold the place in the spotlight that was theirs almost exclusively in the no-opera weeks of October and November. In the sennight just passed, they have overshadowed in interest the concluding repetitions at the opera house, partly because of the stimulations attendant on visits of the Boston Symphony and The Philadelphia Orchestra, each of which will return but once more this season, and partly because of new works and soloists.

Dr. Koussevitzky made another of his substantial contributions to the sum total of orchestral novelties for the year in setting before the Boston Symphony's Carnegie Hall audiences the expertly written Third Symphony of Nicolai Berezowsky, which was first performed in Boston as far back as 1937. In sober retrospection, the performance stands out as more brilliant and convincing than the work, which left an impression of more plan than impulse, of calculated effect rather than communicable feeling. The Thursday and Saturday concerts of the Bostonians were both distinguished by the highest order of ensemble virtuosity, with the self-pity and the frustrations of Mahler's Ninth Symphony glorified on the first occasion, the programmatic excitement of Berlioz's "Fantastic" intensified to white heat on the other.

Dr. Koussevitzky Much Refreshed After 'Runaway'

A romantic story of flight and self-exile in quest of relief from his too well-known Summer home in the Berkshires was revealed yesterday by Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

After strenuous Summer weeks of festival rehearsing and conducting at Tanglewood, combined with teaching and administrative conferences at the Berkshire Music Center, Koussevitzky sought relaxation at his estate, "Serenac," in Lenox. But there was no peace to be had—the place was too easy to find.

"And so," Koussevitzky said with a grin, "I took an airplane, which left me in a pleasant place in the South, which I will not name. There I had a cottage by the seashore. I did not have a telephone. That was beautiful. I was a complete exile from publishers, composers and—even my secretary and my manager. My only companions were a Negro chef and two little children who met me every day. And all I did was nothing—just sun bathing, and carrying one child under each arm down to the water to go wading. Such a wonderful vacation."

It is understood that that is probably the first time in his career as musician that Koussevitzky ever spent a vacation in complete relaxation.

[illegible] week and will assemble the Boston Symphony Orchestra on Monday, Oct. 6, for the first rehearsal.

The 61st season of the Boston Symphony Orchestra will open in Symphony Hall on Friday, Oct. 10, with the following program: Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet," and Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel.

THIS CLIPPING FROM
TAUNTON, MASS.
GAZETTE
SEP 22 1941

Symphony Tickets Will Be Taxed

The National Defense financing authorities have become symphony-minded. In other words, citizens of this community and more than 200 others in Massachusetts, who for years have enjoyed freedom from taxes on their tickets to the Boston Symphony concerts, are going to be surprised by the Collector of Internal Revenue. Word has come to Symphony Hall that on and after October first, there will be a tax on season and separate tickets for these concerts, previously tax-exempt as representing a non-profit educational enterprise. Season tickets subscribed in full by September 30, will still be tax free. But a full year's tax will go on subscriptions on which only a deposit has been made by that date.

Thus "the whirlig of time brings his revenges," for a share of the cost of American defense will be defrayed by the music, for example, of Bach, Hadyn, Mozart, Beethoven, Brahms, Wagner, Debussy, Tchaikovsky, Stravinsky, and Prokofieff.

The sixty-first season of the Boston Symphony orchestra will open on Friday afternoon, October 10, starting then two series of twenty-four concerts on Friday afternoons and Saturday evenings. On October 27, two series of six concerts on Monday evenings and Tuesday afternoons will begin. This will be the celebrated Serge Koussevitzky's seventeenth consecutive year as conductor of the orchestra. For the first time in this period he is to be guest conductor of another orchestra—the New York Philharmonic-Symphony, in connection with its Centennial celebration. In his absence, the eminent Bruno Walter will lead the Boston orchestra for two weeks. Other highlights of the season will be solo appearances by the violinist, Yehudi Menuhin, and the pianists, Alexander Borovsky and Rudolph Serkin. Belgium's Desire Defauw, who was warmly received as a guest conductor last season, will make a return engagement.

Who's News Today

N.Y.Sun

Koussevitzky Once Conducted an Imaginary Orchestra

SEP 25 1941

By LEMUEL F. PARTON.

An exile from Bolshevik Russia, Serge Koussevitzky hired a big room in Paris, filled it with empty chairs and vigorously conducted an imaginary orchestra for many days. He said he did it to get his fingers thawed out. The Bolsheviks had ordered him to keep up with his music and his fingers had been half frozen in open-air conducting and violin playing.

James Cæsar Petrillo, president of the American Federation of Musicians, says Mr. Koussevitzky will again conduct an orchestra of empty chairs if he keeps his two-week January engagement as guest conductor for the New York Philharmonic Orchestra.

The Boston Orchestra is nonunion. Mr. Petrillo says there isn't even room for an argument as to whether the Russian maestro will conduct here. The New York Philharmonic says it will meet the issue when it arises. In the meantime, the coming showdown stirs a buzz of talk and argument in musical circles here and in Boston.

Mr. Koussevitzky's fortunes have been much affected, favorably for the most part, by the backwash of war, revolution and social tension. The Russian revolution swept away his property and drove him from his country. The unfortunate experiences of the German, Dr. Karl Muck, famous conductor of the Boston Orchestra in world war days, sent him to Camp Oglethorpe and put the Boston Orchestra on the skids.

In 1924 Mr. Koussevitzky had brilliantly reclaimed his career in Paris. He was summoned to Boston to rebuild the orchestra, at $50,000 a year. His success was immediate and continuous—climactic this year with his distinguished conducting at the fifth season of the Berkshire Music Festival, in Massachusetts. He builds an American Salzburg there.

He began his musical career with the bass viol. In his home town of Tver, Russia, his father gave him a steamboat and he put on musical showboat tours on the Volga. Twenty-three years ago, on the frozen wastes of Russia, he and his players wore mittens. He has tamed the Valkyries of war and revolution. His admirers think he will master Mr. Petrillo's new Wagnerian dissonance.

Boston Daily Record Sept. 25, 1941

Boston Symphony Season Stresses American Music

Apparently unconcerned by the looming shadow of James

Caesar Petrillo, president of the American Federation of Musicians, who says he's going to bear down on the Boston Symphony Orchestra this year, the powers that be up at "The Hall" are announcing the principal events for the forthcoming season.

The opening program, for Oct. 10 and 11, will include Beethoven's "Eroica", Prokofieff's "Suite from Romeo and Juliet" and Moussorgsky's "Pictures At An Exhibition"

There will be more American and Pan-American music this season. Carlos Chaves, Mexican composer, is due to conduct works of his own; The Choros No. 10 of Villa-Lobos will be repeated. U. S. composers to be heard are William Schuman, John Alden Carpenter, Leo Sowerby and Arthur Lourie.

Music for Symphony Season Announced by Serge Koussevitzky

Boston Globe Sept 27

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has at length made known some of the music he will conduct during the orchestra's 61st season. The initial program, to be given at Symphony Hall Friday afternoon and Saturday evening, Oct. 10 and 11, will consist of Beethoven's "Eroica" Symphony, the "Romeo and Juliet" Suite by Prokofieff, and Ravel's familiar orchestration of "Pictures at an Exhibition," by Moussorgsky.

The centennial observance of Dvorak's birth will be recognized at a pair of "regular" concerts, as will the 150th anniversary of the death of Mozart, in December. Mozart will be ceremonialized by excerpts from his Requiem.

As for new music, there will be program by Carlos Chavez, the Mexican, who will himself conduct. The Third Symphony, by the young American, William Schuman, will have first performances. Symphonies by John Alden Carpenter and Leo Sowerby, also American, are promised. Arthur Lourie, who has not figured on Boston Symphony programs for some years, will be represented by first hearings of a new Symphony.

Prokofieff's Third Symphony, new to this country, is listed, along with the First Symphony of Shostakovitch, which Mr. Koussevitzky will conduct for the first times. The Shostakovitch has been played here, but not under Mr. Koussevitzky. Villa-Lobos' "Choros No. 10" will be repeated.

The customary Spring choral work will be Bach's St. Matthew Passion.

Incidentally, two days more remain for tax-free purchase of season tickets for each of the four Symphony Hall series. The new Federal tax will go in effect Oct. 1.

Last Symphony Ticket Call

9

BOSTON EVENING AMERICAN, SATURDAY, SEPT. 27, 1941

Tuesday is the final day on which tax exempt season tickets may be purchased for the Boston Symphony Orchestra concerts. Until the new federal revenue tax goes into effect on Wednesday, there is a substantial saving in the price of the remaining season tickets for the series of concerts.

Dr. Serge Koussevitzky and the orchestra will start rehearsals this coming week for the epening concerts on Friday afternoon and Saturday evening, Oct. 10 and 11.

Beethoven's "Eroica Symphony," the Suite from "Romeo and Juliet" by Prokofieff and Mossourgsky's "Pictures at an Exhibition" make up the initial program.

While the symphonies and other works of the great will predominate, Dr. Koussevitzky has announced many novelties for the coming months. Carlos Chavez, noted Mexican composer, will conduct at one pair of concerts, and among the "first performances" will be Prokofieff's Third Symphony for the first time in America, and the American William Schuman's new Third Symphony.

Bach's "Passion, According to Saint Matthew" will be revived at a choral concert early in the spring.

RUSSIAN MUSIC BY THE BOSTON ORCHESTRA

Boston Post - Sept. 27

THE NEWS OF THE WORLD OF MUSIC

BY WARREN STOREY SMITH

AS ONE who feels keenly the force of European events, Dr. Koussevitzky occasionally reflects them in his programmes. When Czecho-Slovakia was invaded we heard Dvorak. When Finland was attacked we received an unforgettably stirring performance of Sibelius' "Finlandia." When London todk its worst punishment there was a timely revival of Vaughan Williams' "London" Symphony. And now it looks as though we were going to get even more Russian music than usual. The programme for the first pair of Symphony Concerts, those of Oct. 10 and 11, will contain both Moussorgsky's "Pictures from an Exhibition" (as orchestrated by Ravel) and Prokofieff's music for a Russian film version of "Romeo and Juliet," which the composer himself introduced to us a couple of seasons ago.

* * * *

Russian works scheduled for performance later in the season include Prokofieff's Third Symphony, as yet unknown in this country, Shostakovitch's First Symphony and a new Symphony by Arthur Lourie, Dr. Koussevitzky's biographer. In furtherance of Secretary Hull's "good neighbor" policy there will be a repetition of the Brazilian Villa-Lobos' "Choros No. 10" and the Mexican Carlos Chavez will return to Symphony Hall, after a considerable absence, to conduct music of his own. North America will be represented by symphonies from the pens of John Alden Carpenter, Leo Sowerby and William Schuman. A Dvorak programme will mark the hundredth anniversary of his birth; and that composer's Requiem will be sung in December when the already much emphasized 150th anniversary of Mozart's death finally rolls around. Another impending choral masterpiece is Bach's Passion According to St. Matthew, announced for a special concert in the spring.

Monitor - Sept 26

Désiré Defauw

To be guest conductor with the Boston Symphony Orchestra.

Music Announced For Symphony Season

Herald Sept 27

Special works to be played at the coming 61st season of the Boston Symphony Orchestra are announced by Serge Koussevitzky from his home at Lenox. The conductor will return to Boston late this week to assemble the orchestra for rehearsal in preparation for the season's opening on Oct. 10.

The opening program for Oct. 10-11 will be as follows: Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet," and Moussorgsky's "Pitcures at an Exhibition" as orchestrated by Ravel. One pair of concerts will be devoted to the music of Dvorak, in commemoration of the 100th anniversary of the birth of the Czech composer. Another anniversary is the 150th of the death of Mozart, which occurs in December, when selections from this composer's Requiem will be performed.

New music by composers of this country and of the other Americas will figure upon the programs. Carlos Chavez, the Mexican composer, will conduct music of his own. The Choros No. 10 of Villa-Lobos of Brazil will be repeated. Composers of our country will include William Schuman, whose new Third Symphony will have its first performance, John Alden Carpenter, and Leo Sowerby, whose symphonies will be played. A new symphony by Arthur Lourie will have its first performance. Prokofieff's Third Symphony, as yet unheard in America, will be played, and the First Symphony of Shostskevitch, which Koussevitzky has not performed. The great symphonies and other works of the established symphonic repertory will, of course, predominate upon the season's programs. Bach's Passion According to Saint Matthew will be revived at a choral concert in the spring.

One more day remains for the purchase of season tickets for any of the four series at Symphony Hall, since the new federal tax will be placed upon all tickets on Oct. 1.

Boston Group Lists Season

Toledo Times

Koussevitzky Lists Special Works

Sept 28

BOSTON, Mass., Sept. 27—Special works to be played at the coming 61st season of the Boston Symphony orchestra are announced by Serge Koussevitzky from his home at Lenox. The conductor will return to Boston over the week end to assemble the orchestra for rehearsal in preparation for the season's opening Oct. 10.

The opening program for Oct. 10-11 will be as follows: Beethoven's "Eroica" Symphony, Prokofieff's Suite from "Romeo and Juliet," and Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel. One pair of concerts will be devoted to the music of Dvorak, in commemoration of the 100th anniversary of the birth of the Czech composer. Another anniversary is the 150th of the death of Mozart, which occurs in December, when selection from this composers Requiem will be performed.

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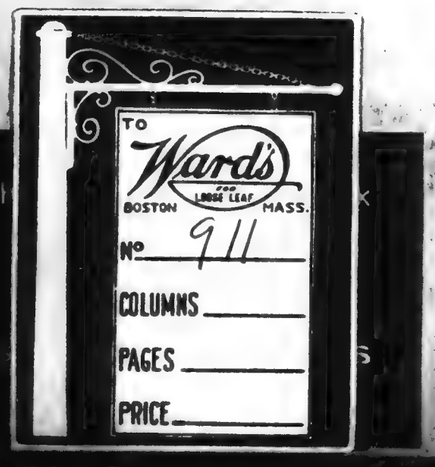
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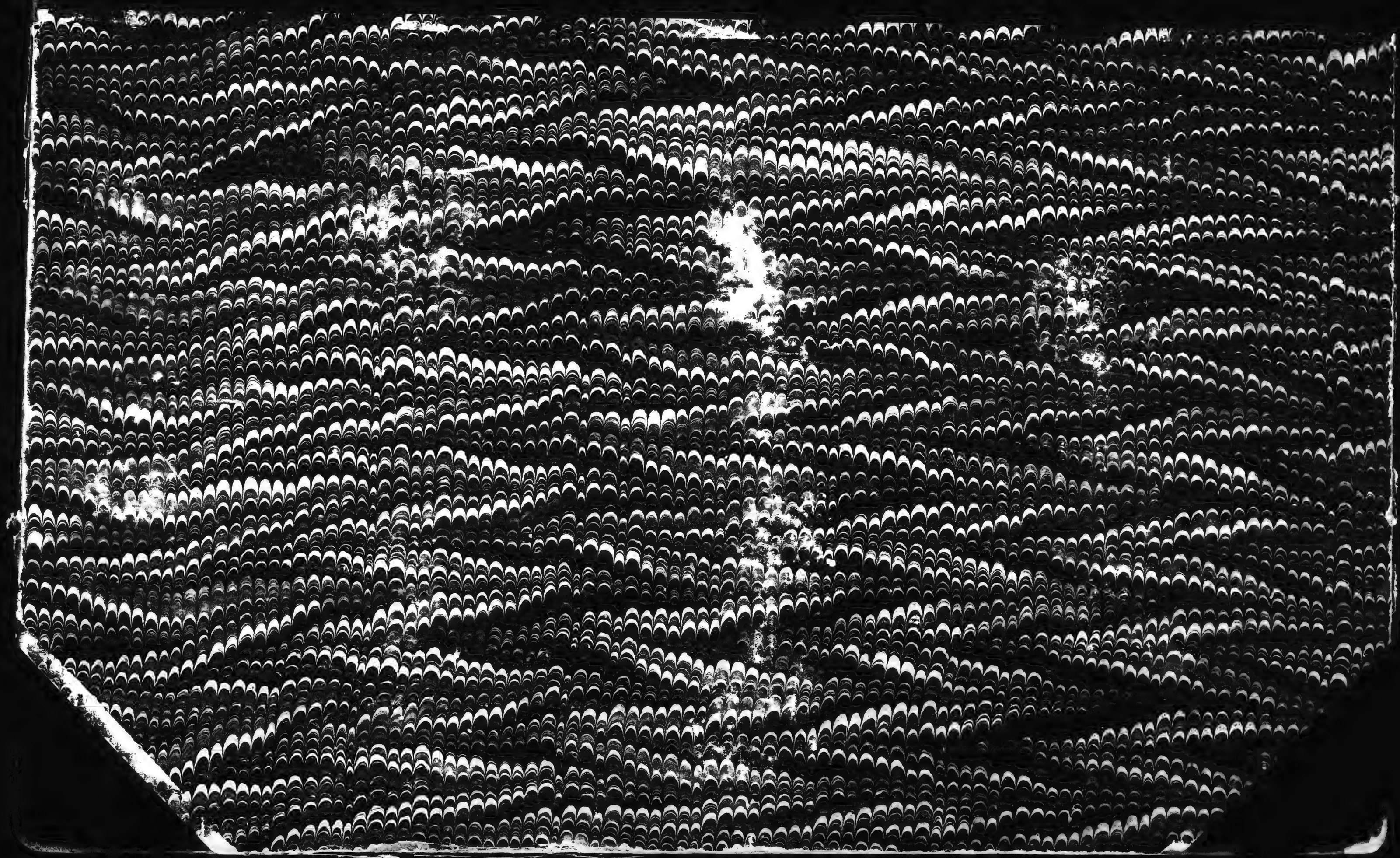

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VOLUME 70

Tanglewood

1940 - 1944

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THE WORLD OF MUSIC

NEW YORK, June 30 (U.P.)—The much-heralded Seventh Symphony by Dimitri Shostakovich, young Russian composer, has finally arrived in America and will be given its first performance in this country during August at the Berkshire Music Center at Tanglewood, Mass., under Dr. Serge Koussevitzky.

The first New York performance will be by the New York Philharmonic-Symphony at Carnegie Hall in mid-October, under the direction of Arturo Toscanini.

The symphony was composed by Shostakovich at Leningrad during the siege of that city by the Germans. Its theme is "the ordinary Soviet people who have become the heroes of this patriotic war."

The score was sent by photostat on 35-millimeter microfilm from Kuibyshev, former Russian temporary capital, where it had its world premieme last March 1, It was flown from Kuibyshev to the Soviet Embassy in Washington by way of Teheran, Persia, and Cairo, Egypt.

Koussevitzky and Toscanini are now studying the score and are said to find it full of possibilities. It is written for a large orchestra, including eight horns, six trombones, six trumpets, two harps, piano and five timpani, and takes about 90 minutes to perform.

★ ★ ★

The Metropolitan Opera has made a sharp cut in its prices for the coming season, in an effort to keep attendance at a normal level under war conditions. The new scale will range from $1 to $5 (exclusive of tax) for the regular subscription series. The "popular" Saturday night performances will be priced at $1 to $3.25. The previous top was $7.

In announcing the change, Edward Johnson, general manager of the opera, said:

"The new scale of prices is made possible through the sympathetic cooperation of the administrative staff and the various unions active at the Metropolitan — including AGMA (the organization of artists, chorus and ballet), orchestra musicians, stagehands and others. These unions and the administrative staff have generously cooperated in a revision of their arrangements."

★ ★ ★

The National Orchestral Association announces that applications for membership in all sections of its training orchestra for the season of 1942-43 are now being accepted.

No tuition is charged. Instrumentalists who have sufficient technical background to pass the auditions which will be held in September will be given the opportunity to acquire a knowledge of orchestral routine and repertoire so that they may become candidates for positions in the regular orchestra. An outline of requirements and an application blank may be obtained from the association at 119 West 57th street, New York.

The concerts of the New York Philharmonic-Symphony, which started their 25th summer season at Lewisohn Stadium last week, will be broadcast hereafter every Friday night over the Columbia system from 8 to 8:55 p. m., EWT., beginning July 3.

Famous instrumentalists and singers will be heard with the orchestra. At the opening night on June 18, Artur Rubenstein was piano soloist in the Tchaikovsky Concerto No. 2. The concert was partly in twilight and partly under dimmed blue lights, the latter because of wartime dimout regulations on the eastern seaboard. The first night audience, which numbered about 12,000, found the soft lighting much to its satisfaction, and conducive to a receptive mood for music.

★ ★ ★

The Hollywood Bowl "Symphonies Under the Stars" will be given as usual this summer, beginning July 14, under wartime restrictions. Attendance will be limited to 5,000 people for each concert and tickets will have to be bought at least 24 hours in advance. Lighting will be strictly controlled and police arrangements will be made for the adequate handling of the audience in case of a blackout alarm.

WATERBURY, CONN.
AMERICAN

JUL 30 19[illegible]

Freedom Will Be Theme of Music Fete

W. E. Channing To Be Honored At Stockbridge

The struggle for freedom will be the theme of the opening concert at the Berkshire Music Festival at Stockbridge, Mass., Saturday evening when Dr. Serge Koussevitzky will conduct the orchestra in a presentation of the Leonore Overture, No. 3 as the first number.

Sounding a call for liberty, this piece of music will mark the spirit of the concert which is being dedicated to William Ellery Channing, a champion of free men, who delivered one of his most famous orations on freedom at the Congregational church in Lenox Aug. 1, 1842, exactly 100 years to the day before the date of the concert.

War Stamp Sale Contest To Be Held

When Dr. Koussevitzky directs his new orchestra of 105 talented young musicians in the overture, in an anniversary program dedicated "to the men and women of the Berkshires," the call for a new freedom will be heard in the Music Shed at Tanglewood.

The program Sunday will be dedicated also to the new struggle for freedom, for Dr. Koussevitzky will honor the U. S. Treasury Department's war bond and stamp campaign. At this time, Ruth Posselt will be heard as soloist in the Tchaikovsky Violin Concerto. Also on the program will be the Frank Symphony in D minor and two Sousa marches.

The stub of every ticket bought for this concert and presented at the stamp booth will be redeemable for a 50 cent stamp. In a contest in which 50 young women will strive to sell the most stamps, the winners will be given war savings bonds. A "Victory ladder" will keep the audience informed of the progress of sales.

The gala benefit for Russian War Relief will be held Aug. 14 with a program lasting from 5 to 11 p. m. At the evening concert in the Music Shed, Dr. Koussevitzky will present the first concert performance of the widely discussed Shostakovitch Seventh symphony. Rehearsals held during the past week have caused Dr. Koussevitzky to conclude that this work will rank among the world's great symphonies.

WATERBURY, CONN.
REPUBLICAN

JUL 30 1942

Berkshire Festival Honors Channing

Saturday Event Commemorates 1842 Oration

Dr. Serge Koussevitzky has fittingly chosen the Leonore Overture, No. 3, for the opening program of his festival of music at Tanglewood, Stockbridge, Mass., Saturday evening. The call of freedom found in the overture is an appropriate recognition of the anniversary of a significant Berkshire event.

On Aug. 1, 1842, William Emery Channing delivered his last public address in the Lenox Congregational church which was "dedicated to the men and women of Berkshire" on the eighth anniversary of the beginning of the emancipation of slaves in the British West Indies and the fourth anniversary of the final freeing of the 800,000 slaves on those islands. The oration still ranks as one of the major addresses of American history.

In the printed version of his address, Channing referred to the delight he found "in the magnificent scenery of this region, in its peaceful and prosperous villages and in the rare intelligence and virtues of the friends whose hospitality I have here enjoyed."

In his apostrophe, he sounded a call that has significance today: "A new reverence for humanity, a new feeling of brotherhood, are among the signs of the times. Before this, all oppressions are to fall. Society, silently pervaded by this, is to change its aspect of universal warfare for peace."

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PORTLAND, OREGON
OREGON JOURNAL

JUL 19 1942

Berkshire Music Center Festival Will Carry On

LENOX, Mass., July 18.—A full-fledged festival of music will be held at the Berkshire Music center at Lenox during the next five weeks. One of the first acts of the Koussevitsky Music foundation formed recently by Dr. Serge Koussevitzky, was to assure the 1942 session of the center.

Foremost on the list is the series of six concerts to be conducted by Dr. Koussevitzky beginning August 1 with an orchestra of 96 advanced students. Appearing as soloists will be Ruth Posselt, violinist and Lubohutz and Nemenoff, duo-pianists.

Opera performances will be given August 7 and 13. Two different casts of the opera department under Dr. Herbert Graf of the Metropolitan Opera company and Boris Goldovsky, head of the opera department, New England Conservatory of Music, will sing Nicolai's "Merry Wives of Windsor."

Five chamber music concerts will be given under the direction of Gregor Piatigorsky, head of the center's department. Olin Downes, noted music critic, will give a series of lectures on various types of musical forms illustrated by student performances.

This year, for the first time, the public may purchase associate memberships in the center with the privilege of attending all concerts. Men in uniform will be admitted free.

Proceeds this season will go to the Koussevitzky Music foundation and the Berkshire Music center, both non-profit organizations.

National Music Council Reports on Orchestras

Replacement of men players by women has not been found necessary so far because of military service demands, the National Music Council reports after a survey of the 16 major symphonies of the United States. The council notes, however, that the continued calling up of men may alter the picture considerably during the coming season.

The Boston, New York, Cincinnati and Minneapolis orchestras have no women players except an occasional second harpist. Others have from one to five.

The World Of Music

By LOUIS F. KEEMLE

[illegible]K, June 27 (U.P.)—The much-heralded Seventh Sym[illegible] Dmitri Shostakovich, young Russian composer, has [illegible]ed in America and will be given its first performance [illegible]ntry during August at the Berkshire Music Center at [illegible]od, Mass., under Dr. Serge Koussevitzky.

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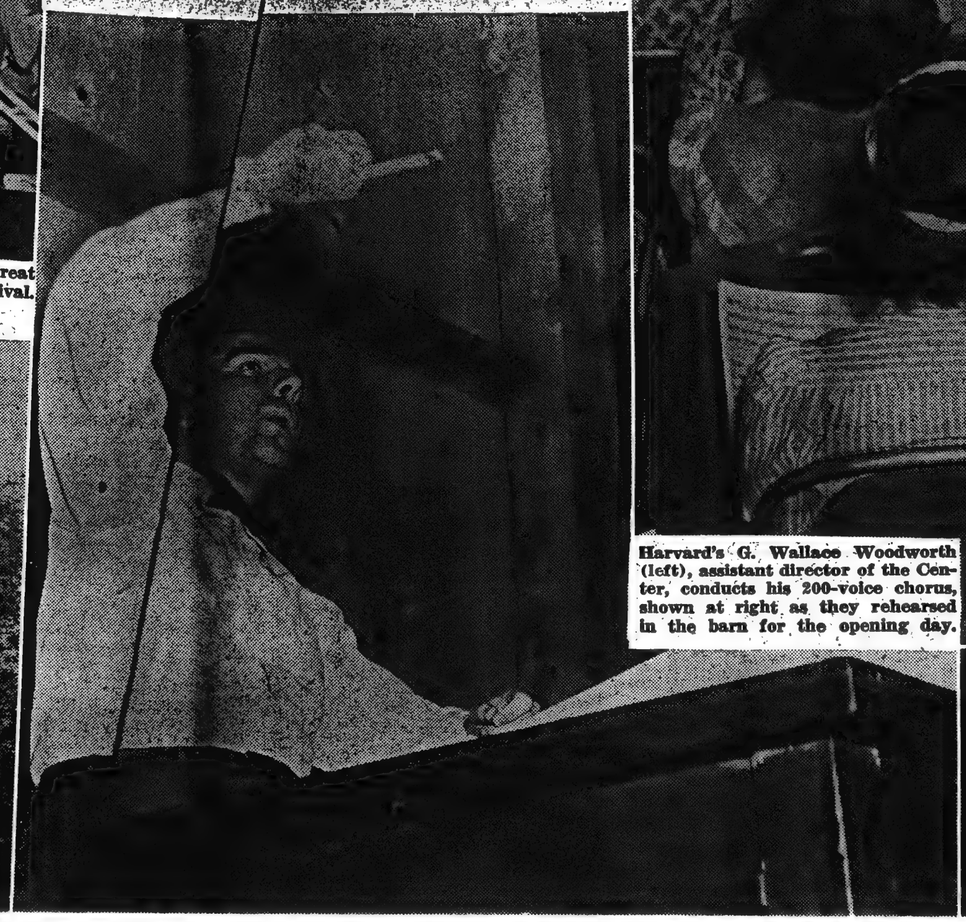
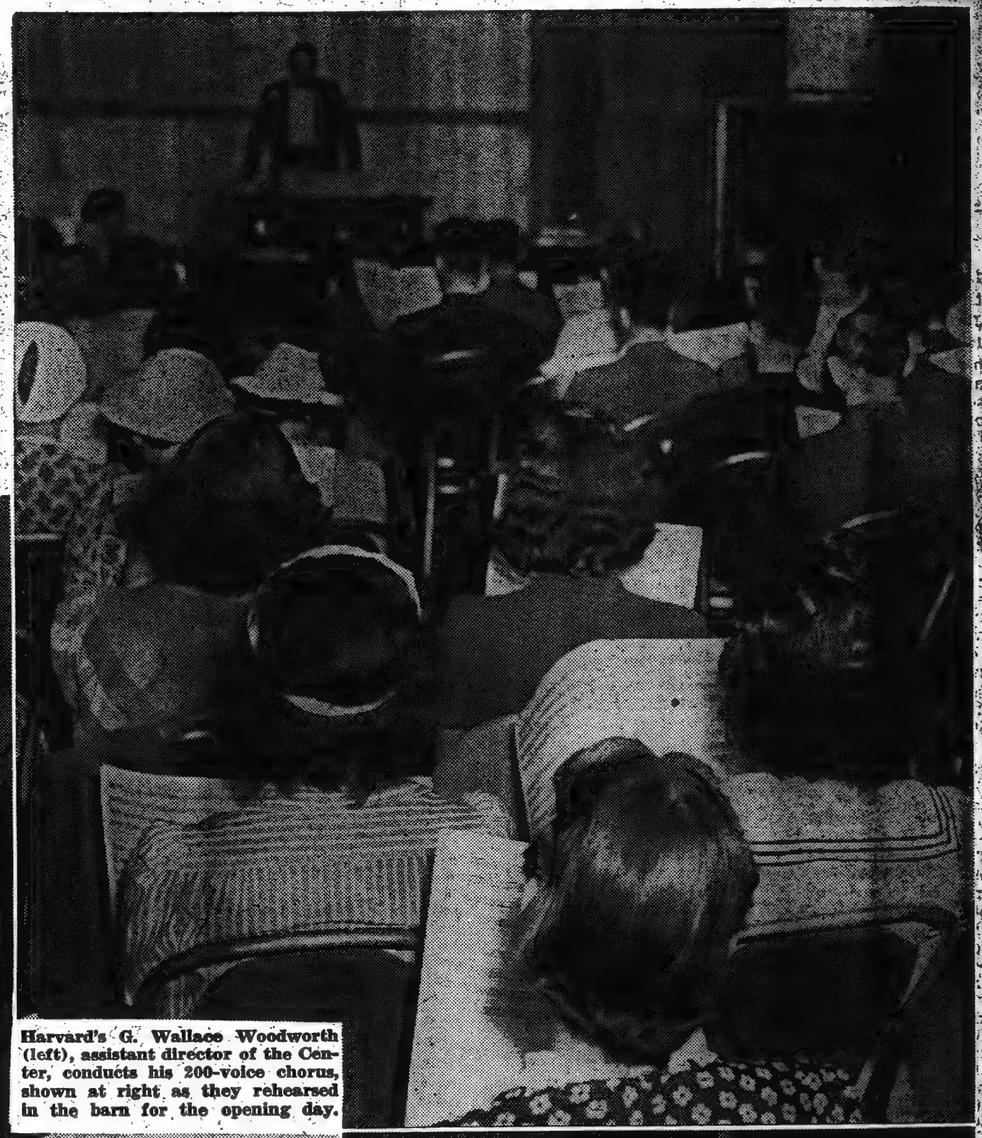
Removed for Exhibit

Tanglewood Adds a Page to History

On Monday, July , Tanglewood further strengthened its cla e the heart of musical America with the o of the Berkshire Music Center, the realizati a lifelong dream for Dr. Serge Koussevitzky, ctor of the Boston Symphony Orchestra a ector of the Center. On that day, 340 stude m all over the country began a six-week pe intensive training under some of the most s figures in contemporary music. Out of the sses, and out of those of ensuing years, it is will come the great conductors, vocalists, in entalists and composers of tomorrow. On th e is a pictorial record of the Center as it bega significant first year.

rt Spalding, outstanding American-born violinist, came from his home in Great ate in the opening-day ceremonies as a trustee of the Berkshire Symphonic Festival. d him is Ernest B. Dane, president of the Boston Symphony Orchestra.





Harvard's G. Wallace Woodworth (left), assistant director of the Center, conducts his 200-voice chorus, shown at right as they rehearsed in the barn for the opening day.

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This Clipping From
HARTFORD, CONN.
COURANT

AUG 4 - 1941

Piatigorsky Is Soloist At Tanglewood

'Cellist Plays Hindemith Work As First Series Ends in Berkshire Festival

BERKSHIRE SYMPHONIC FESTIVAL—The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, at Tanglewood, Lenox, Mass.; the third concert in a series of nine. The program:

Symphony No. 4 in E Minor ..Brahms
Quiet City .....Copland
Violoncello Concerto .....Hindemith
Gregor Piatigorsky, soloist
Capriccio Espagnol ..Rimsky-Korsakov

In the midst of benign weather and an idolatrous population, the first series of concerts came to a close at Tanglewood, Sunday afternoon.

The event was a super-elegant turnout, socially and satorially, and a great change from last year's matinees when there was a dismaying trend toward luxable frocks and sport shirts not tucked in. That was the seventh year, and the audience apparently took a sabbatical from La Mode. Happily this is over, and whoever has something classy to wear, puts it on and goes forth to knock the eye out.

Dr. Serge Koussevitzky also followed the fashionable revival and appeared on the podium in a little, brown number, looking very nattily turned out, as if he had just stepped out of a board meeting at the Chase National Bank. An arrant conservative, however, I prefer him in the white suit which bespeaks the summer festival conductor, to the brown which suggests the snappy business fellow.

The program itself, on the other hand, was not one of those well-tailored ones which Dr. Koussevitzky can contrive with the finesse and brilliance of Herman Patrick Tappe running up a Rockefeller trousseau.

In the first place, it struck me a little too long, and in the second, the elements did not bear any special relation. Certainly it was not as tasteful on paper, and decidedly not in performance, as the one which will close the festival, including the Sibelius Seventh Symphony, "Lieutenant Kije" and the Tschaikowsky Fifth. There is a program with neatness and dispatch, and smack.

Steam-Heated Brahms.

Dr. Koussevitzky opened the program in an all-Russian mood, I thought, playing the first movement of the Brahms Fourth in the desperate key of E Minor as if it had been a Chekhov tale scored by Tschaikowsky. For my tastes it was altogether too intense and perfervid, as red-faced as Dr. Koussevitzky got in conducting it, and when it was done, I felt as if I had been through a Turkish bath. In the second movement, he created as fine a bit of rhapsody as you can ask from Brahms. The third was nice and lusty. The fourth and final was in the same steamy vein of the first, but it can more nearly stand it. By and large, Dr. Koussevitzky can ennoble Brahms more than he did yesterday, I think, and I should have enjoyed more grandeur and less passion.

City Problems.

In describing "Quiet City," which was heard after an intermission during which I should estimate at least a dozen persons were permanently maimed in the bread-lines trampling through the refreshment tent, Mr. Copland wrote his own program note.

The score had been done for a play which "called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity." In the play is a young trumpet player whose trumpet playing "helps to arouse the conscience of his fellow-players."

This is a lot to ask of the five-line staff, and I am inclined to feel that Mr. Copland did not achieve it. He has written a clean, nicely open, melodious little serenade, highlighted by the meanderings of an English horn and a trumpet. I could find little that was "evocative of an inner distress," in the sense the author had in mind. Louis Speyer blew a few nostalgic passages from a world-weary horn, but the main ideas went to the trumpet. This did evoke an inner distress in me, however, because I thought the trumpet melodies were as cheaply sanctimonious as they could be. They should also arouse Georges Mager's conscience, because he had a bad time executing them.

Hindemith's Day Off.

Compared with the Hindemith Violin Concerto which Ruth Posselt played in Hartford with the Boston Symphony last winter, the Hindemith Violincello Concerto isn't one, two, three. The first movement is unmitigated boredom, mindful of nothing so much as an amateur 'cellist practising in a room next to an orchestra rehearsing an entirely different number altogether.

The third movement is the ordinary smart, sophisticated "fantastic carnival" stuff so intriguing to fashionable composers today. But the second, which begins in a heartache, perks up a little, and then goes back to melancholic headwagging, is the best, the sincerest and the most endowed with the logic of music, I thought. Its writing is rather fragile for Hindemith, but genuine and tender out of the heart.

I can't tell you how Mr. Piatigorsky performed it, having nothing to go by. I suppose he played it just as the doctor ordered, for at least Mr. Hindemith shook his hand very heartily afterward, as did Dr. Koussevitzky, and he is of course a celebrated fellow. His manner was the wildly abstract one traditional with 'cellists, who somehow always make me think of the pictures of St. Sebastian, skewered to their instruments instead of to a tree.

Try, Try Again.

Dr. Koussevitzky and the orchestra made a terrific din playing the concluding "Capriccio Espagnol," and it sounded very spirited but somehow paradoxically it was not. I think it was exemplary of much of the afternoon's performance as a whole. The orchestra worked industriously throughout, and there was a lot of excellent playing from bar to bar, but as a whole, after hearing the Thursday concert and yesterday's, I do not feel that it has yet returned to the brilliance it shows at its best. It's like the first few days of work after you've come back from vacation.

—T. H. P.

This Clipping From
PITTSFIELD, MASS.
EAGLE

AUG 5 - 1941

Demand Brisk For Festival Tickets

Benefit Committee Has Meeting at Tanglewood

The staff at the Berkshire Symphonic Festival office in Stockbridge, was trying to keep pace today with the continued heavy demands for tickets for the remaining concerts at Tanglewood by the Boston Symphony Orchestra, [illegible] Koussevitzky, conductor.

With attendance records shattered by the first series, equally large audiences are expected for the second series beginning Thursday night at 8.30.

There are some good seats left for Thursday and Sunday. All seats are sold for Saturday and for the closing concert on the 17th. General admissions, however, are not limited.

At Tanglewood this noon there was a meeting of community chairmen working for the gala benefit to be given Aug. 15 for the USO and the British War Relief. Mrs John H. P. Gould of Lenox and Mrs. George W. Edman, of Pittsfield, co-chairmen for tickets obtained reports on ticket sales and in turn reported that far more than half the boxes have been sold. Ticket chairmen are serving in many New England towns and cities and in the Hudson Valley. Mrs. Frederick Schenck of Lenox spoke about prizes to be awarded the night of the benefit.

After the meeting this noon, the group enjoyed luncheon at the Berkshire Music Center bus, then watched a rehearsal of the opera department, Dr. Herbert Graf, director.

Tickets for the benefit may be obtained from community chairmen, or at the benefit office in Stockbridge or from USO and British War Relief offices in Boston, New York and Pittsfield, at Pittsfield banks, at the Festival office in Steinway Hall, New York.

This Clipping From
CLEVELAND, OHIO
PRESS

AUG 5 - 1941

Music Lovers Flock to Symphonic Festival

Thousands Come by Train, Bus, Auto and Even on Foot

By WINSOR FRENCH

STOCKBRIDGE, Mass.: Some 7000 people, literally gathered from all over the country, crowded into the Music Shed here during the week-end for the first concert in the Eighth Annual Berkshire Symphonic Festival.

Huge busses brought throngs of hot, tired music lovers up from New York and returned the same night. Others came by train, motor, airplane and even on walking tours. Every seat for the entire series has been sold for weeks and harried, worried looking people who apparently just took a chance on finding accommodations, actually stop you on the street in their frantic search for a bed.

There were continual showers on the opening day but towards evening the clouds lifted and long before the appointed hour of the concert every little dirt road for miles around looked like a crowded, city avenue. The parking fields were a sea of cars—vintage limousines, station wagons, collegiate jallopies and every type of vehicle imaginable.

Rich Furs in Evidence

As to the audience itself, you have never seen anything like it. White-haired old dowagers dusted off their pearl dog collars, diamonds glittered in the boxes and ermine, mink and sable wraps were thrown casually over the backs of chairs. Behind the boxes in the 2-dollar (and cheapest) seats were the real music lovers: Young men and women carrying scores and dressed in everything from slacks and seersucker to conventional evening clothes. There were women whose heads looked like transplanted flower gardens and more shawls and batik fantasies than you could believe.

The great lawns of Tanglewood were overflowing with hundreds who had invested only in general admissions. Carrying their own blankets, pillows, raincoats and thermos bottles, they sought out places under elms—stretching out comfortably to hear the music. During the half-hour intervals thousands more stumbled and tramped on the way to the refreshment tent: Sleeping old men, romantic couples trying to make one blanket do for two, and altogether as complete a cross section as you could imagine.

Every Seat Is Occupied

In the vast, fan-shaped shed, its sides open to the gardens, there was not an empty seat to be seen. Fireflies blazed against the silent pine trees and faces glowed in the flare of matches as people lit cigarettes. Across the lawn you could see, outlined against the summer sky, the rambling house where Hawthorne wrote his "Tanglewood Tales." It is a museum now, and during the intermission is crowded with throngs of curious people.

At last the members of the orchestra file in. The great Koussevitzky strides across the stage to thundering applause, taps the music stand with his baton. For an instant the silence is absolute, a cricket chirps somewhere, and then the first, certain bars of Haydn's Symphony in G Major are heard. The greatest music festival anywhere in the world today has at last begun.

Attention Is Rapt

The bowing heads in the boxes suddenly become stationary, the photographers finally cease exploding their bulbs, attention is rapt and you can almost feel the concentration. Actually, it is such an emotional experience that some people weep with excitement. Debussy's Fetes, Nuages and Faune followed the Haydn, and Villa-Lobos' Chorus No. 10 for chorus and orchestra concluded the first half of the program.

Everyone started talking at once. There was a mad rush for the refreshment tent and from all sides came torrents of inevitable criticisms. No music critic myself, I was gratified to learn atmospheric conditions had affected the strings, that the exciting Villa-Lobos might have been played more forcefully. The general feeling was that Koussevitzky had held back the orchestra for the sake of the somewhat uncertain Chorus of the Berkshire Musical Association. Personally, I had found it all extremely exciting—including the chorus of butchers, bakers and candlestick makers.

"V" Movement Is Played

Finally gongs announced the intermission had come to an end. Strolling couples hastened back to their seats from the formal, terraced gardens. People rolled up in their blankets again and in the horseshoe of boxes society ceased its chatter—the glitter dimmed and the sounds of the great "V for Victory" movement in the Beethoven Fifth rolled through the shed like a tide—on through the crowded gardens and into the quiet night.

Oddly enough, the National Anthem was not played during the evening—perhaps because the stunning Fifth Symphony had hardly been completed before the entire multitude moved in a body towards the parking fields. The applause, in my opinion, was little short of insulting in its brevity but the seasoned music addicts learned long ago that arriving at the Shed is one thing, leaving it another.

WATERBURY, CONN.
DEMOCRAT

AUG 5 - 1941

Heard in the Berkshires. . . . The performance of Shostakovich's Fifth Symphony the other night as given by Serge Koussevitzky and his orchestra, was a worthwhile score according to many of the critics, with still a great many others not convinced of the work's merit. . . About 9700 attended Sunday afternoon's concert. Many came early and picknicked outside on the Tanglewood lawns. A pretty note was introduced in the Leonore Overture No. 3 by Beethoven, the trumpet that is usually heard offstage played in the woods not too far from the stage which made it possible to get the echo. Brahms' Fourth and Rimsky-Korsakoff's "Capriccio Espagnol" delighted Sunday afternoon audiences. The weather Saturday and Sunday was ideal for the concerts. Thus far this season the attendance has beaten last year's record.

This Clipping From
PITTSFIELD, MASS.
EAGLE

AUG 5 - 1941

Koussevitzky Feted

Mr. and Mrs. Frank Wyman of Cincinnati, Ohio, entertained at dinner at the Pyrenees in Canaan, N. Y., last night for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. There were 28 at the dinner including Miss Olga Naumoff, Mr. and Mrs. Pierre Luboschutz, Gregor Piatigorsky, Miss Leah Luboschutz, Aaron Copland, Paul Hindemith, Mr. and Mrs. Richard Burgin, and Miss Margaret Grant, secretary of the Berkhire Music Center.

This Clipping From
AKRON, O.
BEACON-JOURNAL
AUG 5 - 1941

$5,000,000

By ALICE HUGHES

New York, Aug. 5, 1941

FOR THE PAST FEW DAYS I have been enjoying the natural beauty of the incomparable Berkshires, and musical culchah as dispensed by the sainted Maestro Koussevitzky as he beats a Mozart symphony out of his great Boston symphony. Pleasant as this has been, I have suffered a slightly guilty feeling. Perhaps I should have been soaking up the first race week at Saratoga Springs, studying the recent improvement in the breed, and losing my $2 on a three-legged horse.

This Clipping From
CLEVELAND, OHIO
PRESS
AUG 6 - 1941

Berkshire Festival Is Thrilling Event

French Finds Many Clevelanders Among Summer Mecca Visitors

By WINSOR FRENCH

STOCKBRIDGE, Mass.: If there were complaints over the strings in the first of the Berkshire Symphonic Festival concerts, surely not even the most exacting musician could find a flaw in the second performance.

The program opened with the Mendelssohn Symphony in A major, continued with Beethoven's overture to "Lenore" and concluded with Shostakovitch's Symphony No. 5. Hardly sensational — but apparently just what the milling thousands wanted and the Shostakovitch item with its wonderful, wild patterns all but reduced the audience to hysteria.

And if the concert was flawless, the night was no less perfect. A burning sun completely dried the damp lawns—giving the general admission patrons their green light, and long before the serene, gentle passages of the Mendelssohn symphony commenced flowing from the graceful sweep of the Shed there was hardly a square inch of grass to be found.

Thousands upon thousands of men, women and children carrying everything from blankets and camp stools to mere newspapers turned the gardens into a literal sea of relaxed, silent humanity Tanglewood, if anything, looked like the beach at Coney Island on the Fourth of July.

Dinner Parties Late

As always, dinner parties arrived late—women in sweeping long dresses and men in dinner jackets. Apologizing, they threaded their way through the reclining bodies toward the entrances—sometimes to be shushed but more often unnoticed. In less than 10 minutes, however, the interruptions ceased and the evening belonged to Koussevitsky's magic and the fireflies flickering among the high, steel rafters in the Shed and above the people outside.

To me the most encouraging aspects about these concerts is the incredible number of youngsters in the audiences. Joe Colleges, with crew hair cuts and pipes, stretch out on the grass beside sun-tanned girls in bandanas and tennis dresses. They motor up from Boston and New York in second-hand tiny roadsters and the sole purpose of the long trek is to hear fine music.

Later, of course, they flock to the Red Lion bar for a beer—hoping against hope Anne and Jimmy, who run the place and are equally as famous as the Boston Symphony, have saved them a table.

No Swing Bands

They talk music with all the authority of a budding Arthur Loesser or Olin Downes and during the entire festival not a swing or name band would dare to come within 100 miles of Stockbridge or Lenox. Unless, of course, they like the prospects of dying on the vine, unheard and miserable.

By the same token, if you aren't careful you will have music running out of your ears before the festival is over. Koussevitsky opens his rehearsals to the public. There are chamber music concerts in the lovely little shed designed especially for that purpose.

There is opera as well, and you may also go to hear the young students from the school of conducting take their first, eager turns at the podium. This year the flashy sensation is one Leonard Bernstein. Unfortunately I haven't heard him —you have to draw the line on all this intellectuality somewhere.

Goldovsky on Hand

Boris Goldovsky of our own Institute of Music is director of the opera school. Probably the most outstanding singer in his group is Mary Van Kirk, winner of the Sherwin-Williams audition for the Met. Her one appearance of the summer was in "Faust" and she had, as the French say, a success fou.

Clevelanders are all over the place for that matter. Yesterday afternoon I saw Adella Prentiss Hughes, rocking merrily away on the porch of the Red Lion Inn, thinking and talking in sharps and flats.

Later Kay Halle and I climbed the Artur Rodzinski's high hill to have tea on their terraces . More Clevelanders there. In order to avoid an absolute deluge of visitors there are signs at the gate requesting you telephone before calling, but the place is still the Grand Central Station.

Yesterday David McMillan was on the phone, trying to find Eleanor and Charles Strong to get tickets for the evening concert. Mrs. Percy Brown and Mrs. George Bickford dropped out of the blue, literally glutted with long sessions of music.

Mystery Woman

There were odd assortments of artists and musicians and one of the most beautiful, red-haired women I have ever seen and whose name no one seemed to know. Rodzinski claims she has one of the most beautiful coloratura voices he has ever heard.

In any case she was fasincating and so was the ebbing and flowing of the traffic. If things become too hectic Artur retires to the sanctuary of his bedroom, leaving the situation to Helena Rodzinski and her sisters. There are little Polish cakes, their own goat's milk cheese and conversation on every subject under the sun.

Incidentally the most recent member of the clan to arrive is another of Helena's sisters. Felicia is her first name and heaven alone knows what the last one is. Don't look for it here anyway. There are no less than a thousand letters in it and you couldn't pronounce it anyway.

5 Months En Route

Her journey to this country started exactly five months ago, was completed last week and every single day was spent on the same dreadful little French steamer. They spent three months at anchor in the harbor of Dakar—virtual prisoners and forbidden to go ashore until the last few weeks. Nazis were their watchdogs and the entire trip was a saga in horror.

You never know who you are going to run into in all this frenzy—or what kind of story. Yesterday, for instance, was crowded with everything from a fascinating interlude in a peaceful little community of Shakers to an hour with the Brock Pembertons, who came up from Manhattan on sudden impulse and are stabled in what Brock describes as a rustic tourist home.

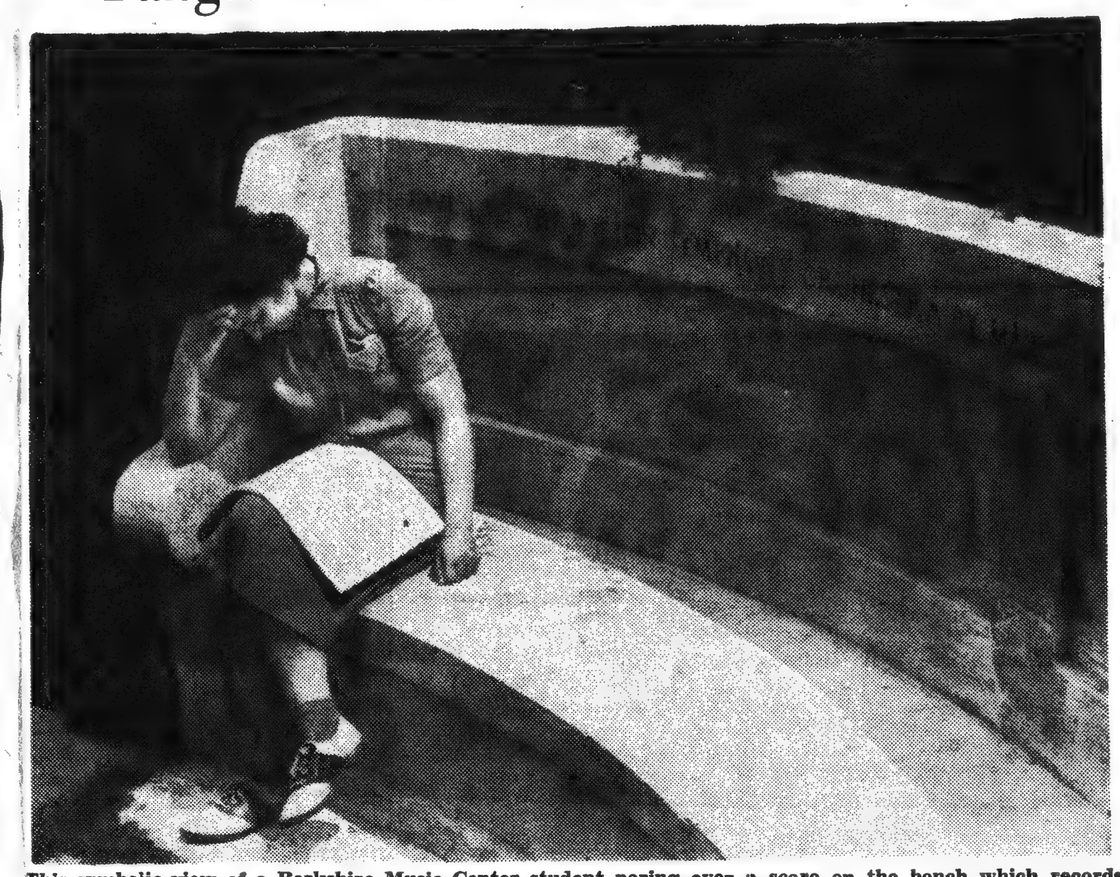
I saw Prince Serge Oblensky buying aspirin in a village drug store; Kate Pulitzer and her fiance drinking lemonade at a roadside stand. The great rub shoulders with the mortals and the unexpected never fails to happen.

PITTSFIELD, MASS.
EAGLE
AUG 6 - 1941

FITCHBURG, MASS.
SENTINEL
Aug. 6, 1941
NEW YORK, N.Y.
TIMES
AUG 7 - 1941

This Clipping From
PROVIDENCE, R. I.
BULLETIN
AUG 6 - 1941

Tanglewood Is Pictured at Museum



This symbolic view of a Berkshire Music Center student poring over a score on the bench which records the gift of Tanglewood to the Boston Symphony Orchestra is one of C. J. S. Egone's pictures now on view at the Berkshire Museum.

Of particular interest at this time are the 29 photographs and three water colors which have been hung in the foyer gallery of the Berkshire Museum. The photographs were lent by the Boston Symphony Orchestra, and the water colors by Mrs. Gorham Brooks. The exhibit is known as "Tanglewood, three-quarters of a century ago, and today." The pictures will remain on display all summer.

In selecting his scenes, the photographer sought to illustrate the everyday life at Tanglewood as experienced by the students at the Music Center. The first photograph in the group is of an earnest young piccolo player practicing, with his music hung on a bush, and the theatre showing through the trees.

There are three different shots of the Tanglewood grape arbor, two of which accent its tunnel-like character and the third showing its pillared construction. Two scenes show famous Stockbridge Bowl, one taken at the swimming dock; the other of a lakeside cottage. The famous concert Shed itself appears in the majority of the photographs.

Three Early Water Colors

In contrast to modern photography are the three water colors, painted by Mrs. Richard C. Dixey around 1866. Mrs. Dixey was Miss Ellen Sturgis Tappan. The first water color is the scene visible today looking over the Bowl from the Tappan house, toward Mount Everett. The second is a path in the still-preserved Tanglewood gardens, and the third is a winter scene with Rattlesnake Mountain in the distance.

The photographs of the Music Center were made last summer by C. J. S. Egone of Brookline. Mr. Egone is regarded in camera circles as the first of the candid camera technicians, having started the fad in 1916 in his native Italy. His present work, however, shows none of the fuzziness often associated with candid camera pictures. The photographer is a refugee from Fascist Italy, having fled last year to New York with his family, and soon after settling in Brookline.

Supplementing the pictures, there is on display in a case near the front entrance a collection of letters of the same period, loaned by Mrs. Brooks. They were written to Mrs. Tappan by many Lenox notables. Included are missives from Nathaniel Hawthorne, written from "The Red House," about some matter that "might have disturbed Sophia (his wife)." Others bear the signature of Elizabeth B. Browning, Charlotte Cushman, Oliver Wendell Holmes, Fanny Kemble, and R. W. E., the initials of Ralph Waldo Emerson. All deal with the every-day details of the social life of the period.

Berkshire Festival in Strong Start; 26,000 Attend Koussevitzky Concerts

Variety N.Y.T.
Aug 6, 41

By EDWARD SMITH

Lennox, Mass., Aug. 5.

The first week of the eighth annual Berkshire Symphonic Festival with the Boston Symphony Orchestra under Serge Koussevitzky closed Sunday (3), with a total of 26,000 people in attendance, largest in history. Sunday (3), also saw 9,700 attending the concert, another Festival record.

Festival has become perhaps the most important American summer musical attraction, with cars from every state in the union represented. Koussevitzky seems to be succeeding in making the Festival an American Salzburg.

Program for Saturday (2), included Mendelssohn's Italian Symphony, which was brilliantly played with the beautiful lyricism brought out to the fullest, and the Beethoven's Leonore Overture No. 3, which fairly smoked with fire and brilliance of its interpretation. Concert closed with Shostakovitch's Fifth Symphony, with the orchestra and conductor bringing out meanings in the score undreamed of before, and left a cheering audience recalling the men and their leader repeatedly.

On Sunday (4), Brahms Fourth Symphony, which opened the concert, had a tendency to drag in spots until the finish of the finale which rang with the clarity and power of the reading.

Copland's 'Quiet City' and Hindemith's concerto for Violincello and Orchestra followed, neither of which showed anything, both works being dull and uninteresting, and saying nothing.

The concert and week-end closed with Rimsky-Korsakov's Capriccio Espagnol, with the orchestra working to an unbelievable climax in intensity power and brilliance of its playing.

All surrounding towns and villages have been sold out for weeks with fantastic prices being asked for accommodations, and none actually available. For a 20 mile radius the countryside is reaping a small fortune.

Soldier Band to Play at Stockbridge Festival

Stockbridge, Mass., Aug. 6 (AP) —With Serge Koussevitzky conducting, a soldier band will appear at the eighth Berkshire symphonic festival at Tanglewood.

Arrangements have been made for 300 musicians from the 10 regimental bands of the Yankee division to come here from Camp Edwards for a concert Friday, Aug. 15.

Mr. Koussevitzky, who has been conducting his Boston Symphony orchestra in a series of three weekend concerts at Tanglewood, led the soldier bands on a recent visit to Edwards and was impressed by their playing.

BUFFALO, N. Y.
NEWS
AUG 6 - 1941

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HERALD-TIMES
AUG 6 - 1941

KEENE, N. H.
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AUG 6 - 1941

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MORNING UNION
AUG 8 - 1941

Many Box Reservations Made for British Relief Benefit at Tanglewood

Mr. and Mrs. Myron Taylor of New York, Dr. James Phinney Baxter3d and Mrs. Baxter, and Mrs. E. Parmalee Prentice of Williamstown, Mr. and Mrs. Alvan T. Fuller, Mr. and Mrs. Ernest B. Dane of Boston, Mrs. Edward Bok of Philadelphia, Mr. and Mrs. Albert Spalding of Great Barrington, and Miss Mabel Choate of Stockbridge, are among the many music lovers who have taken boxes for the USO-British War Relief benefit at Tanglewood Aug. 15.

The ticket committee of which Mrs. John H. P. Gould (the former Lee Higginson) of Lenox and Mrs. George W. Edman of Pittsfield are cochairmen, announces that boxes are in brisk demand, more than half having been sold already. Reservations may be made with them at the benefit office, Stockbridge, or through the Boston committee, Mrs. Mortimer Seabury, chairman, at Symphony Hall. General admission tickets and reserved seat tickets may also be obtained at either of these sources or from the British War Relief and USO offices in Boston and New York or at the Berkshire Symphonic Festival office in Steinway Hall, New York.

Philip R. Allen of Boston, general chairman, today urged "everyone from everywhere to come to the gala benefit to help make this a real New England manifestation."

All of the forces at Tanglewood including the Boston Symphony Orchestra, Serge Koussevitzky conductor, the Berkshire Symphonic Festival and the Berkshire Music Center are co-operating in presentation of the program which will begin "at the unusual hour of 5.30." A 250-piece band from Camp Edwards will also be heard alone and with the Boston Symphony Orchestra and the student orchestra. The day's program will conclude with fireworks and "The Star Spangled Banner."

Boxholders

Boxholders to date include Miss Gertrude Robinson Smith of Stockbridge, Mr. and Mrs. Owen Johnson of Stockbridge, Mrs. John S. Newberry of Grosse Pointe, Mich., Lester Roberts of Lenox, Mrs. Clifford D. Mallory of Greenwich, Conn., Mrs. Edward A. Jones and Mr. and Mrs. Stanley P. Benton of Pittsfield, Mrs. John Meads Howells of Kittery Point, Me., Mrs. Leonard Clark Feathers of Lenox, Mrs. John Alden Carpenter of Beverly Hills, Mrs. William Felton Barrett of Rye, N. Y., Miss Alice Clapp of Washington, Mrs. Norval H. Busey, Jr., of Lee, Mrs. Thomas F. Davies of Boston, Mrs. W. Rockwood Gibbs of Richmond, E. J. Glynn of Willimansett, Mr. and Mrs. John D. Kennedy of Lenox, Mr. and Mrs. M. J. Warner of Pine Orchard, Conn., Mrs. Edwin C. Jameson of Sharon, Connecticut.

Also Mr. and Mrs. Philip R. Allen of Walpole, Mrs. R. J. Flick of Lenox, Gordon Mendelssohn of Millbrook, N. Y., Mrs. A. J. Drexel Paul of Radnor, Pa., and Mr. and Mrs. Seton Henry of New York, Mrs. Charles A. Proctor of Swampscott, Miss Edith Scoville and Mrs. Donald J. Warner of Salisbury, Conn., Mr. and Mrs. John Shepard, Jr., of Lenox, Rev. Anson Phelps Stokes and Mrs. Stokes, and Mr. and Mrs. William Earl Dodge Stokes, Jr., of Lenox, Mr. and Mrs. Edward A. Taft of Boston, Mr. and Mrs. Daniel England of Pittsfield, Mrs. Ramsay Hoguet of Stockbridge, Dr. William Mather Lewis and Mrs. Lewis of Easton, Pa., Mr. and Mrs. Henry F. Vincent of Colebrook, Conn., Mrs. Stanley L. Richter of Danbury, Conn., Mr. and Mrs. C. C. Chesney of Pittsfield, Mrs. John S. Williams of Old Chatham, N. Y., Mr. and Mrs. Samuel G. Colt of Pittsfield, Mrs. Jacques Stern and Mrs. Charles Gray of Lenox, Mrs. Maurice Hastings of Dalton, Mr. and Mrs. Halstead Lindsley of Lenox, Mrs. John Barry Ryan of Stockbridge, Mr. and Mrs. Henry B. Sawyer of Boston, Miss Shirley Farr of Chicago, Mrs. Louis A. Frothingham of North Easton, Mrs. Thomas F. Blodgett of Great Barrington, Henry P. McIlhenny of Philadelphia, Giraud Foster of Lenox, Mr. and Mrs. Winthrop M. Crane Jr., of Dalton, Miss Rosamond Sherwood of Stockbridge.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 7 - 1941

MUSEUM FEATURE PLANNED THE 13TH

Exhibits of Berkshire Interest Among Those Listed for Members' Night — Old Movies to Be Seen

Special Dispatch to The Republican

Berkshire Hills, Aug. 6—Stuart C. Henry, director, and the trustees of the Berkshire museum at Pittsfield have issued invitations to the annual members' night on Wednesday, the 13th. Exhibitions on view will be paintings by Alexander Brock, Donald Greason's collection of "Harvard Athletics," Rex Brasher's famous "Birds and Trees of North America," and "Tanglewood Yesterday and Today," loaned by the Boston Symphony orchestra. Some of these sketches show the beautiful Lenox estate as it looked when established 90 years ago by William Aspinwall Tappan, Boston merchant and banker.

In the theater at the museum members' night will be seen some memorable American films, including "The Great Train Robbery" (1903), William S. Hart in "The Last Card" (1915) and "The Covered Wagon" (1923).

Dean Percy T. Edrop of Christ Church cathedral, Springfield, Mrs Edrop and Miss Elizabeth Edrop have returned to Springfield following a month's sojourn at Brookbend tavern, Monterey. Mrs Sigrid Undset and son are back at Brookbend for the summer from Washington. Mrs Undset is the distinguished Norwegian novelist. Other arrivals at Brookbend include Mrs Willard Parker, Mrs J. Henry Carson and Mr and Mrs Henry S. Brill of New York city.

At Red Lion inn, Stockbridge, for the second series of Tanglewood concerts are Mrs Alfred I. du Pont and Mrs Henry Belin du Pont of Wilmington, Del., Mrs James H. Brewster of Saybrook, Ct., and Mr and Mrs William Harford Curtis of Corning, N. Y.

In a house party with Mr and Mrs Thomas H. Blodgett at Great Pine farm, Great Barrington, are Mr and Mrs Francis H. Hackett of New York, Mr and Mrs Alfred H. Bill of Princeton, N. J., and Mr and Mrs Lyle E. Pritchard of Great Neck, L. I.

With Miss M. Symphorosa Bristed at Lakeside, Lenox, are Lady Edgerton and Miss Marion M. Kemp of New York.

Newcomers at Berkshire inn, Great Barrington, include Mrs Holland Duell of Larchmont, N. Y., Mrs George Crawford and Mrs Alva B. See of Greenwich, Ct.

Mr and Mrs James Dwight Francis have as guests at Arrowhead, Pittsfield, Mr and Mrs Sidney L. W. Mellen and Robert H. Pitney of New York.

At Curtis hotel, Lenox, are Mrs Harold Lehman of Tarrytown, N. Y., Mrs William A. Barron and her guest, Lady Golan of Newburyport.

Visiting Mr and Mrs Charles Rockhill at Crane hill, Great Barrington, are Mrs Park M. Woolley and Miss Nelly Hatfield of Long Branch, N. J.

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AUG 7 - 1941

HUNDREDS AIDING BENEFIT CONCERT AT STOCKBRIDGE

Committee Reports Half of Boxes Sold for Gala Affair Aug. 15

STOCKBRIDGE, Aug. 6—More than half the boxes have been sold for the gala benefit to be given for the USO and British War Relief at Tanglewood Aug. 15 by Dr. Serge Koussevitzky, the Berkshire Symphonic Festival, the Boston Symphony Orchestra, the Berkshire Music Center. There is likewise a brisk demand for general admission tickets.

Army Band to Play

One of the many features of the benefit will be the appearance of a 250-piece band from Camp Edwards to be led by Dr. Koussevitzky. Capt. Herman Hoffman of the 180th Field Artillery and Warrant Officer Chester E. Whiting, chief bandmaster of the 26th Division, have been at Tanglewood to make arrangements for the band to bivouac on the shores of Lake Mahkeenac.

The governors of all the New England States and trustees of the festival and the orchestra invite everyone from everywhere to join to help make this manifestation a tremendous success.

All over New England and in the Hudson Valley hundreds of women are serving under community chairmen, selling tickets, distributing posters and doing everything they can to promote the Tanglewood event. Mrs. George W. Edman of Pittsfield and Mrs. John H. P. Gould of Lenox and New York, cochairmen of the ticket committee today announced the following list of community chairmen:

List of Chairmen

Albany, Lawrence McKinney, the author; Vergennes, Vt., Prof. Henry Dyke Sleeper and Mrs. Sleeper; Northampton, Miss Dorothy Bement; Hartford, Conn., Mrs. Francis Murphy; Greenfield, Mrs. Frere Champney; Cooperstown, N. Y., Mrs. Henry F. Cooper; Chatham, N. Y., Miss Annabel Terrell; Chester and Woodstock, Vt., Mrs. Duncan Elsworth; Lebanon Valley, N. Y., Mrs. Harry Adams; Pittsfield, Mrs. George S. Reynolds and Mrs. Donald F. McPherson; Hillsdale, N. Y., Mrs. Alexander Bloch; North Adams, Mrs. Robert Carpenter; Adams, Mrs. Theodore R. Plunkett and Mrs. James E. Cashin; Brattleboro, Vt., Mrs. Jacob Estey; Dalton, Mrs. Maurice Hastings and Mrs. Beulah Stowell; Great Barrington, Mrs. George L. Taylor; Housatonic, Mrs. Charles Giddings; Lenox, Miss Kathleen Channing and Miss Estelle Hutchinson; Richmond, Miss Inez Eldridge; Salisbury, Lakeville and Sharon, Conn., Mrs. Maurice Firuski; Torrington, Litchfield, Winsted and Colebrook, Conn., Mrs. Bertram Peck.

Also, Stockbridge, Mrs. Henry W. Dwight; West Stockbridge, Miss Delphine Jastram; Williamstown, Mrs. Charles L. Safford; Windsor, Mrs. Alan M. Limburg; Springfield, Mrs. Hollis Carlisle; Lee, Miss Magdalene Tracy; North Adams, Mrs. Rob-

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WATERBURY, CONN.
DEMOCRAT
AUG 6 - 1941

ert Carpenter; Mrs. Edward Thaw, Dublin, N. H.

In Boston, Mrs. Mortimer Seabury is chairman.

Supper to Be Served

On the grounds at Tanglewood will be served a New England supper of baked beans and brown bread or salads and cold cuts with desserts and hot and cold drinks. The price will be moderate and a liberal amount of the supper fee will go to the benefit fund as will the money from the refreshments sold by the women of the Thursday Morning Club of Great Barrington.

During the evening attractive prizes will be awarded, the chairman for this feature being Mrs. Frederic Schneck of Lenox and Washington, D. C.

Tickets and information may be obtained from any of these chairmen and from the Boston and New York offices of the USO and British War Relief and similar offices elsewhere in the East, the festival office at Steinway Hall, New York, and from the benefit office at Stockbridge.

Inquiries for accommodations in the Berkshires may be addressed to the Festival Accommodation Bureau at Stockbridge.

This Clipping From
PHILADELPHIA, PA.
EVENING PUBLIC LEDGER
AUG 7 - 1941

About Peo

Music in the hills . . the cool shades of twilight . . mist in the valleys, and low banks of purple on the mountain ridge against the horizon . . the refreshing stillness of the out-of-doors, as though even nature were withholding her voice, lest she mar the stirring tones of the orchestra . . such is the Berkshire Symphonic Festival, at Tanglewood, Mass.

Capacity Crowd

Opening last week to a capacity audience, the festival will continue through Sunday, August 17, and if we are to judge by the news we are receiving each day, every program will be given before a capacity crowd, with dozens who cannot get into the large pavilion seating themselves on grassy spaces outside, where, it is said the hearing is equally as good as within.

The schedule lists performances for tonight and Saturday, Sunday afternoon and on Thursday and Saturday evenings of next week, concluding with the final program on Sunday afternoon, August 17.

Benefit Program

On Friday of next week a special benefit program will be held, with proceeds to be divided equally between the United Service Organizations and the British War Relief, Inc.

The Boston Symphony Orchestra, under Serge Koussevitzky, founder and regular conductor of the festival, will be assisted by various musical groups of the Berkshire Music Center.

During the silent interims of the orchestra, visitors to this lovely Berkshire resort may find endless diversion in exploring, by foot or car, the unique charm of these gentle hills and the quaint New England villages near by.

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
AUG 7 - 1941

Educational Work Highlights Berkshire Festival to Writer

ISABELLE WORKMAN EVANS
Courier-Express Music Editor

Stockbridge, Mass., Aug. 6—That great organization, the Boston Symphony Orchestra, and its conductor, Serge Koussevitzky, are the center of public interest when the Berkshire Symphonic Festival is considered, but to this writer the remarkable part of the festival is the inspirational work of the music center's educational departments. One observes here talented young conductors, instrumentalists and vocalists working arduously, not only to accomplish the technical skill of their art, but to make the most of precious hours crammed with opportunities for the practical application of their ability.

During the morning hours today talented young vocalists received detailed instruction in opera dramatics in the well-equipped theater hall. After a luncheon period during which any person on the grounds obtained healthful food, moderately-priced, from a field cafeteria and wended his way with it, stepping cautiously over cases of fiddles and wind instruments, to tables under the trees, these same vocalists returned to the hall for an arduous rehearsal of Cosi Fan Tutte. The orchestra for this was directed by that authority on opera, Boris Goldovsky. In the pit were members of the advanced orchestra, who made the most of this opportunity for training under the baton of an expert.

In the afternoon also there were rehearsals of the conducting class of Stanley Chapple, of the advanced orchestra, and of the chorus which will sing with the Boston Symphony Orchestra and Koussevitzky next week in the performance of Beethoven's Missa Solemnis.

At 4.30 o'clock Dr. Koussevitzky came to the theater hall to observe the young conductors. James Aliferis of Cleveland conducted a clean-cut performance of Humperdinck's Prelude to Hansel and Gretel; Sydney Baron of Bowling Green disclosed superb feeling for tone when he led the group in the first two movements of Haydn's Tenth Symphony, while Harold Leslie of Greenfield, Mass., provided well-phrased interpretations of the final movements. A Delius work was conducted by Carmine Ficocelli of Youngstown, O., and Edgar Curtis of Great Neck, L. I., interpreted Outdoor Overture by Copland.

Tonight there will be a lecture by Aaron Copland in the chamber music hall and Dr. Koussevitsky will conduct a rehearsal by the Boston Symphony Orchestra and the festival chorus of Missa Solemnis.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 7 - 1941

Berkshire Center To Present Opera

The opera department, in collaboration with the advanced orchestra, will give two performances of Mozart's opera, "Cosi Fan Tutte" in English at the new Theater-Concert Hall on the evenings of Aug. 12 and 13.

These performances will be sung by two different casts of students under the direction of Herbert Graf and will be conducted by Boris Goldovsky. The scenery and costumes will be designed by Richard Rychtarik and executed by the students of stagecraft of the opera department.

Doctor Koussevitzky and members of the faculty would be pleased to have guests attend either of these performances. Admission to the reserved section will be by card only.

This Clipping From
LYNN, MASS.
ITEM
AUG 8 - 1941

First Lady is Guest at Berkshire Concert

Mrs. F. D. Roosevelt Congratulates Conductor Serge Koussevitzky

STOCKBRIDGE, Aug. 8—(AP)—Conductor Serge Koussevitzky cherished today words of appreciation showered upon him last night by Mrs. Franklin D. Roosevelt for his impressive leadership at the Berkshire symphonic festival concert.

During intermission, Mrs. Roosevelt went back stage to congratulate Koussevitzky on what the audience considered some of the finest work of his long career.

The first lady and a party of five drove over from Hyde Park, N. Y., for the first concert of the middle series of the festival. They returned to New York directly after the last notes of the Beethoven "Eroica" symphony brought the gathering to its feet.

The entire audience of 9200 persons, largest ever to hear a Thursday night concert, rose and accompanied by Mrs. Henry Morgentheau and her daughter, Joan; Earl Parkman of St. Paul, Minn., and Robert Feeley and Joseph Lash, both of New York.

Frances Perkins, secretary of labor, also was in the audience as the guest of Lady Salter, wife of Sir Thomas Salter, head of the British purchasing commission. The Salters are spending the summer at nearby Tyringham.

Teutonic Compositions

The program was, in its way, a testimonial to the often repeated dictim of Dr. Koussevitzky that music has neither racial nor geographic limitations. The first lady heard only music by teutonic composers—Mozart and Beethoven written long before two World Wars disturbed the balance of the international social structure.

Before intermission there was a remarkably fine performance o Mozart's G Minor Symphony, notable particularly for its sure adjustment of tempi and for the peculiar brilliance of the Bo Symphony's string tone.

The symphony was followed by a group of excerpts from the same composers Requiem Mass, in which the orchestra had the assistance of the excellent chorus of the Berkshire Musical association, a local group conducted by Horace Hunt.

The music was concluded with Beethoven's "Eroica" Symphony, one of the three or four most played symphonic works, and one that Dr. Koussevitzky never fails to make sound as if it were a new and enlightening experience.

The second third of the festival concludes with concerts Saturday night and Sunday afternoon, for which all reserved seats have been sold, but general admissions are still available.

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AUG 8 - 1941

CHA

By MARGARE

AGAIN this year all the forces at Tanglewood in the Berkshire hills will present a festival program of music for the benefit of British Relief and the United Service Organizations. Participating in the event will be the Boston Symphony Orchestra under the conductorship of Serge Koussevitzky, members of the Berkshire Music Center, and persons prominent in the activities of the annual Berkshire Symphonic Festival, and the Berkshire Music Center.

The proceeds this year will be equally divided between the United Service Organizations and British War Relief, Inc. Last year the festival at Tanglewood netted nearly $25,000 for Allied relief. The money turned over to the USO will be used to provide machines and recordings of good music for all the boys in the service and now in training at various camps.

Philip R. Allen, prominent industrialist and president of the board of trustees of the New England Conservatory of Music at Boston, is general chairman for the event and to the general committee he has added trustees of the orchestra and the Festival.

The program will be presented on Friday, August 15, and it is possible that several persons from this part of Pennsylvania will travel to Tanglewood to hear the concert.

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AUG 13 1941

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NEWS
AUG 8 - 1941

FIRST LADY HONOR GUEST AT BERKSHIRE FESTIVAL

Teutonic Music Rules Program at Opening Of Second Concert Series in Music Shed

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 7 (AP)—Teutonic music, which virtually disappeared from the American concert stage in the first World War, tonight took over the entire program of the Berkshire festival.

Mrs. Franklin D. Roosevelt, who drove the 50-odd miles from Hyde Park, N. Y., with a party of five persons, was the guest of honor at the opening of the second of the three concert series that make up the festival's Summer list.

An estimated 8000 persons heard the evenly divided Mozart and Beethoven program, setting a new Thursday attendance record, the audience numbering 500 more than last week's previous high.

Composers Honored

The list for the entire nine programs shows that Germany and Australia have furnished Serge Koussevitzky eight composers, as against 12 from all other countries. It shows too, that Richard Wagner is being performed five times, which is the festival record; that Beethoven is furnishing three works to the list (perhaps the three most important); Mozart three, and Brahms two.

The only composer of the remaining twelve to be honored twice is Debussy—the rest, Germanic and otherwise, have one performance each.

This is about the proportion observed in Winter concert halls in pre-war times, and it proves Dr. Koussevitzky's often repeated assertion that for him music has no racial or geographic boundaries.

Well-Balanced Program

Tonight's audience heard probably the best balanced of Dr. Koussevitzky's programs so far. It began with the Mozart G Minor Symphony (K 550), a work for which the conductor has a particular fondness, perhaps because it is one of the finest things he does.

Next there was a group of excerpts from the same composer's requiem with the chorus of the Berkshire Musical Association, which is not the chorus from Dr. Koussevitzky's Berkshire music center, but a local group trained by Horace Hunt.

And finally there was the "Eroica" Symphony of Beethoven, with its moral for today. It was this work Beethoven is said to have designed in honor of Napoleon, and to have angrily revised so far as the dedication went, when Napoleon made himself emperor.

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REPUBLICAN
AUG 9 - 1941

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SPRINGFIELD, MASS.
NEWS
AUG 8 - 1941

TANGLEWOOD BENEFIT SLATED NEXT FRIDAY HAS VALUABLE PRIZES

Stockbridge, Aug. 8 — A dazzling list of prizes including a pedigreed Guernsey heifer, to be given away next Friday at the gala Tanglewood benefit for the U. S. O. and British War relief has been assembled by Mrs Frederic Schenck of Lenox and Washington, D. C., chairman of the prize committee.

Miss Elsa Maxwell and others will draw the lucky numbers at the conclusion of the gala concert by the Boston Symphony orchestra, Serge Koussevitzky conducting, in the Berkshire Symphonic festival's shed. The drawing will take place on a platform near the flagpole. The benefit event will start at 5.30 and will include performances by the Boston Symphony orchestra, the Berkshire Music center orchestra, the opera department of the center, the chorus at the center and the 250-piece band from Camp Edwards. Fireworks to be viewed from the expansive lawns at Tanglewood will conclude the program.

The prizes to be awarded include the following: Two season tickets for the 1942 festival, a $50 defense bond, Koussevitzky's recording of Brahms' Fourth symphony, a set of Spalding's matched woods, a 1942 portable radio, autographed photographs of Dr Koussevitzky and Gregor Piatigorsky, a year's subscription to Fortune magazine, one dozen pair of nylon stockings, a cocker spaniel puppy, a Magnavox playfellow phonograph, an autographed record by Fritz Kreisler, a fitted traveling bag, one ton of coal, any kind, delivered anywhere in the United States, an autographed photograph of Albert Spalding, a Raleigh bicycle, two dinners at the Curtis hotel, a white leather handbag, an autographed photograph of the bust of Paderewski by Nison Tregor, donated by the sculptor; a tortoise-shell fan autographed by Lucreza Bori, and donated by Miss Bori, and a Sky farm pedigreed 1940 Guernsey heifer, papers included.

Tickets for the prizes may be obtained from Mrs Schenck at Lenox, from students at Tanglewood, from various community chairmen for the benefit, at the music store at Tanglewood, at the booth near the festival shed.

ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 8 - 1941

Mrs. F. D. Hears Orchestra At Festival Honor Mozart

—By JOSEPH J. HORAN

Serge Koussevitzky and his Boston Symphony Orchestra, as well as some 10,000 patrons of the Berkshire Music Festival, including Mrs. Eleanor Roosevelt, bowed to the memory of one of the greatest musical geniuses in history last night—Wolfgang Amadeus Mozart.

It was the beginning of the second week of concerts of the festival at Tanglewood and the program was to commemorate the 150th anniversary of the death of Mozart. It opened with Mozart's Symphony in G Minor, continued with excerpts from his Requiem Mass and closed with Beethoven's Symphony in E Flat Major, better known as the "Eroica."

Perhaps since it was to commemorate the death of Mozart (and it was a sad blow for music to have him die at 35) Dr. Koussevitzky sought to keep the program on a solemn note. For while the music was excellent it seemed to lack the verve and spice the Boston is capable of putting into a symphonic program to make it really enjoyable.

Last of Classicists

Then, too, Mozart represents the end of an era in music. He was one of the last of the great composers to write in the strictly classical style. His themes and melodies follow the precise patterns of the 17th and 18th Century composers, when music was written in the abstract form.

His Symphony in G Minor has been called one of the outstanding masterpieces of symphonic literature. It was played with the precision and grace reminiscent of the stately court days in Vienna during Mozart's time. Bits of antiphonal orchestration resembled polite conversation.

The clarity of tone of the Boston Orchestra, which is so usual as to go unremarked, became apparent by contrast with the chorus of the Berkshire Musical Association. Although this well-disciplined group of amateurs from Berkshire County and Eastern New York State gave a good performance on the Mozart Requiem Mass it failed to live up to the excellence of its instrumental counterpart. The tonal quality of the voices showed the results of months of rigorous training, but the diction was not all that it should have been in singing the words of a Requiem Mass.

Too Operatic for Church

The story goes that Mozart composed this requiem when his last illness was upon him and he felt the hand of death about to still his pen. While the music was composed, no doubt with respect and reverence, it is easy to see why the Catholic Church has outlawed the composition as being too operatic for church services.

The music is at times sombre and repetitious; again florid and almost gay. And from excerpts sung last night it could be estimated if the entire score were used for a Funeral Mass it would not be over until the middle of the afternoon.

When Beethoven wrote the Eroica Symphony he attached a program warning that it should not be placed last on the program (since it lasts three-quarters of an hour) because "there is danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain." Koussevitzky chose to ignore this warning by placing the Beethoven work at the end of last night's program and it seemed the composer's warning worked out. The audience seemed to be restless toward the end of the long composition.

Otherwise it was a good choice. Chronologically the Beethoven piece followed the Mozart Mass by about three years and it marks the first change from the old classical form. He turned his back on the polite patterns of Haydn and Mozart and expanded the form almost beyond recognition, yet preserved its balance and symmetry.

Koussevitzky had his choirs of instruments interpret Beethoven's extremes of temperment with dynamic contrasts on the instruments for which the symphony was scored, but as far as this reviewer's taste is concerned there was need for a number on the program which would permit the brasses and percussion sections to be heard. It seemed last night that part of the orchestra must have been enjoying a holiday.

The program needed a little Wagner or Brahms such as are promised for tomorrow night, to make it really enjoyable.

NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 8 - 1941

Mozart Honored at Stockbridge

Boston Group Offers Excerpts From Requiem Mass

By LOUIS BIANCOLLI.

STOCKBRIDGE, Mass., Aug. 8.—A pious mood spread over the Berkshires green mansions last night when 9200 votaries, plus Serge Koussevitzky, the Boston Symphony and assisting chorus honored one of music's great dead, its pet child.

In token of the 150th anniversary of Mozart's death in Vienna Mr. Koussevitzky's orchestra, reinforced by the Berkshire Musical Assn. choir, unrolled seven excerpts from the requiem mass on Tanglewood's rural altar.

Mozart's musical last will and testament, bound up with eerie myths of mysterious strangers and hushed hints from the beyond, came in for a stupendous reading making full amends for the omissions.

The day-of-wrath section boomed out like a dirge for a world in ashes. Choral outbursts surged in mounting impact as the music blazed dire threats over Tanglewood's squatter-studded lawns.

Chorus, orchestra and conductor combined in sounding the brooding depths of this liturgical classic, Mozart struck out on fresh paths here and glimpsed vistas of new worlds to conquer. Mr. Koussevitzky sensing its vast import gave the requiem panoramic sweep, despite unavoidable gaps in the continuity.

Death haunted Mozart in penning the work, and a weird dread stalks its unfinished pages. Actually Count Walsegg of Ruppach commissioned the mass and palmed it off as his own, heaping ridicule on himself. The Mozart brand sears deep into its vitals. A Mozart counterfeit is a contradiction in terms, appended as good measure to the original allotment.

The G Minor Symphony (K 550) prefaced the requiem last night, Mr. Koussevitzky envisioning its four movements in a unity of mood and method making for sustained lyric lift. Since the plurality of series B entries are Mozart items, the current bills add up to a devout act of faith in music's white angel. Mozart's music nestles snugly in the Tanglewood landscape. His art, free and unforced, seems cradled in nature's lap, though he never had a decent burial and his final resting-place is earth's secret.

Rising in grim power to the level of the Mozart requiem, Beethoven's Eroica Symphony, topping off the Berkshire soiree, was another Koussevitzky thunderbolt. Conductor and men were fully en rapport in expounding the work's giant message in clarion-clear outline and detail.

Beethoven's thwarted tribute to Napoleon—blasted by Napoleon's self-coronation—arched its massive scope in Mr. Koussevitzky's long-view reading, again leaving 9000 fevered fans in a state verging on mass hysteria.

Mrs. Franklin D. Roosevelt was among those making good loud use of their hands.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
AUG 8 - 1941

(5)

Mozart to Be Memorialized At Tanglewood

Berkshire Festival Programs Composer Works This Week

LENOX, Mass., Aug. 8—The second week of the Berkshire Symphonic Festival, which began last night at Tanglewood, is designed, in part, to honor the memory of one of the three or four towering geniuses of musical history—Mozart. This year marks the 150th anniversary of his death, and Serge Koussevitzky and the Boston Symphony Orchestra are playing some of his music on each of this week's three programs.

Last night the commemoration began with the performance of of the "G Minor Symphony" and excerpts from the "Requiem," which was one of the last works Mozart wrote and, in fact, remained unfinished at his death.

The orchestra had the assistance of the chorus of the Berkshire Musical Association, directed by Horace Hunt, for the "Requiem." The second half was devoted to Beethoven's "Erico," which might, in its own right, serve as a tribute beyond compare for any of mankinds' heroic figures.

Week-End Eelections

The Mozart score on tomorrow night's program will be the brief but delectable serenade, "Eine Kleine Nachtmusik," and for Sunday afternoon's opening number there will be Mozart's masterful "Symphony in E Flat."

Among those in last night's gathering was Mrs. Franklin D. Roosevelt, who drove over from her home at Hyde Park, a distance of more than 70 miles, with a party of five. She purchased her tickets and declined the invitation to sit in a box. She gave every indication that she found the program delightful.

The sections of the mass presented last night were the Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimosa and the Cum Sanctus Tuis from the Agnus Dei.

It was announced last night that Sunday afternoon's program had been revised. Besides the listing of the Mozart's mature "E Flat major Symphony" instead of the early "Symphony in A major," Brahm's "First Symphony" will replace the scheduled "Fantastic Symphony" of Berlioz. DeBussy's "La Mer" remains on the program.

This Clipping From
LAWRENCE, MASS.
TRIBUNE
AUG 8 - 1941

Elaborate Program Prepared For The Gala Benefit At Tanglewood

An elaborate program has been prepared for the Gala Benefit to be given by the Boston Symphony Orchestra next Friday at Tanglewood in Lenox. The Benefit will occur within the final week-end of the Berkshire Symphonic Festival. The beneficiaries will be the United Service Organizations and the British War Relief. The Boston Symphony Orchestra, the forces of the Berkshire Music Center, the Orchestra's school at Tanglewood, and nationally prominent speakers and soloists will make the occasion a musical one as well as an impressive demonstration in favor of the national emergency.

Many thousands are expected to visit the great Tanglewood estate, to which there will be a nominal admission fee. The festivities will begin at 5:30, when the combined military bands, having set up their camp on the lake shore, will assemble to perform marches under the direction of Dr. Koussevitzzky.

This Clipping From
SPRINGFIELD, MASS.
NEWS
AUG 8 - 1941

Boston Orchestra Again Shines Before First Lady, Record Audience

Stockbridge, Aug. 8—Before a crowd of 9200 persons, including the first lady of the land, the Boston Symphony orchestra, under the direction of Serge Koussevitzky and with the Berkshire Musical association chorus assisting, opened the second series in this year's Berkshire Symphonic festival. Despite the importunings of Myron C. Taylor, former representative of the President at the Vatican, Mrs Roosevelt and her four companions, including Mrs Henry Morgenthau, preferred regular seats to the proffered box. The applause she received as she arrived threaatened to rival that gained by the orchestra. It was the largest Thursday night audience yet.

The addition of the Mozart "Symphony in G Minor," usually termed number 40, failed to alter the serious tone of last night's program, for the other two offerings were literally threnodies. The chorus sang excerpts from the Mozart "Requiem" in commemoration of the 150th anniversary of the composer's death, and the finale was the "Eroica" symphony of Beethoven. Even the most casual symphony goer knows not only its moving funeral march in the second movement, but the story of its dedication to Napoleon, and of its rededication to "the memory of a great man" when the Little Corporal began to show dictatorial tendencies.

The reason the Mozart could not dispel this symphonic gloom was theatrical rather than musical. Late comers invariably break the continuity between the first selection—or worse still, the first movement of a symphony—and the rest of the program. Experience almost cries for the programming each time of an overture to open the program in order to allow the meanderers opportunity to be seated. It was a finely tempered reading of a symphonic gem and the crisp air accentuated the beauty of the strings.

Horace Hunt, conductor of the chorus, is blessed in his bass and tenor sections which had a tendency to overpower the ladies in the "Requiem" choruses, though it was by far the best chorus work this reviewer has heard at the Berkshire festival. Attacks were keen and tone quite solid. The excerpts heard were the "Requiem," "Dies Irae," "Rex Tremendae," "Confutatis," "Lacrimosa" and the "Cum Sanctis Tuis," all of which required diligent work and coloratura virtuosity. At times, the orchestra seemed a bit overpowering, though it has been our experience that choruses sound better beyond the confines of the shell than within it.

Little need be said of the "Eroica." It was profoundly tragic, in spite of Beethoven's insertion of the scherzo in place of the traditional minuet for the third movement. There are times when the Bruno Walter reading seems to achieve a greater cohesiveness, particularly in the first movement, but the grip of the funeral march gives the Koussevitzky version cumulative power.

Saturday night, there will be more Mozart, his "Eine Kleine Nachtmusik." Also scheduled is the Howard Hanson "Romantic" symphony, the Brahms Second piano concerto with Leonard Shurs as soloist, and the Preludes to "Lohengrin" and to "Die Meistersinger."

J. D. D.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
AUG 6 - 1941

The Daily GIST
• • •
News Briefs from All the World

Military Symphony

Stockbridge, Mass. — Three hundred soldier musicians from 10 regimental bands will do their shooting with drums and trumpets at the eighth Berkshire Symphonic Festival at Tanglewood, Mass., Aug. 15. Serge Koussevitsky, who has been conducting his Boston Symphony Orchestra in a series of weekend concerts at Tanglewood led the soldier bands on a recent visit to Camp Edwards and was impressed by their playing. He will conduct their Tanglewood con-

KOUSSEVITZKY
Leads soldiers

(b)

This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 8 - 1941

First Lady Is Cheered By Record-Breaking Audience Of 8,000 At Berkshire Festival

(Special to The Republican)

Lenox, Mass., Aug. 7—Before a gathering of 8,000 persons the Boston Symphony orchestra, under the conductorship of Serge Koussevitzsky, this evening resumed the summer symphonic concert at Stockbridge, Mass., with a performance of three great musical masterpieces, the Mozart G-Minor symphony and Requiem with Beethoven's Third symphony, Eroica as a finale.

A distinguished guest at the concert was Mrs. Franklin D. Roosevelt, who, upon her entrance into the music shed, was greeted with cheers and bravos by an audience standing in tribute. Mrs. Roosevelt had driven the 50-odd miles from Hyde Park, N. Y., with a party of five friends.

The vastness of the Tanglewood estate symbolized a truly American festival with groupings of tents, tables, blankets and empty soft-drink bottles scattered throughout.

Nothing, however, broke the almost ominous silence which reigned during the performance of both the Mozart Requiem and the impassioned Funeral March which acts as second movement of the Eroica symphony.

A bit of symbolism may have been detected in the appearance of a frightened bat which hovered in sympathy over the lighted portion of the music shed during the performance of the Requiem only to disappear as the mass came to its close.

Featured on the program was the Berkshire Musical association chorus which offered the Mozart Requiem in conjunction with the Boston Symphonic orchestra.

The emotional depth which marked the circumstances under which the Requiem was composed was forcibly brought to mind in the exalted transcription of this work on part of chorus and orchestra this evening.

No mere choral deficiencies could mar the impassioned will and testament of one of the world's greatest composers. If there is to be a clue toward the true interpretation of a Mozart work, surely it can be found here.

The complete mastery of orchestral balance, tonal and dynamic scale, combined with flawless phrasing which is always present in a Koussevitzsky interpretation of Mozart, was especially in evi-

(Continued from Page One)

dence in the playing of the G-Minor Symphony of Mozart.

Tonight's performance carried it to heights in musical integrity, understanding and artistry.

No more timely work than the Eroica symphony of Beethoven could have been played at this time on any orchestral program.

Mirroring as it does the forces of struggle, combat and ultimate exultation that not only are applicable to the Napoleonic wars but to the current war scene as well. The greatness of this pivotal work among all Beethoven's compositions was captured in all its embodiment of human suffering and human re-creation. The subjectivity of this work became almost a universal cry for the transcendency of the best in man.

The concert marked the opening of the second of the three concert series that make up the festival's summer list.

The gathering of 8,000 persons set a new Thursday attendance record, the audience numbering 500 more than last week's previous high.

The list for the entire nine programs shows that Germany and Australia have furnished Serge Koussevitzky eight composers, as against 12 from all other countries. It shows too, that Richard Wagner is being performed five times, which is the festival record; that Beethoven is furnishing three works to the list (perhaps the three most important); Mozart three, and Brahms two.

The only composer of the remaining 12 to be honored twice is Debussy—the rest, Germanic and otherwise, have one performance each.

This is about the proportion observed in winter concert halls in pre-war times, and it proves Dr. Koussevitzky's often repeated assertion that for him music has no racial or geographic boundaries.

The Berkshire Symphonic festival continues Saturday evening. Friday night the festival will present the advanced student orchestra.

CELINE KOESTER

This Clipping From
HARTFORD, CONN.
TIMES

AUG 8 - 1941

First Lady Attends Concert in Berkshires

Mrs. Franklin D. Roosevelt and Mrs. Henry Morgenthau Jr., wife of the Secretary of the Treasury, attended last night's concert of the Berkshire Symphony. Left to right: Major Willis of the Air Corps, Mrs. Roosevelt, Dr. Serge Koussevitsky and in the background Mrs. Morgenthau.

Mrs. Roosevelt Attends Tanglewood Concert

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—The First Lady of the Land was at Tanglewood last night.

A patter of applause at the rim of the auditorium just before starting time announced her arrival and this swelled to a great tide as her party, which included Mrs. Henry Morgenthau, slowly made its way through the pressing crowd to seats in about the center of the auditorium.

Mrs. Roosevelt waved gaily to friends in the boxes a few rows back. Myron C. Taylor tried to induce her to join his party in the more exclusive precincts but she refused. Gertrude Robinson Smith, president of the Festival, greeted the distinguished guest and chatted with her a few moments. A solemn little girl in straight black hair made a presentation of what seemed to be a box of candy and was rewarded with a warm smile and several minutes of animated conversation. During intermission Mrs. Roosevelt went backstage and talked with Dr. Koussevitzky.

The First Lady was dressed in white with an Eleanor blue moire coat trimmed with ermine. She carried a white bag, wore a white net turban and a necklace of turquoise blue.

Included in the First Lady's party were Miss Joan Morgenthau, Earl Parkman of St. Paul, Robert Feeley and Joseph Lash, both of New York. Elsewhere in the audience was Frances Perkins who was the guest of Lady Salter, wife of Sir Thomas Salter, who heads the British Purchasing Commission.

Gala Mood

It would seem that Mrs. Roosevelt's presence were one story and the music another but that is hardly true. Tanglewood, accustomed as it is to celebrities, was in gala mood. Dr. Koussevitzky gave the orchestra dynamic leadership; players and listeners were in a state of quickened responsiveness.

The Eroica Symphony, an interpretation in which Koussevitzky is unrivalled, was given a magnificent reading. For poignancy and dramatic intensity the funeral march was never so arresting. Koussevitzky began with powerful strokes and applied his effects with a bold vehemence. His tempos in three movements were healthily fast. The scherzo was exquisitely done; the parts of the finale were made to hang together by means of a sense of lyrical continuity.

Opening Mozart

This same quality did much for Mozart's G minor Symphony with which the program opened. It was nimbly paced, with most of its personal sentiments reserved for the andante. For sheer brilliance the orchestra had its best moments in the finale.

This program commemorated the 150th anniversary of the death of Mozart, the chief dedicatory piece being excerpts from the Requiem Mass. This was performed with the collaboration of the chorus of the Berkshire Musical Association which had been trained by Horace Hunt and who was summoned to the platform to share in the applause.

Men Outsing Sopranos

The chorus was, contrary to usual cases, strong in its male voices and weakest as to tonal quality and power in the soprano section. Performance was generally smooth, however, and musically well-founded if exception be made of a marked lapse from pitch in the Confutatis and Lacrimosa.

Exceptional power and grandeur was achieved in Rex Tremendae. The fugal sections, the Kyrie and Cum sanctis tuis from the Agnus Dei had good definition if somewhat prone to choppy enunciation. Chorus and orchestra were well integrated and Dr. Koussevitzky endowed his conception of the work with imagination and conviction.

Smoking Protested

Against one practice it is impossible not to protest. While the open-air feeling of Tanglewood has encouraged the liberty of smoking during performances, propriety strongly hints that the practice be forfeit during the playing of the liturgical masterpieces of Mozart, Bach and Beethoven. Only the most callous minds will at such times insist on prerogatives associated with music hall galleries.

It seems that except there be a record broken there is no concert at Tanglewood. The attendance last night, the highest for a Thursday so far, was 9,200. Of these several thousand were seated, like Gertrude Stein's pigeons, on the grass.

The program for Saturday night will be Mozart's Eine kleine Nachtmusik, Howard Hanson's "Romantic" Symphony, Brahms' Piano Concerto in B flat played by Leonard Shure and Wagner's preludes to Lohengrin and Die Meistersinger.

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS

AUG 8 - 1941

HUGE FESTIVAL AUDIENCE HEARS TEUTONIC MUSIC

Mrs. Roosevelt and party help accord ovation to Koussevitzky and orchestra

By Isabelle Workman Evans
Courier-Express Music Editor

Stockbridge, Mass., Aug. 7—Emphasizing Serge Koussevitzky's assertion that music has no racial or geographic boundaries, Teutonic music of Mozart and Beethoven tonight monopolized the program at the opening of the second concert series of the Berkshire Festival. A full moon added enjoyment for the audience, estimated at 8,000 persons.

Buffalonians are somewhat familiar with music as provided by the interpretative genius of Dr. Koussevitzky and his group of remarkably-disciplined musicians of the Boston Symphony Orchestra, but tonight they played at Tanglewood, their permanent home, as though particularly inspired.

First Lady Present

Mrs. Franklin D. Roosevelt and her party of five who drove from Hyde Park, N. Y., were among those who accorded an ovation to Dr. Koussevitzky and the orchestra. Noted talking with Mrs. Roosevelt at intermission were Dr. and Mrs. Ten Eyck Perry and Mrs. Sidney Kennedy of Buffalo.

No orchestra in the world can surpass the perfection of the Boston group in interpreting the music of Mozart. Every phrase of the Symphony in G Minor (K550) was exquisitely molded. Loving care was given to legato passages and climaxes were attained with scintillating brilliancy. The range of tone color which Koussevitzky draws from his musicians is remarkable and the degree of pianissimo attained is seldom heard in orchestral organizations.

A memorable part of the program was the interpretation of excerpts from Mozart's Requiem by the orchestra and the festival chorus. Offered in commemoration of the 150th anniversary of Mozart's death, the blending tones of the voices and the instruments were a joy to hear.

The finale to the program was a performance of Beethoven's Fifth Symphony, which for artistic integrity will never be surpassed. When Koussevitzky unleaches a Beethoven phrase it is a revelation. This conductor lifts a climax to soaring heights and drops a subito pianissimo to sublime quiet. Phrases are carefully outlined and given unfailing rhythmic pulsation.

Not only was applause accorded by the audience in appreciation, but exclamations of bravos were unstinted. The next concert of the series will take place Saturday evening.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 8 - 1941

Mesdames Roosevelt, Morgenthau Attend Berkshire Music Festival

Crowd Seems to Think Treasury Secretary's Wife Is Queen Wilhelmina; Koussevitzky Excellent In Tribute to Mozart

BY T. H. PARKER.

Stockbridge, Mass., Aug. 7.—(Special.) — The Berkshire Symphonic Festival paid tribute to both the quick and the dead, in opening its second series of concerts here tonight.

Topping the evening's list of celebrities was Eleanor Roosevelt, wife of the President, who arrived with Mrs. Morgenthau, wife of the Secretary of the Treasury, just after everyone had gotten comfortably seated and was waiting for Dr. Serge Koussevitzky to put in his appearance from his habitual side door.

But the increasing flurry of hand-clapping which began in the far corner of the music shed, and rippled through the crowd of 9200 in widening circles, was not for the conductor of the Boston Symphony, but for Mrs. Roosevelt. As the tumult increased, everyone climbed to his or his neighbor's feet and discovered the First Lady treading the aisles, clad in a pale blue wrap trimmed with fur, and accompanied by a rather short companion whom nobody seemed to recognize on sight, but who somehow impressed the crowd as Queen Wilhelmina.

Instead it was Mrs. Morgenthau. The pair of ranking guests did not occupy a box, however, as the crowd thought they might, but took seats in the middle of an aisle where they continued to sit during the rest of the evening, flanked by astonished and slightly flurried neighbors, sniped at by news photographers, and suffering autograph hunters to come unto them.

Tribute to Mozart.

With these current events out of the way, Dr. Koussevitzky took the podium in the midst of even more applause than vouchsafed the ladies, and began the evening, which paid tribute to Mozart on the 150th anniversary of the composer's death. Huddled toward the front of the wide, shallow stage was the Boston Symphony Orchestra, while ranged across the back were the 150 odd singers of the Berkshire Musical Association chorus.

Opening the program was the G Minor Symphony of Mozart, whether it was the memorial occasion for a return to customary quality, conductor and orchestra gave far and away the best performance to date, in presenting its lovely work. Dr. Koussevitzky erected a crystal monument to Mozart, springing with clear simple architecture ornamented with marvelous detail and technical imagery, and cool and firm with modish poetry. The orchestra played with a precision, a poise and a singleness of idea not only completely surpassing anything in the three previous concerts, but matching their customary superb elegance in playing Mozart.

Chosen by Dr. Koussevitzky from the Mozart requiem were the "Requiem "Dies Irae," "Rex Tremenda," "Confutatis," "Lacrimosa" and a portion of the "Agnus Dei." The choice I think is more dramatic than balanced, and somewhat unrelieved in its rush of vehement counterpoint. It was done on a huge scale, with tremendous fortissimo effects, and turbulence of spirit enough almost to wake the dead. I wonder if this was Mozarts idea. The chorus, which last week in singing the Villa Lobos Choros, was swamped by the orchestra, inclined to turned the tables last night.

Choral Clarity, Balance.

However in point of singing, was excellent work. For clarity of part, for exceptional balance of choir, for liveliness of temper, Horace Hunt's charges are a fine chorus in view of their short time of singing together. Their fotissimi are better than their pianissimi which lack sureness and quality, however. Mr. Hunt shared the audience tribute with Dr. Koussevitzky.

The performance of Beethoven's Third Symphony which closed the program struck me as somewhat uneven in inspiration, and of no special viewpoint, musically or emotionally. The second movement in particular I thought wan in color and spasmodic in temper. The third movement was done in an almost Mendelssohnian style, traces of which appeared again in the final section. The last movement had considerably more warmth and ruddiness, both of which were welcome. The entire reading was unusually individualistic for Dr. Koussevitzky, marked by a kind of strange quixoticism. The playing was vivi in isolated passages, but rather labored on the whole.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
AUG 8 - 1941

Music Lovers

Stockbridge, Mass.—A distinguished audience, including Mrs. Franklin D. Roosevelt and Madame Frances Perkins, Secretary of Labor, heard a program of music by Teutonic composers at the opening of the Middle Series of the Berkshire Symphonic Festival last night. Mrs. Roosevelt went back stage during intermission to congratulate Conductor Serge Koussevitsky on what the audience considered some of the finest work in his long career. The entire audience of 9,200 persons rose and applauded Mrs. Roosevelt and her party when they arrived from Hyde Park.

ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 8 - 1941

Notables Sponsor USO Fete

Secretary of the Navy Frank Knox and Mrs. Knox are among sponsors for the gala benefit to be given at Tanglewood Aug. 15, for the USO and British War Relief. Honorary sponsors are the six New England governors and trustees of the Boston Symphony Orchestra and of the Berkshire Symphonic Festival.

On the joint sponsoring committee from the USO and British War Relief for New York and vicinity are Mrs. Winthrop Aldrich, Mrs. John W. Cross, Mrs. Edgar W. Leonard and Henry J. Whigham, New York City; Mrs. Halstead Freeman, St. Andrews, New Brunswick; Mrs. William Armour, Peapack, N. J.; Mrs. Oswald B. Lord, Stamford, Conn.; Mrs. Paul Moore, Convent, N. J.; Mrs. Lowell Weicker, Millneck, N. Y.; Mrs. Gordon Mickler, Greenwich, Conn.

Mr. and Mrs. Myron Taylor, New York; Dr. James Phinney Baxter 3d and Mrs. Baxter; Mrs. E. Parmalee Prentice, Williamstown, Mass.; Mr. and Mrs. Alvan T. Fuller, Mr. and Mrs. Ernest B. Dane, Boston; Mrs. Edward Bok, Philadelphia; Mr. and Mrs. Albert Spalding, Great Barrington, and Miss Mabel Choate, Stockbridge, have taken boxes.

All of the forces at Tanglewood, including the Boston Symphony Orchestra, Serge Koussevitzky, conductor; the Berkshire Symphonic Festival and the Berkshire Music Center are cooperating in presentation of the program which will begin "at the unusual hour of 5:30." A 250-piece band from Camp Edwards also will be heard alone and with the Boston Symphony Orchestra and the student orchestra. The program will conclude with fireworks and "The Star Spangled Banner."

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 8 - 1941

MRS. ROOSEVELT AMONG CROWD AT TANGLEWOOD

Mozart Works Predominate at Berkshire Symphonic Festival

By Willard M. Clark

STOCKBRIDGE, Aug. 8—Another record crowd of 9200 people attended the opening concert of the second series of the Berkshire Symphonic Festival last night. It was a perfect night with a full, yellow moon over head and thousands of people on the grass outside the shed.

First Lady Attends

Among those in the music shed were Mrs. Franklin D. Roosevelt and Mrs. Henry Morgenthau, Jr. Mrs. Roosevelt, being a democrat, occupied a regular seat instead of one of the boxes. As she entered the shed there was a ripple of applause from those near the entrance. It spread and everyone rose to see the First Lady and photographers got on the job immediately. It was all quite exciting for those who gloat on personalities.

The three concerts in this second series are to include works by Mozart in recognition of the 150th anniversary of his death. Two works were heard tonight, the "Symphony in G Minor" and excerpts from the "Requiem" sung by the chorus of the Berkshire Musical Association. In addition, Dr. Koussevitzky included the Beethoven "Symphony No. 3 in E Flat Major," known as the "Eroica."

The inclusion of the "Requiem" and "Eroica" at this time seemed significant, for both were born of rebellion against social injustice and tyranny. Mozart, when he accepted the commission for a requiem from the mysterious messenger in gray, thought first of creating a beautiful thing, but he was beginning to realize that his world did not fit into the world around him and his mind became occupied with death and its horrors.

Foreboding and Fear

In the opening bars of the "Requiem Aeternam" one feels the foreboding and deadly fear which pervades most of the work. There is sheer hysteria in the finale of the "Kyrie." In the "Dies irae," "Rex Tremendae," "Confutatis" "Tacrimosa" and "Agnus Dei" no more awful picture of the judgment was ever painted.

There are, of course, lovely moments in the work, for Mozart could not write otherwise, but in its entirety the work is written in a mood of depressing sadness, "a tearful confession of one of the most beautiful spirits ever born into the world."

The Berkshire singers, who, a week before, had made a real impression in their singing of Villa Lobos' "Choros", were in excellent form tonight.

Diction, phrasing and tone quality were excellent. There was a fine contrast of mood and considerable color throughout the entire interpretation. Dr. Koussevitzky led his forces, vocal and orchestral, with due regard for the limitations of the voice and incomparable beauties of the score.

If Mozart's "Requiem" was born of grief and fear, Beethoven's "Eroica" stemmed from his humanitarian ideology and his republican politics, which tempted him to dedicate the work to Napoleon and then, when Bonaparte declared himself emperor, to tear up the dedication and dedicate it to another, and Napoleon was pronounced a tyrant and a traitor.

In the brilliance of Dr. Koussevitzky's reading, one forgot the extreme length of the work. One thrilled at the emotional fervor of the music, its urgency and declamation. It was as though Dr. Koussevitzky was shouting his defiance at those who would mould this world to their own selfish ends.

Polished Performance

The program opened with so highly a polished performance of Mozart's "Symphony in G Minor" that it fairly glistened. Mozart has written in happier vein. That is revealed in this work, particularly in its opening movement. It is, however, a work of great charm and melodic content especially in the andante and menuetto. For the greater portion of the evening, tragedy was predominant.

The program Saturday night will include Mozart's "Eine Kleine Nachtmusik," Symphony No. 2 (romantic) by Hanson and the "Concerto for Piano No. 2 in B Flat Major" by Brahms, with Leonard Shure as pianist.

Sunday afternoon the program will include "Symphony in E Flat," Mozart; "La Mer," Debussy, and "Symphony No. 1," Brahms.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
AUG 8 - 1941

Fourth Festival Concert Attended by 9,200 People

Mrs. Roosevelt Included in Audience as Koussevitzky Leads Boston Symphony Orchestra in Impressive Tribute to Mozart, to Whose Memory Second Series is Dedicated—Chorus of Berkshire Musical Association Gives Admirable Presentation—Attendance Sets Record for Thursday Nights.

In impressive tribute to Wolfgang Amadeus Mozart, to whose memory the second series of concerts of the Berkshire Symphonic festival is dedicated, Dr. Serge Koussevitzky led his Boston symphony orchestra and the chorus of the Berkshire Musical association in a rendition of excerpts from the composer's Requiem Mass last night.

"Eroica" as Climax

To augment this solemn music, Dr. Koussevitzky chose Beethoven's Third symphony, the "Eroica," as a fitting climax to the program, while to precede the great religious work, he offered a characteristic orchestral work of Mozart, his Symphony in G minor.

The weather, which favored the first concert series last week and helped attract audiences, was even more auspicious as the second series opened last night, and the naturally beautiful surroundings were bathed in the light of an almost full moon. Conditions were ideal for those who heard the concert from the lawn outside the music shed. According to the management, 9,200 persons were in the audience last night.

Heading the list of prominent persons at last night's concert was Mrs. Franklin D. Roosevelt, wife of the President, who was accompanied by Mrs. Henry Morgenthau, Jr., and other friends. Spurning a box, Mrs. Roosevelt and her party took their places in the "blue ticket" section in front of the boxes. As the first lady entered the music shed shortly before the concert was to begin, there was much craning of necks, and a wave of applause swept the audience. During the intermission, also, she was a center of attention. Among the first to greet her was Myron C. Taylor, formerly her husband's special envoy to the Vatican. Also in the audience was Secretary of Labor Frances Perkins.

Although the program for last night as originally scheduled included only the Mozart Requiem and the Beethoven symphony, the addition of the Mozart G Minor symphony was welcome, for this is one of Mozart's best-known and best-loved works, and provided an excellent contrast to the more serious music which followed.

Chorus Well Received

Mozart's Requiem was commissioned in July 150 years ago and the score was still incomplete when the composer died in poverty five months later. In last night's performance, the fine balance maintained between the orchestral and choral sections was a tribute to Dr. Koussevitsky's musicianship and leadership. The chorus, which ha already impressed festival attend ants during a previous appearanc in the first series, performed admir ably last night, and its conducto Horace Hunt, was called to the plat form by Dr. Koussevitsky to shar in the applause.

At Tanglewood

Mrs. Franklin D. Roosevelt who wa in audience for fourth concert o the 1941 Berkshire Symphoni Festival season last evening.

The Beethoven symphony, whicl is indeed of heroic conception, came as a fitting conclusion to a program in tribute to the master from whom Beethoven adapted the symphonic form to fit his own talents. Although some listeners find the second movement of this work excessively long, the work as a whole is one of the most impressive of all compositions, and the brief scherzo and stirring finale, as presented last night under Koussevitzky's baton, cannot fail to arouse the enthusiasm of an audience.

During the intermission Mrs. Roosevelt went backstage to talk with Dr. Koussevitzky and to voice her appreciation of his leadership. Included in her party were Mrs. Morgenthau's daughter, Joan; Earl Parkman of St. Paul, Minn., and Robert Feeley and Joseph Lash, both of New York.

9,200 Persons

Last night's attendance, estimated at 9,200 persons, was the largest recorded yet for a Thursday night concert. The program for Saturday night includes Mozart's "Eine Kleine Nachtmusik"; Hanson's Symphony No. 2 ("Romantic"); Brahms' Concerto for Pianoforte No. 2, featuring Leonard Shure as soloist, and Wagner's Prelude to "Lohengrin" and Prelude to "Die Meistersinger von Durnberg."

The Sunday program has been revised, it was announced last night, and instead of playing Mozart's A Major symphony, the orchestra will play the E Flat Major symphony. The first symphony of Brahms has been substituted for the "Fantastic Symphony" of Berlioz. Debussy's "La Mer" remains on the program.

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WORLD-TELEGRAM
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TRIBUNE
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See Next Page

Good Music in the Berkshires

Mrs. Roosevelt Hears Mozart and Beethoven Played and Sung in Western Massachusetts.

BY ELEANOR ROOSEVELT.

HYDE PARK, FRIDAY—I took my annual pilgrimage last night to Stockbridge, Mass., to hear the fourth program of the Berkshire music festival. In commemoration of the 150th anniversary of Mozart's death, excerpts were played from his Requiem Mass. His Symphony in G Minor was also played and, after the intermission, the Beethoven "Eroica."

MRS. ROOSEVELT.

The chorus of the Berkshire Musical Association, of which Horace Hunt is the conductor, sang the Mass and the whole program was a most finished and beautiful performance. I enjoyed every minute of it. Even though we did not return until rather late, for it takes us two hours to drive from here, still it was well worth it.

We had the pleasure of speaking with Dr. Sergei Koussevitsky for a few minutes during the intermission. My admiration for his work increases every year.

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NEWS
Aug 9, 1941

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Camp Edwards Bands Coming To Tanglewood on Thursday

Will Attend Concert That Night, Then Prepare for Big Benefit Event for USO and British Relief on Friday

On a 200-mile route from Falmouth to the Berkshires, residents of Massachusetts will have a taste of war maneuvers Thursday when the massed bands of Camp Edwards start their trip to Tanglewood where they will take part in the gala benefit for the USO and British War Relief Friday.

All the forces at Tanglewood — the Boston Symphony Orchestra, the Berkshire Music Center, Dr. Serge Koussevitzy, Albert Spalding and others, together with the 250-piece band — will join to make the benefit a memorable occasion. The public is urged to come early to witness the opening of the program by the band and to stay far into the night for the drawing of the many attractive prizes assembled for the occasion and to witness the fireworks.

All over New England and in the Hudson Valley, hundreds of men and women are working for the success of the benefit. Philip R. Allen of Walpole is general chairman.

To Leave Camp at 6 AM.

The boys from Camp Edwards will leave the Cape about 6 AM, arriving at Tanglewood at approximately 4 PM. They will immediately pitch their tents, set up their kitchens ready for supper. After supper they will be guests of Dr. Koussevitzky at the opening concert of the final series of the Berkshire Symphonic Festival. Friday morning they will rehearse for their own band concert which opens the gala benefit. Early Saturday morning the boys will break camp for the return to the Cape.

Capt. Herman R. Hoffman of the 180th Field Artillery will be in charge of the expedition with the band leader, Warrant Officer Chester E. Whiting.

Friday's program, slated for 5.30, will please a wide variety of tastes.

The performance by the Berkshire Music Center of opera scenes from "Hansel and Gretel," "Otello," and "Falstaff" will thrill those interested in this exciting opportunity for young talents. The concert in the evening, ranging from Beethoven's Fifth Symphony ("V" for victory) through Holst's "Mars, the Bringer of War" and "Venus, the Bringer of Peace," Mendelssohn's violin concerto played by Albert Spalding and the Boston Symphony Orchestra, reaches an exciting climax in Tchaikovsky's Overture "1812" with the Boston Symphony Orchestra, the Berkshire Music Center Orchestra, and the bands of the 26th Division — all massed under Dr. Koussevitzky.

Directly afterwards the audience will face the problem—how to take home a heifer won in the prize draw conducted by Miss Elsa Maxwell, where to insure the dozen pairs of silk stockings; which golf course record to break with the new set of matched clubs, or to what chilly friend "anywhere in the United States" to have the ton of coal delivered.

The committee directing the benefit today urged everyone who has not bought tickets to do so at the Tanglewood booth tonight. Tickets for the many prizes assembled by Mrs. Frederic Schenck also will be on sale.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
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You Must Give the People Your Best and They Will Come To You, Declares Koussevitzky

"You must go to the people, give them your best and they will come to you," Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, told a meeting of the Conference for Orchestral Conductors being held in Berkshire this week end in conjunction with the second week of the Festival.

Symphony orchestras of today must operate on a basis of a mass audience, the noted conductor said. The system of having orchestras maintained by a wealthy few continues even with the Boston Symphony, he told his audience of 60 young conductors of secondary orchestras from 30 states, but "it cannot continue long."

He recalled concerts he gave "with a fine orchestra" at Moscow and Petrograd in 1909, where the admission was five cents.

"My Greatest Joy"

"The hall was packed with workers and poor, young students," he said. "Playing for them was my greatest joy."

The conductor must be an example in his community, Dr. Koussevitzky said. He must lead the way in musical taste. His way of living, even his way of dress, must make his audience feel that he has the right to stand before it on the stage.

Speaking of interpretation, Dr. Koussevitzky observed that many musicians think that if they can analyze a score, and know it by heart, they know everything. But he called this "their greatest mistake," which produced only scholastic or wrong performances. He added, "We have many examples of such performances."

"For the other important half of your work," Dr. Koussevitzky said, "I send you to your hearts, brains and emotions. There you must find the inner meaning of a score."

Hanson Speaks

The other speaker at the afternoon's meeting was Dr. Howard Hanson, composer and director of the Eastman School of Music of Rochester, who discussed "The Relation of the American Composer to the American Conductor."

He said he felt sometimes that it would be better if all the music from 1750 to 1880 were lost, so that "we would create our own beauty."

A final luncheon meeting of the Conference will be held at the Morgan House in Lee tomorrow afternoon. Management and orchestral administration will be discussed, with comments by George Judd, manager of the Boston Symphony, and Dr. Margaret Grant, executive secretary of the Berkshire Music Center.

German Music Accepted

Summer concerts are not to be deprived of one of their most pleasing features, the performance of German music. The bitterness which characterized the last war period and led to the banishing of German musical classics and German and Austrian musicians from American concert halls is not to prevail, apparently, in the present turmoil.

In presenting a program comprised largely of German music at the Berkshire Music Festival, Serge Koussevitzky is setting a precedent which most music-conscious Americans will wish to see followed by others. The supreme artistry of the composers in any nation, or of any race, knows no limitations of politics, national boundaries, or racial prejudice.

America honors its own musicians of English or African or Skandinavian or German ancestry without regard to their origin, and in time of peace has enjoyed without thought of discrimination the music of Russia or Poland, Sweden or Finland, Eire or Wales or Scotland, England, France or Spain, to say nothing of the popularity of German and Italian music.

After all, what have master musicians to do with the passing fever of totalitarian plagues? Nothing could be farther from the ideologies of dictators than the mighty ideals expressed in great music by the world's best composers. Besides, the Germany and Austria which produced a Beethoven, a Schubert and a Wagner had little in common with the strangled and imprisoned land which Hitler grinds under his iron heel.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
AUG 9 - 1941

MASS AUDIENCE IS ORCHESTRAL BASIS

Koussevitzky Says Symphony Orchestras Ought Not be Supported by One Rich Person.

In our time, when democracy is the dominating factor of our way of life, we must draw support from the masses of the people for our orchestras, not from any one rich person, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, declared in a brief address at Tanglewood yesterday afternoon.

Speaking at a meeting of the Conference for Orchestral conductors, which is being held at Lenox this week-end in conjunction with the eighth annual Berkshire Festival at the Berkshire Music Center, Mr. Koussevitzky made an impassioned appeal for performances of music by contemporary composers.

He told his audience of 60 young conductors of secondary orchestras from 30 states of the union and of students of the center that no leader had the right to reject any score without the deepest study.

"Even if a manuscript, which is 12 or 15 minutes long, has only 20 bars of worthwhile music, he must play it," Mr. Koussevitzky said. "A composer cannot compose unless he can hear how his work sounds. Schubert's great C Major Symphony was not played until 12 years after his death. That was terrible. In those days composers died of hunger."

Insisting that this must not happen again, Mr. Koussevitzky declared: "Conductors must think of the art of music, not of their personal success. If you love music, you must walk hand in hand with the young composers."

Symphony orchestras must operate today on a basis of a mass audience, Mr. Koussevitzky said. The system of having orchestras maintained by a few still continues, he said, even with the Boston symphony, but, said Mr. Koussevitzky, "it cannot continue long."

"You must go to the people, give them your best, and they will come to you," Mr. Koussevitzky continued "I speak with authority. In 1909, in Moscow and Petrograd, I gave concerts with a fine orchestra where admission was five cents. The hall was packed with workers and poor, young students. Playing for them was my greatest joy."

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"For the other important half of your work," Mr. Koussevitzky said. "I send you to your hearts, brains and emotions. There you must find the inner meaning of a score."

This Clipping From
SPRINGFIELD, MASS.
NEWS
AUG 9 - 1941

BERKSHIRE FESTIVAL PROGRAMS ANNOUNCED

Stockbridge, Aug. 9—The Brahms "Piano Concerto number two" with Leonard Shure as soloist, will be the featured selection tonight at 8.30 when the Boston Symphony orchestra, Serge Koussevitzky, conductor, presents the fifth program in the Berkshire Symphonic festival at Tanglewood. Also scheduled are the Mozart serenade "Eine Kleine Nachtmusik," the Howard Hanson "Romantic" symphony and the preludes to "Lohengrin" and to "Die Meistersinger."

Tomorrow afternoon at 3.30 the Mozart "Symphony in A major" (K.201); the Debussy tone poem "La Mer"; and the Berlioz "Fantastic" symphony are programmed. General admission tickets to the grounds are available.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 9 - 1941

Army Band To Highlight War Benefit

The appearance of 250 Army musicians from the 26th Division playing under the baton of Dr. Serge Koussevitzky, Boston Symphony Orchestra director, will be one of the features of the war-time benefit to be given at Lenox, Mass., next Friday.

Dr. Koussevitzky will direct the soldier-musicians in a program of marches and also will combine the 26th Division band with his own Boston Symphony Orchestra and the Berkshire Music Center Orchestra for a part of the program.

The United Service Organizations and the British War Relief will be the beneficiaries of the varied program which, besides music, will include several prominent speakers, a lawn party and fireworks. The festivities will begin at 5:30 p. m.

Following is the program:

This Clipping From
HARTFORD, CONN.
TIMES
AUG 9 - 1941

Detailed Program Listed for Benefit At Tanglewood

The program in detail is here announced for the gala benefit to be given by the Boston Symphony Orchestra next Friday at Tanglewood in Lenox.

The benefit will occur within the final weekend of the Berkshire Symphonic Festival. The beneficiaries will be the United Service Organizations and the British War Relief. The Boston Symphony Orchestra, the forces of the Berkshire Music Center, the orchestra's school at Tanglewood, and nationally prominent speakers and soloists will make the occasion a musical one as well as an impressive demonstration in favor of the national emergency.

Many thousands are expected to visit the great Tanglewood estate, to which there will be a nominal admission fee. The festivities will begin at 5:30, when the combined military bands, having set up their camp on the lake shore, will assemble to perform marches under the direction of Dr. Koussevitzky. The program will be as follows:

Combined bands of the 26th Division. 250 Players under the direction of Serge Koussevitzky; Berkshire Music Center on Parade, Simultaneous performances by the school orchestra and chorus in a program to include Lambert's "Rio Grande", opera scenes from "Hansell and Gretel," "Otello," "Falstaff," "Czar and Carpenter"; the manifestation, speakers to be introduced by Randall Thompson's "Alleluia Chorus"; lawn party.

Gala concert—in the Shed by the Boston Symphony Orchestra: Fifth Symphony (Allegro con brio), Beethoven, Koussevitzky conducting; "Mars, the Bringer of War" and "Venus, the Bringer of Peace," from "The Planets," Holst, Stanley Chapple, conducting; Concerto for Violin and Orchestra, Mendelssohn, Albert Spalding, soloist; Festival Chorus; Overture "1812," Tchaikovsky, combined Boston Symphony and Berkshire Music Center Orchestras and the Bands of the 26th Division, Koussevitzsy conducting. Fireworks will conclude the evening.

Good Music In Berkshires

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LOS ANGELES, CALIF.
NEWS
AUG 11 1941

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AUG 11 1941

This Clipping From
CINCINNATI, O.
ENQUIRER
AUG 4 - 1941

Audience Of 9,700 Biggest For Berkshire Concert

BY JOHN SELBY.
(Associated Press Arts Editor)

Stockbridge, Mass., August 3—Before the largest crowd to hear a concert at Tanglewood, Serge Koussevitzky and the Boston Symphony Orchestra brought to a close today the first week-end series of the eighth Berkshire Symphonic Festival.

A few more than 9,700 persons heard the curiously varied program in the unique wedge-shaped music shed—setting an attendance record for the three-concert series which attracted a total of 26,400.

A few seats are still available for the next section opening Thursday. However, everything but general admission tickets are gone for next Saturday night and Sunday afternoon.

A number of things account for the phenomenon of such attendance here in the Berkshires, with no large city near, and no circus stunts provided to whip up a ballyhoo, and first of these is Dr. Koussevitzky.

It is not only his conducting, and his orchestra, but his absolute refusal to play more than three concerts a week. He can, he maintains, rehearse no more than that, and provide performances up to his winter standard. Nightly concerts would exhaust both him and his men—so they are taboo.

A second reason is the natural beauty of the 210 acres which overlook the famous Stockbridge Bowl. A third is the fact that the acoustics of the "shed" approach perfection, largely by accident, since no summer music auditorium of comparable size has been designed in the shape of a huge wedge of pie before.

This was demonstrated last night with a performance of Beethoven's "Lenore No. 3" overture. The score calls for off-stage trumpet calls. These were sounded outside the "shed," and were heard at least three times because of the echo, although the music from the stage was perfect.

Today Dr. Koussevitzky played the Fourth Symphony of Johannes Brahms, revising the usual order of things by serving the meat before the appetizers.

Then came Aaron Copland's nocturne-like "Quiet City" for trumpet, English horn and strings; Hindemith's 'cello concerto with Gregor Piatigorsky as soloist, and the flashy Spanish Caprice of Rimsky-Korsakoff, a virtuoso piece for orchestra which, as played today, brought the audience up cheering.

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This Clipping From
DAYTON, OHIO
SUNDAY JOURNAL HERALD
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Eighth Berks

By Pierre Key

NEW YORK, Aug. 2.—Everything is set at this moment of writing for the opening of the Berkshire festival's eighth annual activities . . . a program of solid music which the Boston symphony orchestra and Conductor Serge Koussevitzky were scheduled to perform last Thursday.

Much has been accomplished since the start of this enterprise on the beautiful Tanglewood estate near Lenox, Mass. Simple physical aids have been succeeded by a fine "shed" which makes a suitable out-of-doors auditorium, and the series of programs has grown to one of major proportions.

The performances have become as unique as the enterprise itself: for there is now an established school catering to gifted "pupils" who are guided by masters in their own particular crafts.

The three series of programs which will take place on succeeding Thursdays, Saturdays and Sundays during August range extensively across the available classic and modern orchestra repertory: Beethoven, Brahms, Mozart, Handel, Haydn and Wagner will vie with Debussy, Hindemith, Shostakovitch, Villa-Lobos and our own Aaron Copland, Roy Harris and Samuel Barber.

This is as it should be: compositions chosen for their seeming fitness regardless of nationality. It is when a composer is able to hold his own in any company, or ranked as worthy of such association ,that he gains a place of acceptance.

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At "Tanglewood" music is the principal thing, aided by natural attractions of a superior sort; the resident students, the vacationers in the academy, all make music from dawn to late night. Visitors, including the subscribers, and the school children of the neighboring towns attended the orchestra's rehearsal on Saturday morning; the friends of those at the school came in the afternoon to hear an informal program under Mr. Hindemith and featuring a brief lecture by Olin Downes. In the evening the players offered Mendelsohn's "Italian" symphony in a graceful performance, Beethoven's portentous Overture for "Egmont", and the much-debated Fifth Symphony Shostakovitch. This is the work which Dr. Koussevitsky has performed some ten times within the year and threatened to continue to feature until the critics recognize its worth.

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This being the first time your correspondent has heard it, his still small voice may be added to the general clamour which, it must be admitted, has somewhat died down by this time. To the writer the Symphony appears to be a fine work, readily appealing on first hearing, but hardly advanced either in idiom or structure to be regarded as very forward-looking in the realm of contemporary music. The composer, now past the first flush of extreme youth, is a master of his craft; he has achieved recognition and security enough to give him confidence in stating whatever ideas underlie his musical thinking. (The Fifth Symphony celebrates the 25th anniversary of the Soviet revolution.) The audience found it agreeable, partly in compliment to the superb performance no doubt, and seemed to think the critics and the conductor guilty of laboring an academic question.

* * *

The audience on Sunday came early to the spacious grounds, eager to hear Brahms' Fourth Symphony and two new works, one each by Aaron Copland and Paul Hindemith, members of the Berkshire Faculty. Mr. Copland's "Quiet City" is made from the music to a film produced in Hollywood. As soundtrack music its effect was not fully realized, but in the form now presented the music holds up well, giving a quiet evocation of the moods of the city. Like King Charles it takes a long time dying, but the unpretentious harmonic and orchestral garb of the score is attractive. Mr. Hindemith did not fare so well, and the violoncello concerto may be said to have fell with a dull thud. Never having really come to life, it is not necessary to discuss it in detail, except to add that Gregor Piatigorsky and the orchestra played the ambitious score for more than it was worth. After the brilliant violin concerto of a year ago much was expected, but it is too much to count on hitting the ball every time.

* * *

With a record attendance behind the Festival in its first week, and ticket sales promising capacity throngs for the next two weekends, talk is already active as to the steps for future years of the Festival. Some are advocating an extra week, but the management is silent; all will be considered in good time.

This Clipping From
NEW YORK, N.Y.
SUN
AUG 7 - 1941

Berkshire Festival Continues

The second series of concerts of the 1941 Berkshire Festival begins tonight at "Tanglewood," the Boston Symphony Orchestra's estate between Lenox and Stockbridge, Mass., Dr. Serge Koussevitzky and the orchestra, assisted by the Chorus of the Berkshire Musical Association, will present excerpts from Mozart's Requiem and Beethoven's Third Symphony tonight.

On Saturday evening, their program will be Mozart's "Eine Kleine Nachtmusik"; Howard Hanson's Symphony No. 2; the Brahms Piano Concerto No. 2 in B Flat Major, with Leonard Shure as soloist; and the Preludes to "Lohengrin" and "Die Meistersinger" by Wagner.

The final concert of this series takes place at 3:30 P. M. Sunday, when Mozart's Symphony in A Major (K. 201), Debussy's "La Mer," and the Berlioz "Fantastic" Symphony will be played.

The third and last series of concerts will be played on August 14, 16 and 17.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 3 - 1941

'Tanglewood' Is Thronged for Festival

This afternoon's concert, closing in program Series A of the eighth annual Berkshire Symphonic Festival, Dr. Serge Koussevitzky conducting the Boston Symphony Orchestra, starts at 3:30 o'clock in the great shed at Tanglewood near Stockbridge, Mass. The Brahms Symphony No. 4, Coylan's "Quiet City," Hindesmith's Violincello Concerto with Gregor Piatigorsky, soloist, and Rimsky-Korsakov's "Capriccio Espanol" will be presented.

Last night's program opened with Mendelssohn's Italian Symphony, followed by the Overture to Beethoven's "Leonore." Closing number, to appeal to devotees of modern music, was the Shostakovitch Fifth Symphony. The Festival opened Thursday night with an attendance of 7,500. Series B of the Festival will open next Thursday night with concerts, also Saturday night, Aug. 9, and Sunday afternoon, Aug. 10. Series C will open the night of Aug. 14 with concerts the night of Aug. 16 and afternoon of Aug. 17.

Serge Koussevitzky has chosen the Allegro con brio from Beethoven's Symphony No. V as the opening number when the Boston Symphony Orchestra gives a concert as a feature of the Gala Benefit at Tanglewood on Friday, Aug. 15. Tchaikovsky's "1812" Overture will also figure on the program. Albert Spalding, who will be one of the soloists (others are to be announced) will appear in Mendelssohn's Violin Concerto.

Besides conducting his famous orchestra, Koussevitzky will lead a picked band of 250 players drawn from the 26th Division of the United States Army. He will conduct military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood, in Lenox.

Another musical program at the Gala Benefit will be presented by the members of the Berkshire Music Center, consisting of a symphony concert in the Shed, a choral concert in the Barn, opera in the new Theater-Music Hall, and chamber music in the new Chamber Music Hall.

Randall Thompson's "Alleluia" will introduce the "Manifestation," when speakers of national fame will address the audience in the Shed. The "Alleluia" will be sung by the Festival Chorus, which consists of pupils of the School and which is likewise to appear in the Berkshire Symphonic Festival in Beethoven's "Missa Solemnis" on the night previous.

The general program, beginning at 5:30, will last late into the evening and will also include a lawn party, a draw for prizes and a display of fireworks.

The Gala Benefit will be given to aid the fund of the United Service Organizations and the British War Relief. It is hoped that there will be an even larger attendance and proceeds than last year, when a similar benefit at Tanglewood brought 10,000 people and netted $23,000 for Allied Relief.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 9 - 1941

Chorus Assists Boston Players In Berkshires

Singers Heard in Excerpts From Mozart 'Requiem'; 'Eroica' Symphony Given

By Robert Lawrence

PITTSFIELD, Mass., Aug. 8.—There is time now to discuss last night's magnificent concert by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky—magnificent, that is, except for a performance of Mozart's G-minor symphony, which opened the concert. The familiar work sounded with perfunctory effect, much like certain passages in "Hamlet" when delivered by actors who are too conscious of the text's universality.

Once Dr. Koussevitzky, the orchestra and a chorus drawn from among the residents of the Berkshires had reached a series of excerpts from Mozart's "Requiem," sung in commemoration of the 150th anniversary of the composer's death, a mood was established. Considering its nonprofessional nature, the chorus did well, especially in the climaxes. And this music, direct in style, with a welcome avoidance of long polyphonic sections, proved congenial to the assembled singers.

They did not probe all its subtleties—for the Mozart who wrote "The Magic Flute" and "Requiem" remains in many ways an impenetrable figure, a genius whose full message can be conveyed only in a second flash of creation, that of the performing body. But the excerpts went affectingly.

The "Requiem" is a short work. It seemed regrettable that a solo quartet had not been engaged so that the score could be given in its entirety. Yet one was grateful for the selections that were played.

The concert ended triumphantly with a brilliant performance of Beethoven's "Eroica" symphony. Although the first movement was taken at too brisk a tempo—and that is a matter of taste—the rest was not only above criticism but above praise.

The long, sweeping line of the funeral march; the dazzling tracery of the scherzo, in which the horn trio was performed with the utmost style, gusto and accuracy, and the finale, in which all the variations were etched with remarkable precision, culminating in the great emotional surge of the closing pages, represented one of the finest achievements I have ever heard by an orchestra and conductor. The Boston Symphony remains a fabulous ensemble.

This afternoon marked the second meeting at Tanglewood of the conductors' conference, made up of young men who are studying here. They were addressed by Howard Hanson, dean of the Eastman School, who paid tribute to Koussevitzky's service toward living composers, and by Dr. Koussevitzky himself, who made a moving speech on the relationship between a conductor and the community in which he performs.

Referring to the increasingly democratic trend of performance, he told his audience of how, thirty-two years ago, he conducted concerts at the finest halls in Moscow for those who could afford only the equivalent of a 5-cent admission.

"It is one of the greatest joys of my life," he declared, "playing for workers."

The noted leader ended his talk with an admonition to the young conductors. "When you appear before an audience," he urged them, "you must feel that you can be looked at, that you are clean without and within."

Good Music In Berkshires

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This being the first time your correspondent has heard it, his still small voice may be added to the general clamour which, it must be admitted, has somewhat died down by this time. To the writer the Symphony appears to be a fine work, readily appealing on first hearing, but hardly advanced either in idiom or structure to be regarded as very forward-looking in the realm of contemporary music. The composer, now past the first flush of extreme youth, is a master of his craft; he has achieved recognition and security enough to give him confidence in stating whatever ideas underlie his musical thinking. (The Fifth Symphony celebrates the 25th anniversary of the Soviet revolution.) The audience found it agreeable, partly in compliment to the superb performance no doubt, and seemed to think the critics and the conductor guilty of laboring an academic question.

* * *

The audience on Sunday came early to the spacious grounds, eager to hear Brahms' Fourth Symphony and two new works, one each by Aaron Copland and Paul Hindemith, members of the Berkshire Faculty. Mr. Copland's "Quiet City" is made from the music to a film produced in Hollywood. As soundtrack music its effect was not fully realized, but in the form now presented the music holds up well, giving a quiet evocation of the moods of the city. Like King Charles it takes a long time dying, but the unpretentious harmonic and orchestral garb of the score is attractive. Mr. Hindemith did not fare so well, and the violoncello concerto may be said to have fell with a dull thud. Never having really come to life, it is not necessary to discuss it in detail, except to add that Gregor Piatigorsky and the orchestra played the ambitious score for more than it was worth. After the brilliant violin concerto of a year ago much was expected, but it is too much to count on hitting the ball every time.

* * *

With a record attendance behind the Festival in its first week, and ticket sales promising capacity throngs for the next two weekends, talk is already active as to the steps for future years of the Festival. Some are advocating an extra week, but the management is silent; all will be considered in good time.

This Clipping From
NEW YORK, N.Y.
SUN

AUG 7 - 1941

Berkshire Festival Continues

The second series of concerts of the 1941 Berkshire Festival begins tonight at "Tanglewood," the Boston Symphony Orchestra's estate between Lenox and Stockbridge, Mass., Dr. Serge Koussevitzky and the orchestra, assisted by the Chorus of the Berkshire Musical Association, will present excerpts from Mozart's Requiem and Beethoven's Third Symphony tonight.

On Saturday evening, their program will be Mozart's "Eine Kleine Nachtmusik"; Howard Hanson's Symphony No. 2; the Brahms Piano Concerto No. 2 in B Flat Major, with Leonard Shure as soloist; and the Preludes to "Lohengrin" and "Die Meistersinger" by Wagner.

The final concert of this series takes place at 3:30 P. M. Sunday, when Mozart's Symphony in A Major (K. 201), Debussy's "La Mer," and the Berlioz "Fantastic" Symphony will be played.

The third and last series of concerts will be played on August 14, 16 and 17.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN

AUG 3 - 1941

'Tanglewood' Is Thronged for Festival

This afternoon's concert, closing in program Series A of the eighth annual Berkshire Symphonic Festival, Dr. Serge Koussevitzky conducting the Boston Symphony Orchestra, starts at 3:30 o'clock in the great shed at Tanglewood near Stockbridge, Mass. The Brahms Symphony No. 4, Coylan's "Quiet City," Hindesmith's Violincello Concerto with Gregor Piatigorsky, soloist, and Rimsky-Korsakov's "Capriccio Espanol" will be presented.

Last night's program opened with Mendelssohn's Italian Symphony, followed by the Overture to Beethoven's "Leonore." Closing number, to appeal to devotees of modern music, was the Shostakovitch Fifth Symphony. The Festival opened Thursday night with an attendance of 7,500. Series B of the Festival will open next Thursday night with concerts, also Saturday night, Aug. 9, and Sunday afternoon, Aug. 10. Series C will open the night of Aug. 14 with concerts the night of Aug. 16 and afternoon of Aug. 17.

Serge Koussevitzky has chosen the Allegro con brio from Beethoven's Symphony No. V as the opening number when the Boston Symphony Orchestra gives a concert as a feature of the Gala Benefit at Tanglewood on Friday, Aug. 15. Tchaikovsky's "1812" Overture will also figure on the program. Albert Spalding, who will be one of the soloists (others are to be announced) will appear in Mendelssohn's Violin Concerto.

Besides conducting his famous orchestra, Koussevitzky will lead a picked band of 250 players drawn from the 26th Division of the United States Army. He will conduct military marches. The players, guests for the occasion, will bivouac on the grass slopes of Tanglewood, in Lenox.

Another musical program at the Gala Benefit will be presented by the members of the Berkshire Music Center, consisting of a symphony concert in the Shed, a choral concert in the Barn, opera in the new Theater-Music Hall, and chamber music in the new Chamber Music Hall.

Randall Thompson's "Alleluia" will introduce the "Manifestation," when speakers of national fame will address the audience in the Shed. The "Alleluia" will be sung by the Festival Chorus, which consists of pupils of the School and which is likewise to appear in the Berkshire Symphonic Festival in Beethoven's "Missa Solemnis" on the night previous.

The general program, beginning at 5:30, will last late into the evening and will also include a lawn party, a draw for prizes and a display of fireworks.

The Gala Benefit will be given to aid the fund of the United Service Organizations and the British War Relief. It is hoped that there will be an even larger attendance and proceeds than last year, when a similar benefit at Tanglewood brought 10,000 people and netted $23,000 for Allied Relief.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE

AUG 9 - 1941

Chorus Assists Boston Players In Berkshires

Singers Heard in Excerpts From Mozart 'Requiem'; 'Eroica' Symphony Given

By Robert Lawrence

PITTSFIELD, Mass., Aug. 8.—There is time now to discuss last night's magnificent concert by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky—magnificent, that is, except for a performance of Mozart's G-minor symphony, which opened the concert. The familiar work sounded with perfunctory effect, much like certain passages in "Hamlet" when delivered by actors who are too conscious of the text's universality.

Once Dr. Koussevitzky, the orchestra and a chorus drawn from among the residents of the Berkshires had reached a series of excerpts from Mozart's "Requiem," sung in commemoration of the 150th anniversary of the composer's death, a mood was established. Considering its nonprofessional nature, the chorus did well, especially in the climaxes. And this music, direct in style, with a welcome avoidance of long polyphonic sections, proved congenial to the assembled singers.

They did not probe all its subtleties—for the Mozart who wrote "The Magic Flute" and "Requiem" remains in many ways an impenetrable figure, a genius whose full message can be conveyed only in a second flash of creation, that of the performing body. But the excerpts went affectingly.

The "Requiem" is a short work. It seemed regrettable that a solo quartet had not been engaged so that the score could be given in its entirety. Yet one was grateful for the selections that were played.

The concert ended triumphantly with a brilliant performance of Beethoven's "Eroica" symphony. Although the first movement was taken at too brisk a tempo—and that is a matter of taste—the rest was not only above criticism but above praise.

The long, sweeping line of the funeral march; the dazzling tracery of the scherzo, in which the horn trio was performed with the utmost style, gusto and accuracy, and the finale, in which all the variations were etched with remarkable precision, culminating in the great emotional surge of the closing pages, represented one of the finest achievements I have ever heard by an orchestra and conductor. The Boston Symphony remains a fabulous ensemble.

This afternoon marked the second meeting at Tanglewood of the conductors' conference, made up of young men who are studying here. They were addressed by Howard Hanson, dean of the Eastman School, who paid tribute to Koussevitzky's service toward living composers, and by Dr. Koussevitzky himself, who made a moving speech on the relationship between a conductor and the community in which he performs.

Referring to the increasingly democratic trend of performance, he told his audience of how, thirty-two years ago, he conducted concerts at the finest halls in Moscow for those who could afford only the equivalent of a 5-cent admission.

"It is one of the greatest joys of my life," he declared, "playing for workers."

The noted leader ended his talk with an admonition to the young conductors. "When you appear before an audience," he urged them, "you must feel that you can be looked at, that you are clean without and within."

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 9 - 1941

KOUSSEVITZKY ASKS WIDE AID FOR MUSIC

Support of Masses, Rather Than the Few, Urgent, He Tells Conference of Conductors

SPEAKS FOR COMPOSERS

Urges Playing of New Works—Howard Hanson of Eastman School Also Gives Talk

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 8—In our time, when democracy is the dominating factor of our way of life, we must draw support from the masses of the people for our orchestras, not from any one rich person, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, declared in a brief address at Tanglewood this afternoon.

Speaking at a meeting of the Conference for Orchestral Conductors, which is meeting here this week-end in conjunction with the eighth annual Berkshire Festival at the Berkshire Music Center, Mr. Koussevitzky made an impassioned appeal for performances of music by contemporary composers.

He told his audience of sixty young conductors of secondary orchestras from thirty States of the Union and of students of the center that no leader had the right to reject any score without the deepest study.

Help for New Composers Urged

"Even if a manuscript, which is twelve or fifteen minutes long, has only twenty bars of worthwhile music, he must play it," Mr. Koussevitzky said. "A composer cannot compose unless he can hear how his work sounds. Schubert's great C Major Symphony was not played until twelve years after his death. That was terrible. In those days composers died of hunger."

Insisting that this must not happen in our own time, Mr. Koussevitzky declared: "Conductors must think of the art of music, not of their personal success. If you love music, you must walk hand in hand with the young composers."

Symphony orchestras must operate today on a basis of a mass audience, Mr. Koussevitzky said. The system of having orchestras maintained by a few still continues, he said, even with the Boston Symphony, but, said Mr. Koussevitzky, "it cannot continue long."

Tells of His Concerts in 1909

"You must go to the people, give them your best, and they will come to you," Mr. Koussevitzky continued. "I speak with authority. In 1909, in Moscow and Petrograd, I gave concerts with a fine orchestra where admission was 5 cents. The hall was packed with workers and poor, young students. Playing for them was my greatest joy."

The conductor must be an example in his community, Mr. Koussevitzky said. He must lead the way in musical taste. His way of living, even his way of dress, must make his audience feel that he has the right to stand before it on the stage.

Speaking of interpretation, Mr. Koussevitzky observed that many musicians think that if they can analyze a score, and know it by heart, they know everything. But he called this "their greatest mistake," which produced only scholastic or wrong performances. He added, "we have many examples of such performances."

"For the other important half of your work," Mr. Koussevitzky said, "I send you to your hearts, brains and emotions. There you must find the inner meaning of a score."

Howard Hanson Also Speaks

The other speaker at this afternoon's meeting was Dr. Howard Hanson, composer and director of the Eastman School of Music of Rochester, who discussed "The Relation of the American Composer to the American Conductor."

He said he felt sometimes that it would be better if all the music from 1750 to 1880 were lost, so that we would create our own beauty. Dr. Hanson envisioned the coming of a great day in American music, for composers here are now creating honestly. At a luncheon meeting at the Morgan House in Lee near here today, Stanley Chapple spoke on "Symphonic Repertory and Problems of Interpretation" and Boris Goldovsky stressed the importance of "Opera in Our Cities."

At a concluding luncheon meeting tomorrow afternoon at Morgan House there will be a discussion of management and orchestral administration, with comments by George Judd, manager of the Boston Symphony Orchestra, and Dr. Margaret Grant of the Berkshire Music Center.

Of last night's concert, which opened the second week of the Berkshire Symphonic Festival, only a few words need be added. Mr. Koussevitzky and his Bostonians played the Mozart G minor symphony and Beethoven's "Eroica" with a fine command of their styles and with a stirring projection of their deep, abiding human feeling.

One could quibble about details of tempi perhaps in the "Eroica," but this would not alter the essential fact of the grandeur and humanity of its performance. Sections of the Mozart requiem were done with a big line. The chorus of the Berkshire Musical Association sang with impact, and while it could not command delicacy of shading and tone, it fitted into the picture.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 8 - 1941

Second Series Of Berkshire Concerts Opens

Mozart G-Minor Symphony and Beethoven's 'Eroica' on Festival Program

By Robert Lawrence

STOCKBRIDGE, Mass., Aug. 7.—The Berkshire Symphonic Festival is enjoying good luck in weather and attendance records.

This morning, the last seat was sold for tonight's concert, which opens the second series. A detailed review of the program, which includes Mozart's G-minor symphony, six excerpts from the same master's requiem and Beethoven's "Eroica," will be contained in tomorow's dispatch. There is only time now, before the concert begins, to draw a few general conclusions about the nature of this series.

It is certainly not radical. The most adventurous work that has been listed for this week end will be played on Saturday night—Dr. Howard Hanson's Symphony No. 2 ("Romantic"). I use the word "adventurous" in a comparative sense. Saturday's performance will also bring forward Mozart, Brahms and Wagner.

On Sunday, in place of the expected "fantastic" symphony of Berlioz—in itself no novelty—Dr. Koussevitzky has elected to conduct the fairly familiar Symphony No. 1 of Brahms. The Mozart A-major, also scheduled for Sunday afternoon, will yield to that composer's symphony in E flat. Debussy's "La Mer" remains unscathed.

At such time, one begins to wonder about the purpose of a big symphonic festival. Is it to pull chestnuts—even beautifully roasted chestnuts—out of a bag, or to present a cosmopolitan audience with musical literature which they have not been able to hear during the regular season? Emphasis on performance is a good thing, otherwise we should not have today the brilliant perfection of the Boston Symphony Orchestra. But when that perfection is geared in a groove, it often ceases to interest.

The work of the great music academy that is in operation at Tanglewood goes on with its usual significance. A walk around the grounds this afternoon led me to the new functional opera house, whose exterior resembles the Petroleum Building at the late World's Fair.

Inside, Herbert Graf was directing a group of talented students in Mozart's "Cosi Fan Tutte," which is to be done at Tanglewood next Tuesday and Wednesday night.

A further stroll brought the sound of woodwind ensembles, rehearsing near the opera house, and I came eventually to a small structure where a double chorus and double orchestra, under the direction of two different conductors who stood about ten feet apart and watched each other's beats with hawk-like intensity, were performing antiphonal music by Heinrich Schuetz. The noted composer, Paul Hindemith, could be noted among the choristers, singing lustily.

This activity was part of the school's music and culture department, which revives in actual performance works of centuries past. The picturesque sight was heightened by the presence outside the small structure of the second orchestra (woodwinds, brass and double bass).

As the participants earnestly recreated the music of the seventeenth century, a scattering of abandoned electric light bulbs about the base of a near-by tree offered a properly modern counterpoint.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 6 - 1941

Acoustics Of Music Shed U

Favorable Weather Brings Improvement In Tonal Qualities, Reviewer Finds

(Special to The Republican)

Lenox, Mass., Aug. 5—Before audiences estimated to have surpassed all previous records in attendance, the Boston Symphony orchestra, under the conductorship of Serge Koussevitzsky, presented Saturday evening and Sunday afternoon two programs of both musical and theoretical interest. The Music Shed, a large conical structure in which the Berkshire Symphonic festival concerts are held, proved once again that acoustically it cannot be surpassed in any outdoor auditorium in this country.

The concert series resumes on Thursday.

With the change to favorable weather conditions, an improvement in the tonal qualities of the various instrumental units of the orchestra was apparent and necessarily affected the caliber of performance in comparison with that of the opening concert. The first week-end program included three major works, Symphony in A major, No. 4, ("Italian") Opus 90 of Mendelssohn, Beethoven's third Overture to "Leonore," Opus 72 and most significantly the Symphony No. 5, Opus 47 of the contemporary Russian composer, Dmitri Shostakovitch.

The first work above listed was performed in all the inherent Mendelssohn romanticism, with its lyric quality and buoyant rhythms. Especially well executed was the long line of the second movement and the spirited presto of the final Saltarello. In all four movements, the interpretive approach was in idiom and projected with the cultivated finesse of a true Mendelssohn translation.

The Beethoven Overture, No. 3, to "Leonore" is exceptionally well adapted to performance in such an auditorium as the Music Shed, in respect to the off-stage trumpet sections which climax the orchestral passages and bear dramatic quality. The placement of this overture before an intermission and between two strikingly contrasted works is evidence of the imaginative art in program building which, with little variation, marks a Koussevitzky program bill.

Shostakovitch Symphony Scores

Both interpretively and technically, the Shostakovitch Fifth Symphony was the high point of not only the Saturday evening program but of the offerings of the week-end. Despite the simplicity with which this contemporary work is scored, the emotional depths with which it is imbued can only be ascribed to the Russian temperament, and only translated in full vigor and sincerity when in the hands of one himself a part of this people. Under the baton of Dr. Koussevitzky, the symphony seemed to realize its deepest Russian portent and to verify the rebellion of one composer against a conformed standard of contemporary music, as well as a prescribed national conscience. It was, in all four movements, a monumental achievement on the part of both conductor and orchestra and tribute to one of our most important musical figures.

The program which followed on Sunday afternoon was not as successful in several points as that of the above discussed. The two major works included were the Brahms' Symphony No. 4 in E Minor, Opus 98 and the Concerto for Violincello and Orchestra by Paul Hindemith with Gregor Piatigorsky, world famous cellist, as guest artist. Supplementing was the orchestral nocturne, "Quiet City" of Aaron Copland and the Capriccio Espagnol, Opus 34, of Rimsky-Korsakov.

The Hindemith work was performed from mansucript and could best be discussed after sufficient hearings. The difficult cello passages were executed with the complete mastery of instrument from a technical conideration and the musical artistry of Piatigorsky. The work as a whole contains a mingling of humour, intensity, strikingly compact thematic developments and some questionable orchestration on first hearing which seems to cloud the usual clarity of a Hindemith score. But the vigour and spontaneity which pervades the composer's style was apparent, and the brilliant contrapuntal passage which stand out from certain homophonic romanticism are in this score as well.

Awe-Inspiring

"Quiet City" of Copland, which features trumpet, English horn and strings, lost much of its subtle beauty and dramatic connotations in Sunday's performance. At least one listener was conscious of the lack of sympathetic understanding in this reading.

If any important musical heights were attained in the program, one must look to the Brahms symphony. At moments, the inevitability of the interpretive approach was awe-inspiring, but these were pitted against a few lifeless technical moments which kept the work from being the interpretive masterpiece that it has been at times in the past under the same hands. The first movement, however, was of such great inherent artistry, coupled with perfect instrumental tone and balance, that whatever digressions from the opening standard may have been felt, they were understandable in view of a natural comparison.

CELINE KOESTER

This Clipping From
NEW BRITAIN, CONN.
HERALD
Aug 4, 1941

This Clipping From
PORTLAND, ME.
EXPRESS
AUG 9 - 1941

USO Benefits By Berkshire Music Festival

The program in detail is announced for the gala benefit to be given by the Boston Symphony orchestra, Friday, at Tanglewood at Lenox, Mass. The benefit will be held the final week-end of the Berkshire Symphonic Festival. The beneficiaries will be the United Service Organizations and the British War Relief.

The festivities will begin at 5.30 p. m. when the combined military bands, having set up their camp on the lake shore, will assemble to perform marches under the direction of Dr. Serge Koussevitzky.

The program will be as follows: Combined bands of the 26th. Division, 250 players under the direction of Dr. Koussevitzky; Berkshire Music Center on Parade, simultaneous performances by the orchestra and chorus in a program to include Lambert's, Rio Grande; instrumental ensembles, opera scenes from Hansel and Gretel, Otello, Falstaff, and Czar and Carpenter; the manifestation, speakers to be introduced by Randall Thompson's Allelulia Chorus; gala concert in the Shed, by the Boston Symphony, including Fifth Symphony by Beethoven, Mars, the Bringer of War, and Venus, the Bringer of Peace from The Planets by Holst; concerto for violin and orchestra (Mendelssohn) Albert Spalding, violinist; Festival Chorus Overture 1812 by Tschaikowsky, by the combined Boston Symphony and Berkshire Music Center Orchestra and the bands of the 26th Division.

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
AUG 10 1941

MUSIC REVIEW

By Isabelle Workman Evans

Stockbridge, Mass., Aug. 9—Threatening clouds during the early evening did not dampen the enthusiasm of thousands of people who had assembled from all parts of the country for the Saturday evening concert by the Boston Symphony Orchestra under Serge Koussevitzky. In this Tanglewood shed, which houses 6,000 persons in a territory of some 1½ acres, ovations are accorded for the interpretative talents of the piano soloist, Leonard Shure, and the creative genius of Howard Hanson.

Mr. Shure provided an excellent interpretation of Brahm's Concerto No. 2 in B Flat, with excellent tonal balance achieved between soloist and orchestra. This pianist is well known to Buffalo chamber music audiences and the musicianship for which he has been admired was apparent in a lyric and beautifully phrased performance of Brahms. Complex rhythms were clearly defined and the third movement, with its 'cello solos, was eloquent emotionally.

Howard Hanson is a great influence in present day musical life, not only in the field of composition but also in that of education. His music displays absolute knowledge of form and at the same time originality of expression not too dissonant to be pleasing to the ear. His second symphony as played last evening was unified and of fascinating tonal color. It is a brilliantly orchestrated work and of course, was heard to best advantage under the guiding hand of Dr. Koussevitzky. It gave the impression of being music which will live and carry to future generations a message native to the soil of America. Dr. Hanson and Dr. Koussevitzky were recalled many times to acknowledge the applause.

The wonderful tonal genius of Wagner was superbly presented by the orchestra in prelude to Lohengrin and prelude to Die Meistersinger.

This Clipping From
PITTSBURGH, PA.
PRESS
AUG 10 1941

Stockbridge Festival Attracts Big Crowd Of Symphony Devotees

Boston Orchestra Presents Nine Concerts In Summer Series; Estate Provides Beautiful Setting

By RALPH LEWANDO
Press Music Editor

STOCKBRIDGE, Mass.—Mrs. Gorham Brook's magnificent "Tanglewood" estate here that she deeded in perpetuity to the Boston Symphony Orchestra several years ago so that the annual events of the Berkshire Symphonic Festival might have a permanent home, has virtually become the most important center of summer music activity in the United States.

These annual concerts, nine in number this year, together with the development of the Berkshire Music Center for summer music advanced study—are fulfilling a long cherished dream of Dr. Serge Koussevitzky, the eminent conductor of the Boston Symphony Orchestra.

With each passing year ever since the Boston Orchestra began giving its season of notable concerts here, crowds of symphony devotees come from various parts of the country to dedicate a portion of precious vacation time to attending the Festival.

Mr. Lewando

This year, again, vast audiences ranging in size from about 8000 to nearly 10,000 at each event, are here to listen to great music surpassingly performed, amid a sylvan setting of expansive vernal beauty that further stimulates the artistic experience and adds incalculably to the spirit of well-being.

The Festival seems to have a magnetic hold on its patrons. Even bad weather has no deterring effect on attendance. That the Festival is weather-proof in this connection is indicated by the fact that an audience of nearly 8000 turned out for the opening concert after a downpour of days that ceased only a few hours before the sounding of the bell that called the faithful to their seats in the immense fan-shaped shed, and others who preferred sitting on the grass beyond its confines. In fact, the acoustic arrangements make possible effective listening even a couple of hundred yards beyond the shed limits.

* * *

The wide public interest that the Berkshire Symphonic Festival, of which Miss Gertrude Robinson Smith is president, has developed throughout the land, is revealed by the presence this year of 101 press representatives. Although the festival events attract many famous men and women of the realms of music, art and letters, the annual concerts are signalized by an influx of the elite of society and politics.

Among patrons in the latter category attending the first concert were Governor Herbert H. Lehmann of New York, Representative Heaton I. Treadway (R., Mass.), Major John Warner, superintendent of New York State Police, an excellent pianist, and Norman Davis.

At the opening event the enthusiastic acclaim that greeted the orchestra and its leader attest to their great popularity and to the unique position they occupy in the world of musical art. Nor were the approbative demonstrations, at subsequent concerts, by comparison, any the less exciting.

* * *

The opening program was devoted to Haydn's 88th symphony in G-major; Debussy's two nocturnes: Clouds, and Festivals, and The Afternoon of a Faun by the same composer, the latter work substituted at the 11th hour for the third Debussy nocturne, namely, Sirens, due to inability of the women's chorus, needed in this work, to achieve the fullest implications of the score; the No. 10 Choros, "Rasga O Coracao" ("Rend My Meart"), and Beethoven's 5th symphony.

It was my first hearing—aside from the recording—of the Villa-Lobos work. Here is remarkable writing, in an idiom foreign to our ears, of a choral-symphonic piece that is rich in tonal scope and admirable in instrumental treatment. It is highly original. The composer calls this number a "new form of musical composition in which are synthetized the different modalities of Brazilian, Indian (South American, of course) and popular music, having for principal elements rhythm and any type of melody of popular character."

The composer's instrumentation in addition to the usual strings and winds include timpani, snare drum, tamtam, tambourine, caxambu (glass bottle filled with gravel), puita (small animal roar—tin cylinder about 15 inches deep and 10 inches in diameter with a drum-head on one end and a gut string rubbed with rosin which extends from the center of the drum-head through the cylinder—it is played by tightly pulling the hand over the strings), reco-reco (ratchet stick, large and small), xucalho (rattle, in wood and metal), and strings.

This work evoked hearty response, both the orchestra and the chorus sharing the applause with the conductor.

* * *

The second program, cleverly arranged, comprised Mendelssohn's "Italian" symphony, No. 4; the 3rd "Lenore" overture of Beethoven and Shostakovitch's 5th symphony—a combination of works as marvelously performed as juxtaposed.

Of exceeding interest, to the cognoscenti at least, was the third concert list which embraced Brahms' 4th symphony in E-minor, Aaron Copland's "Quiet City," for trumpet, English horn and stings; Paul Hindemith's concerto for violoncello and orchestra, with Gregor Piatigorsky as soloist, and Korsakoff's Spanish Caprice.

New to these ears were the Copland and Hindemith works. Both composers have a large following. Both are teachers at the Berkshire Music Center. The Copland opus is a symphonic rewrite of a score originally composed for a play by Irwin Shaw. This impressionistic number is designed to express the thoughts of different kinds of people at night in a large city. It calls for "music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity."

In his characteristic idiom of musical speech Mr. Copland has in this poetic work achieved fine tonal effects that in turn create the moods he sought to convey.

* * *

The final three concerts of the Festival will be given on Thursday and Saturday nights of this week and next Sunday afternoon.

The first concert will feature Handel's concerto No. 10, in D-minor, of Handel with E. Power Biggs as soloist, and Beethoven's Missa Solemnis which will enlist soloists and the Berkshire Festival Chorus. On Saturday the program will embrace Vaughn-Williams' London Symphony, and Samuel Barber's violin concerto, with Ruth Posselt as soloist, and three Wagnerian items: Prelude to Parsifal, Good Friday, from Parsifal, and overture to Tannhauser.

The final event next Sunday will list Sibelius' 7th symphony, Prokofieff's suite, "Lieutenant Kije," and Tschaikowsky's 5th symphony.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 10 1941

Thousands Visit "Tanglewood" With First Lady of Land Among Notable Listeners

The thousands visiting Tanglewood this season to enjoy the highly polished and extremely interesting concerts of the Berkshire Music Festival are meeting numerous notable folk from many states in the Union. Mrs. Franklin D. Roosevelt motored over Thursday night from her home at Hyde Park for the first concert in the second series under Dr. Serge Koussivitzky with the Boston Symphony Orchestra and the Berkshire Musical Association of 150 voices under Horace Hunt.

The third and final series of concerts is to open next Thursday night and there will be festival concerts Saturday night and Sunday afternoon and a benefit event Friday starting at 5:30 o'clock for U. S. O. and British war relief.

Secretary of the Navy and Mrs. Frank Knox are added to the long list of sponsors for the gala benefit to be given at Tanglewood Aug. 15 for the U. S. O. and British war relief. Honorary sponsors are the six New England governors and trustees of the Boston Symphony Orchestra and the Berkshire Symphonic Festival.

More than half the boxes have been sold for the gala benefit to be given for the USO and British War Relief at Tanglewood, near Stockbridge, Mass., Friday, Aug. 15, by Dr. Serge Koussevitsky, the Berkshire Symphonic Festival, the Boston Symphony Orchestra, the Berkshire Music Center. There is likewise a brisk demand for general admission tickets.

Among features of the benefit will be the appearance of a 250-piece band from Camp Edwards to be led by Dr. Koussevitsky. Capt. Herman Hoffman of the 180th Field Artillery and Warrant Officer Chester E. Whiting, chief bandmaster of the 26th Division have been at Tanglewood to make arrangements for the band to bivouac on the shores of Lake Mahkeenac.

The Governors of all the New England states and trustees of the Festival and the orchestra invite everyone from everywhere to join to help make this manifestation a tremendous success.

All over New England and in the Hudson Valley, hundreds of women are serving under community chairmen, selling tickets, distributing posters and doing everything they can to promote the Tanglewood event. Mrs. George W. Edman of Pittsfield and Mrs. John H. P. Gould of Lenox and New York are co-chairmen of the ticket committee.

On the grounds at Tanglewood will be served a New England supper of baked beans and brown bread or salads and cold cuts with desserts and hot and cold drinks. The price will be moderate and a liberal amount of the supper fee will go to the benefit fund as will the money from the refreshments sold by the women of the Thursday Morning Club of Great Barrington.

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
AUG 10 1941

Music World

By Isabelle Workman Evans

A typical day on the grounds of the Berkshire festival at Tanglewood is filled by meetings with fascinating personalities and by incidents unexpected and unheralded. Following the interesting hours of hearing one of Koussevitzki's rehearsals of the Boston Symphony Orchestra, the writer was rushed to the so-called tuning shed at the rear of the main shed to meet little Kenneth Wolf of Cleveland. Kenneth, who will arrive at his tenth year this month, played a movement of a Bethoven sonata and a prelude of his own composition.

Tallulah Bankhead, a close friend of Dr. and Mrs. Koussevitzky, was present as were Pierre Luboshutz, pianist, and Edwin McArthur, accompanist for Kirsten Flagstad and Wagnerian conductor. Dr. Koussevitzky fired questions at Kenneth and received answers of amazing precocity. The child is far ahead of children of his age in general and specific knowledge. His speech states facts as though he were reading from an encyclopedia and one wonders if future years will provide creative thought to match the retentive memory.

At approximately the noon hour the field cafeteria, a small truck, was admitted to the grounds and persons automatically verged to this point from all directions. Those who enjoyed the inexpensively priced food and carried their trays to picnic tables under the trees included several members of the orchestra board and the manager, Mr. Judd, discussing plans for the gala benefit concert for British relief August 15th, as well as Donald Greason, the artist, whose paintings of the Boston Orchestra are renowned.

Hugh Ross who demonstrated so beautifully the vocal effects which he wishes his chorus to produce was another picnicker. Jesus Maria Sanroma, pianist of the Boston Symphony, who is called "papa" by the scholarship students from South America was guiding his proteges. Only two of the five students speak English so "papa" is very busy. Incidentally there are 33 pianists enrolled in the chamber music classes of the center.

Readeres probably will be interested in the unusual prizes to be presented by Elsa Maxwell to the draw ticket winners at the British benefit concert next Friday. The prizes include: A $50 defense bond, Koussevitzky's recording of Brahms Fourth Symphony, a set of Spaldings matched woods, autographed photos of Dr. Koussevitzky and Gregor Piatigorsky as well as one of Albert Spalding, a year's subscription of a magazine, a cocker spaniel puppy, and most amazingly, a Sky Farm pedigreed 1940 Guernsey heifer, papers included. One wonders whether the heifer will be happy in the studio of the potential winner. Such is life at Tanglewood!

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This Clipping From
NEW BRITAIN, CONN.
HERALD
Aug 9, 1941

This Clipping From
PORTLAND, ME.
EXPRESS
AUG 9 - 1941

USO Benefits By Berkshire Music Festival

The program in detail is announced for the gala benefit to be given by the Boston Symphony orchestra, Friday, at Tanglewood at Lenox, Mass. The benefit will be held the final week-end of the Berkshire Symphonic Festival. The beneficiaries will be the United Service Organizations and the British War Relief.

The festivities will begin at 5.30 p. m. when the combined military bands, having set up their camp on the lake shore, will assemble to perform marches under the direction of Dr. Serge Koussevitzky.

The program will be as follows: Combined bands of the 26th. Division, 250 players under the direction of Dr. Koussevitzky; Berkshire Music Center on Parade, simultaneous performances by the orchestra and chorus in a program to include Lambert's, Rio Grande; instrumental ensembles, opera scenes from Hansel and Gretel, Otello, Falstaff, and Czar and Carpenter; the manifestation, speakers to be introduced by Randall Thompson's Allelulia Chorus; gala concert in the Shed, by the Boston Symphony, including Fifth Symphony by Beethoven, Mars, the Bringer of War, and Venus, the Bringer of Peace from The Planets by Holst; concerto for violin and orchestra (Mendelssohn) Albert Spalding, violinist; Festival Chorus Overture 1812 by Tschaikowsky, by the combined Boston Symphony and Berkshire Music Center Orchestra and the bands of the 26th Division.

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
AUG 10 1941

MUSIC REVIEW

By Isabelle Workman Evans

Stockbridge, Mass., Aug. 9—Threatening clouds during the early evening did not dampen the enthusiasm of thousands of people who had assembled from all parts of the country for the Saturday evening concert by the Boston Symphony Orchestra under Serge Koussevitzky. In this Tanglewood shed, which houses 6,000 persons in a territory of some 1½ acres, ovations are accorded for the interpretative talents of the piano soloist, Leonard Shure, and the creative genius of Howard Hanson.

Mr. Shure provided an excellent interpretation of Brahm's Concerto No. 2 in B Flat, with excellent tonal balance achieved between soloist and orchestra. This pianist is well known to Buffalo chamber music audiences and the musicianship for which he has been admired was apparent in a lyric and beautifully phrased performance of Brahms. Complex rhythms were clearly defined and the third movement, with its 'cello solos, was eloquent emotionally.

Howard Hanson is a great influence in present day musical life, not only in the field of composition but also in that of education. His music displays absolute knowledge of form and at the same time originality of expression not too dissonant to be pleasing to the ear. His second symphony as played last evening was unified and of fascinating tonal color. It is a brilliantly orchestrated work and of course, was heard to best advantage under the guiding hand of Dr. Koussevitzky. It gave the impression of being music which will live and carry to future generations a message native to the soil of America. Dr. Hanson and Dr. Koussevitzky were recalled many times to acknowledge the applause.

The wonderful tonal genius of Wagner was superbly presented by the orchestra in prelude to Lohengrin and prelude to Die Meistersinger.

This Clipping From
PITTSBURGH, PA.
PRESS
AUG 10 1941

Stockbridge Festival Attracts Big Crowd Of Symphony Devotees

Boston Orchestra Presents Nine Concerts In Summer Series; Estate Provides Beautiful Setting

By RALPH LEWANDO
Press Music Editor

STOCKBRIDGE, Mass.—Mrs. Gorham Brook's magnificent "Tanglewood" estate here that she deeded in perpetuity to the Boston Symphony Orchestra several years ago so that the annual events of the Berkshire Symphonic Festival might have a permanent home, has virtually become the most important center of summer music activity in the United States.

These annual concerts, nine in number this year, together with the development of the Berkshire Music Center for summer music advanced study—are fulfilling a long cherished dream of Dr. Serge Koussevitzky, the eminent conductor of the Boston Symphony Orchestra.

With each passing year ever since the Boston Orchestra began giving its season of notable concerts here, crowds of symphony devotees come from various parts of the country to dedicate a portion of precious vacation time to attending the Festival.

Mr. Lewando

This year, again, vast audiences ranging in size from about 8000 to nearly 10,000 at each event, are here to listen to great music surpassingly performed, amid a sylvan setting of expansive vernal beauty that further stimulates the artistic experience and adds incalculably to the spirit of well-being.

The Festival seems to have a magnetic hold on its patrons. Even bad weather has no deterring effect on attendance. That the Festival is weather-proof in this connection is indicated by the fact that an audience of nearly 8000 turned out for the opening concert after a downpour of days that ceased only a few hours before the sounding of the bell that called the faithful to their seats in the immense fan-shaped shed, and others who preferred sitting on the grass beyond its confines. In fact, the acoustic arrangements make possible effective listening even a couple of hundred yards beyond the shed limits.

* * *

The wide public interest that the Berkshire Symphonic Festival, of which Miss Gertrude Robinson Smith is president, has developed throughout the land, is revealed by the presence this year of 101 press representatives. Although the festival events attract many famous men and women of the realms of music, art and letters, the annual concerts are signalized by an influx of the elite of society and politics.

Among patrons in the latter category attending the first concert were Governor Herbert H. Lehmann of New York, Representative Heaton I. Treadway (R., Mass.), Major John Warner, superintendent of New York State Police, an excellent pianist, and Norman Davis.

At the opening event the enthusiastic acclaim that greeted the orchestra and its leader attest to their great popularity and to the unique position they occupy in the world of musical art. Nor were the approbative demonstrations, at subsequent concerts, by comparison, any the less exciting.

* * *

The opening program was devoted to Haydn's 88th symphony in G-major; Debussy's two nocturnes: Clouds, and Festivals, and The Afternoon of a Faun by the same composer, the latter work substituted at the 11th hour for the third Debussy nocturne, namely, Sirens, due to inability of the women's chorus, needed in this work, to achieve the fullest implications of the score; the No. 10 Choros, "Rasga O Coracao" ("Rend My Meart"), and Beethoven's 5th symphony.

It was my first hearing—aside from the recording—of the Villa-Lobos work. Here is remarkable writing, in an idiom foreign to our ears, of a choral-symphonic piece that is rich in tonal scope and admirable in instrumental treatment. It is highly original. The composer calls this number a "new form of musical composition in which are synthetized the different modalities of Brazilian, Indian (South American, of course) and popular music, having for principal elements rhythm and any type of melody of popular character."

The composer's instrumentation in addition to the usual strings and winds include timpani, snare drum, tamtam, tambourine, caxambu (glass bottle filled with gravel), puita (small animal roar—tin cylinder about 15 inches deep and 10 inches in diameter with a drum-head on one end and a gut string rubbed with rosin which extends from the center of the drum-head through the cylinder—it is played by tightly pulling the hand over the strings), reco-reco (ratchet stick, large and small), xucalho (rattle, in wood and metal), and strings.

This work evoked hearty response, both the orchestra and the chorus sharing the applause with the conductor.

* * *

The second program, cleverly arranged, comprised Mendelssohn's "Italian" symphony, No. 4; the 3rd "Lenore" overture of Beethoven and Shostakovitch's 5th symphony—a combination of works as marvelously performed as juxtaposed.

Of exceeding interest, to the cognoscenti at least, was the third concert list which embraced Brahms' 4th symphony in E-minor, Aaron Copland's "Quiet City," for trumpet, English horn and stings; Paul Hindemith's concerto for violoncello and orchestra, with Gregor Piatigorsky as soloist, and Korsakoff's Spanish Caprice.

New to these ears were the Copland and Hindemith works. Both composers have a large following. Both are teachers at the Berkshire Music Center. The Copland opus is a symphonic rewrite of a score originally composed for a play by Irwin Shaw. This impressionistic number is designed to express the thoughts of different kinds of people at night in a large city. It calls for "music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity."

In his characteristic idiom of musical speech Mr. Copland has in this poetic work achieved fine tonal effects that in turn create the moods he sought to convey.

* * *

The final three concerts of the Festival will be given on Thursday and Saturday nights of this week and next Sunday afternoon.

The first concert will feature Handel's concerto No. 10, in D-minor, of Handel with E. Power Biggs as soloist, and Beethoven's Missa Solemnis which will enlist soloists and the Berkshire Festival Chorus. On Saturday the program will embrace Vaughn-Williams' London Symphony, and Samuel Barber's violin concerto, with Ruth Posselt as soloist, and three Wagnerian items: Prelude to Parsifal, Good Friday, from Parsifal, and overture to Tannhauser.

The final event next Sunday will list Sibelius' 7th symphony, Prokofieff's suite, "Lieutenant Kije," and Tschaikowsky's 5th symphony.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 10 1941

Thousands Visit "Tanglewood" With First Lady of Land Among Notable Listeners

The thousands visiting Tanglewood this season to enjoy the highly polished and extremely interesting concerts of the Berkshire Music Festival are meeting numerous notable folk from many states in the Union. Mrs. Franklin D. Roosevelt motored over Thursday night from her home at Hyde Park for the first concert in the second series under Dr. Serge Koussivitzky with the Boston Symphony Orchestra and the Berkshire Musical Association of 150 voices under Horace Hunt.

The third and final series of concerts is to open next Thursday night and there will be festival concerts Saturday night and Sunday afternoon and a benefit event Friday starting at 5:30 o'clock for U. S. O. and British war relief.

Secretary of the Navy and Mrs. Frank Knox are added to the long list of sponsors for the gala benefit to be given at Tanglewood Aug. 15 for the U. S. O. and British war relief. Honorary sponsors are the six New England governors and trustees of the Boston Symphony Orchestra and the Berkshire Symphonic Festival.

More than half the boxes have been sold for the gala benefit to be given for the USO and British War Relief at Tanglewood, near Stockbridge, Mass., Friday, Aug. 15, by Dr. Serge Koussevitsky, the Berkshire Symphonic Festival, the Boston Symphony Orchestra, the Berkshire Music Center. There is likewise a brisk demand for general admission tickets.

Among features of the benefit will be the appearance of a 250-piece band from Camp Edwards to be led by Dr. Koussevitsky. Capt. Herman Hoffman of the 180th Field Artillery and Warrant Officer Chester E. Whiting, chief bandmaster of the 26th Division have been at Tanglewood to make arrangements for the band to bivouac on the shores of Lake Mahkeenac.

The Governors of all the New England states and trustees of the Festival and the orchestra invite everyone from everywhere to join to help make this manifestation a tremendous success.

All over New England and in the Hudson Valley, hundreds of women are serving under community chairmen, selling tickets, distributing posters and doing everything they can to promote the Tanglewood event. Mrs. George W. Edman of Pittsfield and Mrs. John H. P. Gould of Lenox and New York are co-chairmen of the ticket committee.

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BUFFALO, N.Y.
COURIER-EXPRESS
AUG 10 1941

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 1 0 1941

Listeners to the Boston Symphony Orchestra at Tanglewood

Part of the crowd which heard last Sunday's Berkshire Festival concert on the lawn outside of the Music Shed

John Mahe

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 1 0 1941

BERKSHIRE OPERA PLANNED FOR 1942

Works of Festival Nature in Natural Setting May Be Added to Tanglewood Concerts

MORE PROGRAMS URGED

Extension to Four Weeks Next Season Considered—Gala USO Benefit on Friday

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 9—As the eighth annual Berkshire Symphonic Festival resumed tonight at Tanglewood with audiences still mounting to new record figures, authorities of the festival association and the Boston Symphony Orchestra—the two organizations whose cooperation makes this evening the most important of its kind in the land—were beginning to think ahead to next year.

The chances are exceedingly fair that the scope of the 1942 festival will be expanded further, if world affairs do not intervene. Present plans, still in the discussion stage, look to the addition of operatic performances to the festival programs. How such opera productions would be integrated in the festival program is being worked out, but the groundwork is being laid this season in the work of Herbert Graf and his opera-dramatics division of the Berkshire Music Center, which is an adjunct of the festival.

Outdoor Opera Discussed

If opera is added to the festival offerings, it will be produced directly by the Boston Symphony Orchestra rather than the Berkshire Symphonic Festival, Inc., it was learned here today. These operas would be works of a festival nature that would be given to best advantage in the beauteous surroundings of the mighty hills of Berkshire and the greensward and trees of Tanglewood.

They would not be the conventional works that are standard in the Metropolitan Opera repertory, but operas that are off the beaten path and yet richly viable as music and theatre.

The opera-dramatics division is producing Mozart's "Cosi Fan Tutte" next week, on Tuesday and Wednesday nights before an invited audience. The present small company of singers is regarded here as a nucleus for a theatre group that would perform before a paying public next year. The new theatre, which was built for this year's session of the Music Center and the festival at a cost of about $40,000, is ready for use if opera is decided upon for next Summer.

Festival May Be Extended

The record-breaking turnouts that have marked the first five concerts of this year's festival have given rise to rumors that the symphonic aspect of the festival may be extended next year. Voices have been raised in behalf of a four-week festival, instead of the three-week program of this Summer and last. The board of trustees of the festival corporation is scheduled to meet next week to discuss plans for the coming season.

In the meantime, the energies of festival and orchestra boards are being devoted to making a smashing success of the gala benefit for the USO and British War Relief next Friday evening. One of the highlights will be the appearance of the combined bands of the Twenty-sixth Division of the United States Army, comprising more than 250 men, who will be led in a program by Mr. Koussevitzky.

The Berkshire Music Center forces will take over after the band, giving scenes from opera, orchestral and choral works and chamber music compositions. The manifestation, with distinguished speakers, possibly headed by Lord Halifax, the British Ambassador, will follow.

After time out for picnic suppers and country dancing on the lawn, the Boston Symphony, led by Mr. Koussevitzky, will give a formal program, with the festival chorus taking part. Albert Spalding will be the soloist. This program will end with the Boston Orchestra combining with the Twenty-sixth Division bands and the Center Orchestra—a total of more than 450—in Tchaikovsky's "Overture 1812."

The draw for prizes, with Elsa Maxwell presiding, will follow. Among the prizes will be a pedigreed Guernsey heifer, a pair of tickets for next year's festival, a $50 defense bond, several recordings, golf clubs, a portable radio, a phonograph, a dozen pair of Nylon stockings, a cocker spaniel puppy, a bicycle, a white leather handbag, a dinner for two in style at the Curtis Hotel here, a tortoise-shell fan contributed by Lucrezia Bori and autographed by her, and a ton of coal delivered anywhere in the United States.

At tonight's concert there was one American work on the program, Howard Hanson's "Romantic" symphony. The list began with Mozart's "Eine Kleine Nachtmusik." Leonard Shure was the soloist in Brahms's Second piano concerto, and the program ended with the preludes to Wagner's "Lohengrin" and "Meistersinger."

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 1 0 1941

Berkshire Music Festival Will End Next Sunday

Series B of the Berkshire Music festival will come to a close this afternoon when Dr Serge Koussevitzky conducts the Boston symphony orchestra in Mozart's A-major symphony, Debussy's "LaMer" and the Fantastic symphony of Berlioz.

Series C, the final of the summer, will open Thursday night when several soloists will be heard with the orchestra. E. Power Biggs, organist, with the orchestra, will play Handel's concerto for organ and orchestra, Noll in D-minor. A quartet of soloists of the Berkshire festival chorus will sing Beethoven's "Missa Solemnia." The quartet is composed of Rose Dirman, soprano, Hertha Glaz, contralto, John Priebe, tenor and Julius Huehn, bass.

Saturday night, Ruth Posselt, violinist, will be soloist with the orchestra. She will play the violin concerto by Barber. Orchestral numbers are Vaughan Williams's "London" symphony and the prelude and Good Friday spell from "Parsifal" and overture to "Tannhauser" by Richard Wagner.

The series will end and bring the festival to a close Sunday, the 17th. The program contains the Sibelius symphony No 7. Prokofieff's "Lieutenant Kije" suite and Tchaikowsky's Fifth.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 1 0 1941

13

Benefit for USO, British War Relief Friday At Tanglewood

A Gala Benefit for United Service Organizations and British War Relief will be held at Tanglewood, between Stockbridge and Lenox, Friday at 5.30 p. m. under auspices of the Berkshire Symphonic Festival and the Boston Symphony Orchestra, Serge Koussevitzky, conductor. The program will be held, rain or shine.

There will be a draw for prizes at the flagpole at 10.40, after the concert. Fireworks and playing of "The Star-Spangled Banner" will follow.

Unreserved tickets are two dollars, tickets to the reserved section five dollars, boxes seating six, fifty dollars.

The program:

Combined Bands of the 26th Division, 250 Players under the direction of Serge Koussevitzky; Berkshire Music Center on Parade, Simultaneous performances by the Berkshire Music Center; In the Shed, Orchestra and Chorus; In the Theater, Opera; In the Chamber Music Hall, Instrumental Ensembles; Fanfare, The Manifestation. Distinguished guests will give expression to the thoughts and feelings engendered by the day's program, itself constituting a Manifestation of unity in diversity, under freedom—the American way of life.

LAWN PARTY—Picnic Supper, and other refreshments, including beer.

FANFARE

GALA CONCERT—In the Shed.

BOSTON SYMPHONY ORCHESTRA

"Fifth Symphony" (Allegro con brio) ..... Beethoven

SERGE KOUSSEVITZKY, Conducting

"Mars, the Bringer of War," "Venus, the Bringer of Peace" from "The Planets" ..... Holst

STANLEY CHAPPLE, Conducting

Concerto for Violin and Orchestra ..... Mendelssohn

ALBERT SPALDING, Soloist

"Hallelujah" Chorus from "The Messiah" ..... Handel

FESTIVAL CHORUS

Overture "1812" ..... Tchaikovsky

Combined Boston Symphony and Berkshire Music Center Orchestras and the Bands of the 26th Division

SERGE KOUSSEVITZKY, Conducting

This Clipping From
NEW YORK, N.Y.
PM
AUG 1 0 1941

MUSIC

Berkshire Arts Are Dev

Dance and Drama Follow Music as Tourist Crowds Increase

By HENRY SIMON

When the Salzburg festival started, its chief attraction for the tourist trade was the music. Pretty soon Max Reinhardt offered dramatic spectacles as well and inevitably the dance followed.

A somewhat parallel development seems to be taking place in the Berkshire Hills. The purpose of the Berkshire Music Center is chiefly educational, and the annual three week ends of concerts that constitute the festival are a natural culmination to a summer of study under a distinguished faculty. Yet the high standards of performance at the orchestra concerts, the excellent acoustics of the Center's music shed and the beautiful vacationland in which it all takes place, make a crowded tourist mecca of Lenox and Stockbridge for the first three week ends of August.

Serge Koussevitzky, director of the Berkshire Music Center, leaves the music shed after a 4-hour rehearsal.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 10 1941

Berkshire Festival Weekend

IN FIVE years of annual Berkshire Symphonic Music Festival-going at beautiful Tanglewood in the hills of northern Masasachusetts, there has never been a year like this. Although on last Sunday afternoon the conservative Associated Press said there were nearly 10,000 in the music shed, there was no sense of confusion or of crowds. First note of the Brahms Symphony found the voices hushed. Not an untoward sound marred its progression of heavenly harmonies.

In the five years I have never run into rain at Tanglewood, either before or after the shed was built in 1938. There have been billowing white clouds over the far-off hills and the distant lake. There have been blue skies showing through the pines "off-stage", deeper at night under moon and starlight that first weekend in August. Now there are three series to choose from. There were 3000 or more cars at one time, this year on the hillside below the enclosure. State troopers help handle this traffic problem. People can (and do) wander the grounds for hours before the concert, lost in the vast acres in colorful panorama. There is incidental entertaining at inns and Summer estates nearby in Stockbridge, Lee and Pittsfield. But this is not the real festival.

That is made by the music and the musicians, led so brilliantly and so long by Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra. This is no idle holiday for the 110 men who play three concerts a week in the three successive week-ends of the "season," except as the music is their life as well as livelihood. Nowhere else, say the greatest of critics is deathless music performed as it is there. The director refuses to give more than three concerts a week, the utmost number that can be done well, and he holds valiantly to this tradition.

Musicians find the Saturday morning rehearsal a marvelous experience. On Friday evenings there is a concert of the student's orchestra of the comparatively new Music Center, in their modernistic new theater almost out of sight from the music shed. This year there was a memorable event during rehearsal. I'll let an eye-witness, Mrs. Leslie P. Leland tell you, Jane, in her own words what took place. (She was a member of the Scribbler's Class at the Worcester Women's Club last January. She tells her story simply and effectively).

The Conductor Speaks

"LAST WEEK during the student's concert the young student conductor then on the platform turned to the audience and said that since it was Dr. Koussevitzky's birthday the school had prepared a small tribute to him. Then the orchestra broke into the strains of "Happy Birthday to you" and the chorus joined the instrumentalists. One of the students had written and elaborated a parody of the familiar song. Dr. K. went on the stage," writes Mrs. Leland, "with a gesture which seemed to say 'what can I do about all this,' turned to the students and made a very sincere and touching speech.

"'My children—my life, my love and my work are yours' and he went on to pledge his devotion, and to remind them of the privilege of working in a 'truly free' America. Then with a gesture wholly European he kissed composer and conductor!

"At the opening of Saturday morning's rehearsal Miss Gertrude Robinson Smith of New York, president of the Berkshire Festival, came forward and announced the tragic death on Monday of Norval H. Busey, Jr., its vice-president, and Dr. Koussevitzky had asked the privilege of playing a funeral march, tribute to the official's untiring efforts for the festival. (The flag in the square at Pittsfield was at half staff in his honor).

"The rehearsals are most informal and interesting. Olin Downes, the critic and commentator speaks of the music to be rehearsed. This time he told at length of a meeting with the Russian composer Shostakovitch (whose 5th symphony was highlight of the Saturday evening concert) in Leningrad. He also traced the form of that symphony that was rehearsed in its entirety. Gregor Piatagorsky, the Sunday afternoon 'cello soloist, dark, slim, and handsome, thoroughly rehearsed for his "Cello-Koncert" by Hindemith. The orchestra has probably played the final rehearsal number Mendelssohn's "Italian Symphony" hundreds of times, yet the conductor spent nearly an hour on that alone!"

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 10 1941

A NEW ENGLAND manifesto calling everybody from everywhere to Tanglewood will be given Friday, Aug. 15, under the direction of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The program, patterned after the eminently successful concert of last year which netted nearly $25,000 for Allied relief, will be presented at the home of the Berkshire Symphonic Festival and the Berkshire Music Center.

The proceeds this year will be divided equally between the United Service Organizations and British War Relief, Inc. Again all the forces at Tanglewood — the Festival organization, the orchestra, Dr. Koussevitzky and the Music Center—will co-operate in presenting the manifestation. Proceeds turned over to the USO will be used to provide machines and recordings of good music for all boys in the service and now in training at various camps.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 10 1941

Koussevitzky's Students Heard At Stockbridge

Four Conductors Perform With School Orchestra; Rita Laplante Is Soloist

By Robert Lawrence

STOCKBRIDGE, Mass., Aug. 9.—The charm of Tanglewood and the many activities connected with the school of music here provide full artistic experiences even on days when there are no official concerts by the Boston Symphony Orchestra.

Last night there was a public performance in the music shed by four students of Serge Koussevitzky conducting the "first" orchestra of the school.

Leonard Bernstein, a shadowgraph of his famous instructor, made the most definite impression, directing a prelude and toccata by Gardner Read, who is enrolled in composition this summer at Tanglewood. This work of Read's has been performed before, notably by Stokowski's youth orchestra, and it is effective.

Richard Korn, Walter Hendl and Robert Whitney, also student conductors, merited praise in order of listing.

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This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 10 1941

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TIMES UNION
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This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 10 1941

14 ☆

Berkshire Festival Weekend

IN FIVE years of annual Berkshire Symphonic Music Festival-going at beautiful Tanglewood in the hills of northern Masasachusetts, there has never been a year like this. Although on last Sunday afternoon the conservative Associated Press said there were nearly 10,000 in the music shed, there was no sense of confusion or of crowds. First note of the Brahms Symphony found the voices hushed. Not an untoward sound marred its progression of heavenly harmonies.

In the five years I have never run into rain at Tanglewood, either before or after the shed was built in 1938. There have been billowing white clouds over the far-off hills and the distant lake. There have been blue skies showing through the pines "off-stage", deeper at night under moon and starlight that first weekend in August. Now there are three series to choose from. There were 3000 or more cars at one time, this year on the hillside below the enclosure. State troopers help handle this traffic problem. People can (and do) wander the grounds for hours before the concert, lost in the vast acres in colorful panorama. There is incidental entertaining at inns and Summer estates nearby in Stockbridge, Lee and Pittsfield. But this is not the real festival.

That is made by the music and the musicians, led so brilliantly and so long by Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra. This is no idle holiday for the 110 men who play three concerts a week in the three successive week-ends of the "season," except as the music is their life as well as livelihood. Nowhere else, say the greatest of critics is deathless music performed as it is there. The director refuses to give more than three concerts a week, the utmost number that can be done well, and he holds valiantly to this tradition.

Musicians find the Saturday morning rehearsal a marvelous experience. On Friday evenings there is a concert of the student's orchestra of the comparatively new Music Center, in their modernistic new theater almost out of sight from the music shed. This year there was a memorable event during rehearsal. I'll let an eye-witness, Mrs. Leslie P. Leland tell you, Jane, in her own words what took place. (She was a member of the Scribbler's Class at the Worcester Women's Club last January. She tells her story simply and effectively).

The Conductor Speaks

"LAST WEEK during the student's concert the young student conductor then on the platform turned to the audience and said that since it was Dr. Koussevitzky's birthday the school had prepared a small tribute to him. Then the orchestra broke into the strains of "Happy Birthday to you" and the chorus joined the instrumentalists. One of the students had written and elaborated a parody of the familiar song. Dr. K. went on the stage," writes Mrs. Leland, "with a gesture which seemed to say 'what can I do about all this,' turned to the students and made a very sincere and touching speech.

"'My children—my life, my love and my work are yours' and he went on to pledge his devotion, and to remind them of the privilege of working in a 'truly free' America. Then with a gesture wholly European he kissed composer and conductor!

"At the opening of Saturday morning's rehearsal Miss Gertrude Robinson Smith of New York, president of the Berkshire Festival, came forward and announced the tragic death on Monday of Norval H. Busey, Jr., its vice-president, and Dr. Koussevitzky had asked the privilege of playing a funeral march, tribute to the official's untiring efforts for the festival. (The flag in the square at Pittsfield was at half staff in his honor).

"The rehearsals are most informal and interesting. Olin Downes, the critic and commentator speaks of the music to be rehearsed. This time he told at length of a meeting with the Russian composer Shostakovitch (whose 5th symphony was highlight of the Saturday evening concert) in Leningrad. He also traced the form of that symphony that was rehearsed in its entirety. Gregor Piatagorsky, the Sunday afternoon 'cello soloist, dark, slim, and handsome, thoroughly rehearsed for his "Cello-Koncert" by Hindemith. The orchestra has probably played the final rehearsal number Mendelssohn's "Italian Symphony" hundreds of times, yet the conductor spent nearly an hour on that alone!"

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 10 1941

A NEW ENGLAND manifesto calling everybody from everywhere to Tanglewood will be given Friday, Aug. 15, under the direction of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. The program, patterned after the eminently successful concert of last year which netted nearly $25,000 for Allied relief, will be presented at the home of the Berkshire Symphonic Festival and the Berkshire Music Center.

The proceeds this year will be divided equally between the United Service Organizations and British War Relief, Inc. Again all the forces at Tanglewood — the Festival organization, the orchestra, Dr. Koussevitzky and the Music Center—will co-operate in presenting the manifestation. Proceeds turned over to the USO will be used to provide machines and recordings of good music for all boys in the service and now in training at various camps.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 10 1941

Koussevitzky's Students Heard At Stockbridge

Four Conductors Perform With School Orchestra; Rita Laplante Is Soloist

By Robert Lawrence

STOCKBRIDGE, Mass., Aug. 9.—The charm of Tanglewood and the many activities connected with the school of music here provide full artistic experiences even on days when there are no official concerts by the Boston Symphony Orchestra.

Last night there was a public performance in the music shed by four students of Serge Koussevitzky conducting the "first" orchestra of the school.

Leonard Bernstein, a shadowgraph of his famous instructor, made the most definite impression, directing a prelude and toccata by Gardner Read, who is enrolled in composition this summer at Tanglewood. This work of Read's has been performed before, notably by Stokowski's youth orchestra, and it is effective.

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SUNDAY UNION
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Draw for prizes.

Fireworks.

15

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 10 1941

Rain Fails to Dislodge Berkshire Festival Crowd

STOCKBRIDGE, Aug. 9 (AP)—The rain came—but the crowd stayed—at tonight's Berkshire symphonic festival concert.

Congestion caused by more than 11,000 persons seeking choice spots forced Conductor Serge Koussevitsky, a stickler for promptness, to delay the opening of the performance for 10 minutes.

Spreading far beyond the protection afforded by the roof of the music shed at Tanglewood, hundreds who carried blankets for sitting on the lawn converted them into raincoats.

However, in the comfortably cool air even those farthest away could hear the frailest measures of the opening composition—Mozart's Serenade, "Eine Kleine Nachtmusik."

This was played in progressive tribute which Koussevitzky and his Boston Symphony Orchestra are paying through the festival in advance of the October observance of the 150th anniversary of the death of that composer.

The young American pianist, Leonard Shure, was the guest artist in the second number—Brahm's Second Piano Concerto and his playing held the crowd in its place, despite the rain.

The audience received with enthusiasm an American symphony, Howard Hanson's Second or "Romantic" Symphony. Present was the tall, bearded composer.

This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 10 1941

This Clipping From
OAKLAND, CALIF.
TRIBUNE
AUG 10 1941

Berkshire Haven for Ambitious Musicians

College students, housewives with voices, amateurs who like music and want to know more about it—these are the people who will attend Serge Koussevitzky's Berkshire Music Center at Tanglewood this Summer, according to an article by Carleton Smith in the July Esquire.

There Koussevitzky has founded a school with a future, a center where there is a wellspring of genuine enthusiasm for art. There they study a score not only for the sake of performing it but to know it. They teach students music from the inside instead of from the outside. Creative interpretation is Doctor Koussevitzky's central theme. Conducting is studied under him, composition under Aaron Copland and Paul Hindemith, chamber groups under Gregor Piatigorsky, and opera dramatics supervised by Herbert Graf. Singers are taught that the day has passed when they can stop in the middle of the aria, however, and bow and smile if some man from sheer boredom happens to spring his opera hat.

The difference between this and other schools? A Juilliard scholarship man explains it. "Here," he says, "you never play a note your teacher doesn't hear. And when you rehearse, the first chairmen of the Boston Orchestra sit right alongside of you. When we play a concert at Juillard, my teacher is usually play-

This Clipping From
WATERBURY, CONN.
REPUBLICAN
Aug 10, 1941

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
AUG 11 1941

This Clipping From
HARTFORD, CONN.
TIMES
AUG 11 1941

Tanglewood Crowds Continue New Records

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—It is Dr. Koussevitzky's habit this season at Tanglewood to change his program.

The most radical departures of all occurred Sunday afternoon when he substituted for the short A major Symphony of Mozart the much better known E flat and dropped the too seldom heard Fantastic Symphony of Berlioz in favor of Brahms' C minor, which is a Tanglewood habitue.

Persons who phone this office to inquire about programs and then choose their dates with respect to what is being played cannot be pleased over such capriciousness. The nature of the changes may be significant in view of the tremendous increase in attendance this year.

Saturday night the count exceeded 11,000. Since the opening night, which set a record, audiences have regularly passed the 9,000 mark. With so broad a base, music appreciation necessarily limits its repertory. The symphonies of Brahms are for the tens of thousands, but scarcely Berlioz.

The Brahms

Dr. Koussevitzky conducted for the masses but not in the ordinary sense. Instead of going down to his listeners he made the multitude rise to his level. This was especially true of the Brahms symphony which he has ever endowed with vision and a singularly strong rapture. It has always conveyed the feeling of standing upon a promontory that commanded a view of all the pitiable world this side of eternity.

Fond as he is of the C minor, Koussevitzky has never given it a more powerful and glowing interpretation than on this occasion. The peroration of the final movement was magnificent and brought the crowd to its feet in a shouting frenzy. This work is capable of stirring great excitement.

Debussy and Mozart

Much more so, for instance, than Debussy's La Mer which was performed with every bit as much technical brilliance and powerfully motivated. The brass choir was made to chant so forcefully as to make Debussy sound like translations from Wagner. There is this risk in these three symphonic sketches whose impressionism becomes so objective as to border on the programmatic. Much depends upon the mood, which was decidedly on the romantic side.

The imperious Tanglewood leader was bound to beguile anyone away from resentment against the change in Mozart symphonies. The A major might have had the virtue of freshness but the E flat was made fairly to drip with beauty. The slow movement was as rare an interval as this Festival has ever vouchsafed and the minuet had about it a crisp charm that was quite different from the heavy-footed pace that it often gets.

Saturday's Concert

The audience was restless Saturday night but whether this was attributable to the hints of rain and storm or the result of artistic tension would be difficult to say. There were a few drops of rain that resulted in heavily congested aisles during intermission. On the other hand the aesthetic pitch was tuned high by a courtly and exquisitely Viennese performance of the opening Mozart serenade "Eine Kleine Nachtmusik."

I am at a loss to account entirely for Mr. Shure's enormous success with the audience. This is a challenging concerto from the standpoint of difficulty but for a pianist to meet it with a chip on his shoulder is to miss the cordialities of one of Brahms' heartiest and most evocative compositions. The decision unquestionably went to Mr. Shure for an athletically competent encounter although it is gravely to be feared that he will one of these days come out of a cadenza with his good right arm bent under him. He has a big tone of metallic brightness, an admirable fleetness in passage work and generally great technical cunning. One of the most satisfying qualities of the concerto was the symphonic texture that Dr. Koussevitzky gave it.

Two Demonstrations

Mr. Shure who will be remembered in Hartford as having played a concerto in the Beethoven cycle last winter was the object of the greatest ovation that Tanglewood has witnessed this season. It surpassed even the sizable demonstration for Dr. Howard Hanson whom Koussevitzky produced after the playing of his symphony.

There are some pretty big "effects" in this work that made their mark by means of grandly shaped crescendos, impressive accruals of reiterated figures that suggest the Sibelius dialect and not a little of that feeling too. Dissonance as such doesn't bother anyone at Tanglewood and there were compensatory interludes of 19th century sweetness and light. No doubt the title "Romantic" is the worst enemy of this symphony. Certainly Dr. Koussevitzky proved himself one of its best friends.

This program was sealed with two Wagnerian preludes: "Lohengrin," which is one of the Bostonian's finest pieces and "Die Meistersinger," which this time was a masterpiece of polyphonic transparence.

The program on Thursday night will be: Handel's Organ Concerto No. 10 in D minor with E. Power Biggs as soloist and Beethoven's "Missa Solemnis" with a quartet of soloists from the Berkshire Festival Chorus.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 10 1941

Shure Wins Big Hand At Tanglewood

Pianist, Here in Spring, Plays Brahms 2d Concerto With Boston Symphony; Record Crowd

BY T. H. PARKER.

Stockbridge, Mass., Aug. 9.—Leonard Shure, pianist, who stopped in at Hartford during the spring to play in the Beethoven festival of the Hartford Symphony orchestra, became the bravo of Tanglewood here tonight after a handsomely eloquent performance of Brahms's Second Piano Concerto, with Dr. Serge Koussevitzky and the Boston Symphony Orchestra.

Mr. Shure was accorded the tribute accorded to heroes of the Berkshire Symphony Festival, beginning with the anti-Emily Post applause between movements of the composition, and the all-out shouting, shrieking and parade of curtain calls at its conclusion. It was probably even noisier than usual as the audience hit an all-time record this evening, 11,000, of which 4500 were general admissions.

When Mr. Shure appeared in Hartford several months back, his performance was brisk and businesslike, in the main. His approach to technical problems was still definitely assertive tonight, and he took no more fooling from Brahms than he had from Beethoven. But the Brahms had a superlative eloquence not given the Beethoven. Fundamental in Mr. Shure's eloquence were the bright, warm clear flow he found for Brahams's complex ideas. The framework of the concerto was always plain and fluent in his performance of it.

Handsome Colorist.

But most of all, Mr. Shure is a handsome colorist. Without being picky, he lets no phrase go by without a shrewd twist, or some dash of color. His dynamic treatment is remarkably happy.

Although Mr. Shure's style is not big (in fact there were a few climactic moments when the orchestra threatened to wash him out) he has a most persuasive way of muting passages into a riple of color, of achieving delicate, poetic effects in the most pianissimo of ways.

Add to that his remarkably fluid tone, and you have, I think, the essentials of Mr. Shure's eloquence as nearly as they can be skimmed off in a hasty report from this outpost.

It hardly need be said that Dr. Koussevitzky and the orchestra gave a hearty performance of their allotment of the score. It was less in the perfervid style of last Sunday's second Brahms Symphony, but it was certainly sufficiently intense and hale or at least so to my tastes.

Tempestuous Hanson.

Whom the good doctor champions, he champions passionately and in presenting Howard Hanson's second "Romantic" Symphony tonight, he sent this work snorting with brass and bristling with snare drummery out across the night air and stillness with smashing vehemence. The tempestuous horn calls and the surging waves of almost anguishing music were flung out to the hills with an emotion and a vividness that called up the second storm of "bravo's" which the evening's program had evoked. This was one of those turbulent pieces which Dr. Koussevitzky grasps with Slavic romancing, and into which the orchestra can blow with all its Boston might. It is unintentionally showy music, excusably flamboyant in a self-confessed style and sounds across the orchestra with blazing effects. It does very well for such a sultry night as this with thunderstorms flicking about, and the weight of thick romanticism lying over everything.

The only temperate moment in the evening had been the initial Mozart "Eine Kleine Nachtmusik" in itself one of Mozart's little romancings and prettily if delicately set out by conductor and orchestra. The evening was to end on more ringingly romantic music, the Wagnerian prelude to "Lohengrin" and then to "Die Meistersinger." They were excellently played but this was not enough to hold much of the audience which drifted parking-lotswards as the too familiar strains began.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 11 1941

HALIFAX PLANS TANGLEWOOD TALK

British Envoy Accepts Invitation to Benefit Concert On Friday — 9500 Heard Yesterday's Program

Tanglewood, Aug. 10 — Lord Halifax, British embassador at Washington, is to be the guest of honor and the principal speaker at the gala benefit to be held at Tanglewood on Friday evening. Jerome D. Greene of Boston, a member of the benefit committee, now at Curtis hotel, today received this telegram from the diplomat now in California:—

"Delighted to find that I can accept your kind invitation to address the gala concert at Tanglewood on August 15 and greatly look forward to it. Halifax."

According to the present arrangements, Lord Halifax is to fly to Chicago and thence to Albany, N. Y., where members of the benefit committee will meet him Friday and bring him to Lenox by car.

Dr James Phinney Baxter, 3d, president of Williams college, who is a member of the Berkshire Symphonic festival executive committee, will preside at the benefit and introduce Lord Halifax. His address will be only one feature of a program that will start at 5.30 p. m., and will include a concert by 250 musicians from the

(Continued from First Page)

26th division at Camp Edwards with Albert Spalding, violinist. The benefit is for the U. S. O. and British War relief.

Attendance 9500

Today's attendance at the Boston Symphony orchestra concert was officially given as 9500, making a total of 29,700 for series B and a grand total of 56,100 for the six concerts to date. All boxes have been sold for the final series, which starts next Thursday evening and already there is a sellout for the 6038 seats in the music shed itself for the last concert next Sunday afternoon, with only a few left for the other two. Today's general admission sale was 2800.

This was another profitable weekend for hotels, taverns, rooming houses, restaurants, garages and gasoline service stations. Hotel Wendell was filled to capacity again with a house count exceeding 500 last night.

By 6 p. m., Assistant Manager James D. O'Keefe was sending an overflow to North Adams after filling all smaller Pittsfield inns. Traffic was the heaviest of the season so far on all main routes, with only a comparatively few minor accidents reported to local or state police.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 11 1941

MRS. ROOSEVELT TO BE SPEAKER AT TANGLEWOOD

Lord Halifax, British Envoy, Also to Be Heard at Benefit on Friday

PITTSFIELD, Aug. 11 — Mrs. Franklin D. Roosevelt today accepted the invitation of the executive committee for the gala benefit at Tanglewood, Stockbridge, Friday for the USO and British War Relief, and she will be one of the speakers during the manifestation.

Lord Halifax to Speak

Other speakers will be Lord Halifax, British ambassador to the United States and Dr. Lewis Perry, headmaster of Exeter Academy, Dr. James Phinney Baxter, president of Williams College, will be the master of ceremonies.

The public is invited to join in the festivities which will begin at 5.30 with a band concert by the 250 piece band from Camp Edwards. After that all the forces at Tanglewood will be in operation—the Opera Department, the Student Orchestra and the Choral Group. The manifestation is scheduled for 6.45 after which comes the lawn party with a New England baked bean supper and other refreshments.

A fanfare at 9 will summon everyone back to the shed for the concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting. Stanley Chapple, English conductor, will also lead the orchestra in one number. Albert Spalding, violinist, will be soloist and the program will conclude with the combined Boston Symphony Orchestra, the Berkshire Music Center Orchestra and the massed bands of the 26th Division from Camp Edwards performing Tchaikowsky's "1812 Overture," Dr. Koussevitzky conducting. The draw for awards by Elsa Maxwell and others, and fireworks will end the evening.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 11 1941

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 11 1941

PERFECT DAY DRAWS CROWD TO FESTIVAL

More Than 50,000 Have Attended First Two Series of Concerts

By Willard M. Clark

STOCKBRIDGE, Aug. 11—Another perfect Sunday drew an audience of 9500 to the final concert of the second series of the Berkshire Symphonic Festival at Tanglewood yesterday. An estimated total of 29,400 people attended these three concerts, bringing the total attendance of six concerts to 56,100. Although Saturday night was a bit wet, 11,000 people were on hand to hear the concert, which included the superb interpretation of the Brahms second concerto for piano and orchestra, with Leonard Shure as pianist.

Changes in Program

There have been changes in the programs during these last three concerts and the changes made today were particularly disappointing. Dr. Koussevitzky substituted Brahms' first symphony for the Berlioz symphony and the "Symphony in E Flat Major" for the A major symphony by Mozart. The only work remaining of the original program was the "La Mer" by DeBussy.

Already there are rumors of an expansion of the festival program next year. There appears to be two schools of thought on the operation of the festival. One group would expand to bring in opera and more choral works while the other group would keep the festival purely symphonic as it started out to be and, they contend, and rightly, that it was the symphonic phase which first attracted the audiences. Also first-rate choral performances are quite impossible due to the relatively limited time in which to prepare a chorus.

Opera, on the other hand, may become an important part of the festival and may give opportunities to American singers, some of whom are already studying here during the school period. It is possible that a series of operatic performances may be given next season in the new opera house, but these will probably be given under the auspices of the orchestra association.

The series of concerts which closed today had been arranged with an eye to the observance of the 150th anniversary of the death of Mozart and many delectable performances of the works of the Salzburg master have been heard. None was more charming than the performance of the "Eine Kleine Nachtmusik" given Saturday night, although the performance today of the E flat major symphony very nearly approached it. Dr. Koussevitzky made much of the rugged minuet and the graceful and swift finale.

Koussevitzky's reading of DeBussy's "La Mer" is one of the outstanding contributions to music. In the interpretation of the music of the French and Russian masters he stands pre-eminent and the vast audience this afternoon closely approached hysteria before the final notes of "La Mer." The ear was enchanted by the play of color, the sheer magnificence of the wood winds and the boldness of the reading as a whole.

The program concluded with a memorable reading of the great first symphony of Brahms. Even those who bemoaned its substitution for the Berlioz symphony must have realized that they were hearing something far greater in every aspect. It was a reading of thrilling contrasts, relentless in its intensity, yet flexible in every contour. It was a veritable triumph for conductor and players and it was many minutes before the audience would consent to leave the music shed.

The third and final series of three concerts opens Thursday night and the program will feature Handel's "Concerto for Organ and Orchestra No. 10" and the "Missa Solemnis" by Beethoven, which will be sung by the chorus and distinguished soloists.

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 10 1941

FESTIVAL OFFERS A VARIED PROGRAM AT FIFTH CONCERT

Large Audience Hears Small Classic, Soloist in Great Concerto and Wagner's Music Dramas

By FRANCIS REGAL

Stockbridge, Aug. 9—The fifth of the Berkshire Symphonic festival concerts drew another great audience tonight to the Tanglewood Music Shed for an interesting program of perhaps more varied character than its predecessors. Thus it offered (1) a favorite small classic, (2) a modern American symphony, (3) a soloist in (4) a great modern concerto, and (5) selections from Wagner's music dramas. In the performance the program was changed for the better by moving forward to second place the magnificent interpretation by Leonard Shure and the orchestra of the great 2d piano concerto by Brahms. This received a tremendous ovation and was the outstanding feature of the festival thus far. This was a wide departure from the "symphonic" scheme indicated by the name of the festival, but a broader base was sooner or later inevitable, and this expansion has been hastened by the enlargement of the summer musical activities at the Tanglewood music center.

The need of taking music to the people and enlisting their support was strongly put by by Dr Koussevitzky yesterday in an address to 60 conductors from 30 states, and many students of conducting, at a weekend conference for orchestral conductors. Symphony orchestras, he said, must now operate on a basis of mass audience, an ideal which is being attained at Tanglewood. It is the opposite of the older ideal of scarcity value which inspired the demand in Chicago, a generation ago, for a smaller concert hall for the Theodore Thomas orchestra so that all the seats could be sold at a high price. Mr Koussevitzky recalled giving concerts with a fine orchestra in Moscow and Petrograd in 1909, where admission was five cents: "The hall was packed with workers and poor, young students. Playing for them was my greatest joy."

Koussevitzky's Sympathetic Spirit

In the same broadly liberal spirit he told the conductors assembled in conference that no leader had a right to reject a new score without deep study: "Even if a manuscript which is 12 or 15 minutes long has only 20 bars of worth-while music, he must play it. A composer cannot compose unless he can hear how his work sounds."

In his long service in Boston Mr Koussevitzky has not been lacking in sympathetic regard for young and unknown composers, and his readiness to encourage American music was illustrated in tonight's program by the performance of the second symphony by Howard Hanson, which was composed for the Boston Symphony orchestra in its 50th anniversary season, Serge Koussevitzky conducting at the first performance, on November 28, 1930. Much water has gone under the bridge since then, and it may no longer be necessary for Mr Hanson, now well known both as composer and conductor, to apologize for the romanticism of this "Romantic" symphony.

Neither can Mr Hanson be taken very seriously in his declaration at the conductors' conference that he sometimes felt that it would be better if all the music from 1750 to 1880 were lost, so that we were obliged to create our own beauty. His time limit would just let in the second Brahms concerto (1881), played by Leonard Shure, which was one of the finest features of tonight's program, or of the festival thus far, but would exclude Mozart's exquisite "Eine Kleine Nachtmusik" which opened the concert—a gem so precious that it ought, like a Cremona violin, to be jealously wrapped in silk and not used roughly or too much. Attrition by radio may wear out the favorite masterpieces so rapidly that Mr Hanson may yet urge conservation rather than incineration.

The program for the last concert of the second series, at 3.30 tomorrow afternoon, will carry on the commemoration of the 150th anniversary of the death of Mozart with his symphony in A major, followed by Debussy's marine tone picture, "La Mer." The second half will be filled by the long "Fantastic Symphony" by Berlioz, one of the landmarks in the evolution of the romantic movement of the early 19th century.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 11 1941

OVERTONES

Lenox, Mass., Aug. 10—One of the most ambitious and important departments of study at the Berkshire Music Center is the orchestral conducting division over which Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, and Stanley Chapple of Boston, formerly of London, Eng., preside.

This department features, apart from a source of theoretical training in the analysis of orchestral scores, actual training in the conducting of a symphonic orchestra under the expert tutelage of the above-mentioned conductors. Two orchestras are available for rehearsal and performance, an advanced student orchestra, primarily composed of virtuoso instrumental students, chosen by special audition from hundreds of candidates all over the western hemisphere, and a second orchestra of less gifted players who, nevertheless, desire orchestral experience under the most competent of instruction.

A small group of outstanding conductors, the majority of whom are already actively connected with a symphonic orchestra as conductor, were chosen last season and this to work directly with Dr. Serge Koussevitzky and to lead the advanced orchestra in both daily rehearsal and a weekly concert. The remaining group receives its training under Stanley Chapple and employes the second orchestra for active conductorial experience under the latter's direction and coaching.

At the end of last season, it was decided to gather these orchestral conductors together in an informal association, mainly for the interchange of ideas and exchange of such information and experience as would be mutually advantageous to all concerned. Further, what was actually being done in way of program building under all conditions of orchestral organization was immediately apparent in exchange of program bills.

This organization of conductors was initially launched by Thor Johnson, conductor of the Grand Rapids Symphony orchestra and choral and orchestral conductor on the faculty of the University of Michigan in Ann Arbor, Mich. Now including such leading young American conductors as Richard Bales, Robert Whitney, Samuel A. W. Peck, Richard Duncan, Sydney Baron and Carmine Ficocelli, to mention but a few. This group met Friday and Saturday in a first formal meeting. While many of the conductors are presently participating in the activities of the Berkshire Music center, many others came from all over the country to be present at this important event.

Four speakers highlighted the two days of activity, Dr. Serge Koussevitzky, Dr. Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., Dr. Margaret Grant, executive secretary of the Berkshire Music center and George E. Judd, business manager of the Boston Symphony orchestra.

Dr. Koussevitzky emphasized in his few words the relationship of the conductor to the community, stressing particularly the relationship of a conductor to the contemporary composer. In speaking of scores, he mentioned that the actual material involved is "only half of the score." The right emotion within the soul of the conductor himself is the more important second half, and this must be found in the heart, the brain, the emotions if the exterior technique is to be complemented and enhanced by the interior technique.

These same properties must be felt in the conductor's relationship to his public, and in his obligation to study, evaluate and perform the music of his composing brotherhood. He must "go hand in hand with the young composer, the young creator." As far as the public is conerned, one must keep himself clean both exteriorly and interiorly, giving first, last and always of his art and his best living. He must be an example of "how to live," he must be an example of taste both physically and spiritually.

Dr. Howard Hanson, in speaking of the life-long consideration which Dr. Koussevitzky has given to all contemporary music, said that young conductors might well follow the Biblical advice, "Go Thou and do Likewise." Inasmuch as musical art is three dimensional, the "only art which does not exist at the time it is created," it is the duty of the conductor to maintain a "working agreement" with the composer, to allow creative works to find an opportunity of re-ceration without which they cannot be called an active art.

In speaking of the conductor, Dr. Hanson asserted that he must be a leader and educator, an historian and prophet of the future. The composer must express himself with all that implies of "background, race, environment, his age and his country," and do this with an "immunable honesty." From this point, the conductor must winnow from the wealth of newly composed material that which he, personally, believes to have worth and merit, and give that, through actual performance, to the listener.

Dr. Grant reviewed the importance of the organizing of such a group of conductors, the security of orchestral organizations within a country which is far in advance of any country in the world in this field of musical interpretation. George E. Judd stressed the business aspects of the managing of an orchestral organization, mentioning some of the pitfalls which monetarily confront any such group, and the importance of proving worth before soliciting support other than through active ticket sale. He recalled that after the founding of the Boston Symphony orchestra by Henry Lee Higginosn, 40 years transpired before the public was asked to contribute to the orchestra's support. In closing, Mr. Judd advised that young conductors should not be "influenced at any time, in any city, by those numerous people whom we can only classify as gossips."

What tangible form this newly created association of orchestral conductors will take in the future is as yet unknown to even those now actively associated with it, but one can easily judge that such a body must and will add immeasurably to the growing integrity of our national musical life, and do it in such a way as to make even more possible the American composer and the American conductor.

CELINE KOESTER.

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 11 1941

Benefit Program For British Relief At Lenox August 15

Mrs. Albert P. Cushman, acting chairman of the local committee of the British War Relief society, has been requested to call attention of all supporters and sympathizers to the gala benefit to be given at Tanglewood on Friday, August 15, from 5.30 to 11 p. m., by the erkshire Symphonic festival and the Boston Symphony orchestra. This generous contribution to the cause is being made largely by the efforts of Dr. Serge Koussevitzky and his 250 musicians of all nations. A benefit for British War Relief given last year realized $23,000. This year proceeds are to be divided between the United Service Organizations and the British War Relief society. Tickets may be obtained by letter, with check enclosed, from the Gala Benefit committee, Lenox, Mass.

The program begins with the playing of the combined bands of the 26th Division under direction of Dr. Koussevitzky at 5.30; from 6 to 6.40 there will be simultaneous performances by the Berkshire Music Center in the Shed, the theatre, and the Chamber Music hall, followed by 15 minutes of speaking and a lawn party picnic supper. From 9 to 10.30 the gala performance in the Shed will be conducted by Koussevitzky; it will include the playing of Beethoven's Fifth Symphony, whose number and opening bar constitute the now well recognized symbol standing for "victory." Prizes will be drawn for around the flagpole at the close of the performance and fireworks will conclude the evening.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 11 1941

Mrs. Roosevelt Speaks Friday At Tanglewood

Mrs. Eleanor Roosevelt has accepted an invitation to head the list of speakers at the USO-British War Relief benefit at the Tanglewood Festival in Lenox, Mass., Friday, it was announced today.

The first lady will appear with Dr. Lewis Perry, headmaster of Exeter Academy, and Viscount Halifax, British ambassador to the United States. James Phinney Baxter 3rd, president of Williams College, will be master of ceremonies.

Five-Hour Program

The entire program for the benefit will cover five hours, from 5:30 to 10:40 p. m. It will open with a concert by the combined bands of the 26th Division under the direction of Serge Koussevitzky.

At 6 o'clock the feature, "Berkshire Music Center on Parade," will offer a variety of muscal events including a concert in the music shed by the orchestra and chorus, operatic scenes presented in the theater and programs by instrumental groups in the chamber music hall.

This will be followed at 6:45 by "The Manifestation," during which Mrs. Roosevelt, Dr. Perry and Viscount Halifax will speak.

The evening concert of the Boston Symphony Orchestra will be preceded by a lawn party, including a picnic supper and country dancing.

Spalding as Soloist

The concert will offer Beethoven's Fifth Symphony, selections from "The Planets" by Gustave Holst, the Mendelssohn Violin Concerto, two old English madrigals and the 1812 Overture of Tchoikowsky. Dr. Koussevitzky and Stanley Chapple will be the conductors and Albert Spalding will be soloist.

The benefit will onclude with a draw for prizes, conducted by Elsa Maxwell.

Mrs. Francis S. Murphy is chairman of the Hartford Committee for the benefit. Tickets may be purchased either at the benefit office in Stockbridge, Mass., or at Gallup and Alfred's.

This Clipping From
SPRINGFIELD, MASS.
NEWS
AUG 11 1941

AT TANGLEWOOD

Lord Halifax Also to Talk at Combined U. S. O.-British War Relief Benefit

Special to The Daily News

Stockbridge, Aug. 11—Mrs Franklin D. Roosevelt will speak in behalf of the combined U. S. O.-British War relief benefit at Tanglewood on Friday, it was announced today by officials of the Berkshire Symphonic festival. The President's wife completes a trinity of noted persons who will be heard during the varied program, scheduled to begin at 5.30 and to run until midnight.

A telegram from Mrs Roosevelt assured the committee today of her willingness to speak for the charity program. Thursday night the first lady was given an ovation when she attended the concert by the Boston Symphony orchestra at the opening of the second series in the festival.

Dr Perry Third Speaker

Lord Halifax, British ambassador at Washington, will be another guest of honor and speaker on Friday, according to an acknowledgment from California where the British diplomat has been inspecting defense industries. Dr Lewis Perry, headmaster at Exeter academy, is the third speaker. Lord Halifax's telegram follows:—

"Delighted to find that I can accept your kind invitation to address the gala concert at Tanglewood on August 15 and greatly look forward to it. Halifax."

According to the present arrangements, Lord Halifax is to fly to Chicago and thence to Albany, N. Y., where members of the benefit committee will meet him Friday and bring him to Lenox by car.

Dr James Phinney Baxter, 3d, president of Williams college, who is a member of the Berkshire Symphonic festival executive committee, will preside at the benefit and introduce Lord Halifax. His address will be only one feature of a program that will start at 5.30 p. m., and will include a concert by 250 musicians from the 26th division at Camp Edwards with Albert Spalding, violinist. The benefit is for the U. S. O. and British War relief.

This Clipping From
HARTFORD, CONN.
COURANT

AUG 11 1941

Tanglewood Performance Is Handsome

Some of Boston Symphony's Most Celebrated Items Heard By 9500 Hyper-Enthusiasts

BERKSHIRE SYMPHONIC FESTIVAL—The Boston Symphony Orchestra conducted by Dr. Serge Koussevitzky, in the sixth concert of a series of nine at Tanglewood, Lenox, Sunday afternoon; the program:

Symphony in E Flat Major (K. 543) ..... Mozart
La Mer ..... Debussy
Symphony No. 1 in C Minor ... Brahms

Presenting three of its famous mainstays, the Boston Symphony Orchestra under Dr. Serge Koussevitzky brought Series B of the eighth annual Berkshire Symphonic Festival to a superlative close yesterday.

The program offered only one of the three works originally scheduled for the afternoon. The Mozart E Flat had been substituted for the same composer's A Major Symphony (K. 201), a work favorite with Dr. Koussevitzky, but less well known and perhaps for that reason less favorite with his Festival audiences. The Brahms First was also a last minute change, replacing Berlioz's "Fantastic Symphony," a work played in Hartford for the first time last winter.

The changes, however, did little harm besides disappointing the probable few who cherish the Berlioz work. The audiences have been inured to change this season, and I cannot remember at the moment any of the six programs played to date, which have not been altered. Most disappointing had been the omission of "Sirenes" from the Debussy "Three Nocturnes," a lovely work only too infrequently heard and one to hanker for.

Outstanding Performance.

Least of all the change affected the orchestra and the imperious Doctor, for they combined to make this the most satisfying performance, everything considered, of the Festival this season. The playing by the whole ensemble and by the soloists or groups of specialists had not been so excellent in technical quality, nor so eloquent in musical statement, so consistently in any of the preceding concerts. As for Dr. Koussevitzky, his interpretations of all three scores are famously among his best, and he was more than usually eager to present them, it seemed.

The merit par excellence of Dr. Koussevitzky's Mozart is that he plays both sides of the composer. Time was, not so long ago, when everyone tried to make Mozart ultra-dainty. Then came the revolution, and everybody felt Mozart had been belittled, and began to play him hard and heavy. Dr. Koussevitzky shows Mozart to have been of dignified mien, grave without being boresome, and something of a Voltairean philosopher, touching up thought with wit. At the same time, he also admits of a poetic Mozart, sensitive, introspective, and fine-chiseled, exceedingly precise and polished in statement, having somewhat the quality of Greek poetry.

In the ordered, elegant and pat performance of the E Flat Symphony, neither conductor nor orchestra can ever have done much better than they did on this occasion. It was a marvelously handsome and cool attainment.

This Clipping From
WATERBURY, CONN.
DEMOCRAT

AUG 11 1941

Brilliant Concert Is Staged at Tanglewood

Dr. Serge Koussevitzky Directs Sunday Afternoon Program Delighting Nearly 10,000 Spectators

(Reviewed)

Tanglewood at Lenox was the scene of one of many distinguished musical events Sunday afternoon in the sixth program of the Berkshire Music Festival. The outstanding personage of the afternoon was Dr. Serge Koussevitszky, director, and next in importance if not sharing honors, was the Boston Symphony orchestra. It being Sunday afternoon and one of the most glorious days of the summer, the regulars were all in their seats in the shed minutes before Koussevitzky entered. Every seat was occupied and out on the lawn surrounding the shed were over two thousand people who enjoyed the music from the sidelines. Between nine and ten thousand, it is estimated, attended yesterday afternoon's concert.

With no sound from the vast assemblage, just the music of the band and the soft sound of the leaves fluttering in the breeze, Dr. Koussevitzky made everybody happy with, first, Mozart's Symphony in E Flat Major (Koeshel No. 543), Debussy's three orchestra sketches, "The Sea," and substituted for the originally planned Berlioz, Brahms' Symphony No. 1 in C Minor, Opus 68. All were given in so distinguished and moving fashion that the three rated even, you might say, but standing out was the compelling direction in the DeBussy "Symphoniques." The audience burst into spontaneous applause. Certainly it was a notable performance, the orchestration and the merging of the instruments, the colorful pictures presented, and the vigor of the conductor, especially in the third "Wind and Sea" dialogue, were something to remember.

More sustained and reposeful was the Mozart, smoothly and grandly given coming quickly to an unexciting conclusion. Beauty of tone was there and the Mozart temperament ably read in the score translation.

Brahms' Symphony was a triumphant close to the program. The first Allegro movement merging into the thoughtful Andante, followed by the more animated Allegretto grazioso; then the Adagio and Allegro non troppo which suddenly becomes a great force and both the conducting and execution by the orchestra brilliant. Nothing more exciting could occur on a peaceful lovely Sunday afternoon than this great climax to Brahms' C Minor No. 1. Once again the audience came alive and Koussevitzky was brought back again and again, while bravos came from the listening throngs.

Last Saturday night there was likewise a record attendance. Brahms Second Concerto was played at this time, Leonard Shure, piano soloist. Also played were Preludes from Wagner's "Meistersinger," as well as Wagner's "Lohengrin." It was of interest also to hear Howard Hanaen's Second Symphony (The Romantic).

One of the highlights of the festival this week will be the Gala Benefit Friday night starting at 5:30 and continuous until 10:30 with many innovations, among them the concert by the Combined Bands of the 26th Division, Dr. Koussevitzky conducting. Performances by members of the Berkshire Music Center will be given, an al fresco party on the lawn, a gala concert in the shed and concluding with fireworks and the singing of the National Anthem.—M. M.

This Clipping From
ALBANY, N. Y.
TIMES UNION

AUG 11 1941

9,500 at Berkshire Music Festival

Knick. Mt. News

STOCKBRIDGE, Mass., Aug. 10 (AP)—Showing their amazing command of style, Serge Koussevitzky and his Boston Symphony orchestra today pleased a 9,500 crowd at the Berkshire Symphonic Festival with master works of composers of three different centuries.

Ideal weather—sunny, but temperate—saw 6,700 persons assembled in the famous music shed, while 2,800 others relaxed with vacation ease on the lawns of Tanglewood.

Mozart's Symphony in "E Flat Major" led the program as Koussevitzky and the orchestra evoked grandeur from the work's lyricism of movement and expression.

This was followed by DeBussy's "The Sea," which seemed enhanced by the circumstance of open air presentation.

Announcement was made that Lord Halifax, British Ambassador to this country, would address a festival audience next Friday when a United States Army band of 300 musicians will give a concert with Koussevitzky as conductor.

Celebrated Sea.

So celebrated is the Boston's performance of "La Mer," that some are willing to call it the superlative work in the entire repertoire of Dr. Koussevitzky and his men. For weight, for wonderful restlessness, certainly no other performers match this picture of "Ocean, Thou Mighty Monster."

But to me the fascination of Dr. Koussevitzky's interpretation lies not so much in the great, sweeping and turbulent marine-scape which it undeniably paints, but the remarkable degree of pure music which he retains out of so programmatic a temptation. While certainly Debussy loved the sea in its literal aspects, and in its philosophic connotations, its translation into music and not imitation by music were assuredly his paramount interest. Dr. Koussevitzky never forgets this, no matter how the tempests rage—and he lets them rage good and plenty. It is an extraordinary feat in the division of interests, and no one else accomplishes it as he does.

And "La Mer" is also an example of one of the elements in the Boston's reputation as the greatest of orchestras in the realm of modern composition. No one surpasses either conductor or performers in doing wonderful things with the peculiar timbre or characteristic idioms of instruments in the woodwind and brass choirs. "Fire Bird" is of course their supreme manifestation of this, but in "La Mer," too, the exceedingly shrewd employment of single instrument in the coloring, musical or emotional or atmospheric, of a phrase is strikingly present and perfect.

Brahmsian Best.

The Boston Symphony's performance of the First Brahms Symphony is so absolutely celebrated as to require no comment of itself. This was one of the orchestra's most beautifully clear performances, with every thread in the orchestral fabric startlingly evident. The multitudinous contributions of solo instruments were ravishing, and most especially of the horn in the last movement. And it was Dr. Koussevitzky at his best in Brahms, not neurotic as last week, but adding a wonderful breadth of concept to the intense romanticism.

The audience of 9500 was boisterously enthusiastic, whooping, pounding and stamping, while the good Doctor beamed paternally.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

AUG 11 1941

17

Music Festival Audiences Now Total 56,100 Persons

Saturday Night Attendance Swelled to New Record of 11,000 Persons as 4,500 Purchase General Admission Tickets Despite Threatening Weather—First Festival Rainfall of Season Clears for 9,500 Persons to Attend Sunday's Concert, Last of Series B—Final Series Opens Thursday, Featuring Handel's Concerto.

Threatening weather Saturday night did not deter 4,500 persons from buying general admission tickets to the Berkshire Symphonic festival and swelling the attendance that night to a new record of 11,000.

First Rain of Season

Although a slight shower, accompanied by distant thunder and lightening, occurred shortly before the intermission, the rainfall was not heavy enough to seriously inconvenience those who were listening to the concert from outside the music shed.

The rain Saturday night was the first during this year's festival; but, by yesterday afternoon the perfect weather conditions which have been the norm for this year's concerts again prevailed. The audience yesterday numbered 9,500 persons. According to the festival management, audiences for the second concert series totaled 29,700 persons, while total attendance at the first six concerts was 56,100.

In the two week-end concerts, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, offered a stimulating variety of musical fare, ranging from works of Mozart to a symphony by the contemporary American composer, Howard Hanson.

One of the finest features of the festival thus far was the playing Saturday night of Brahms' Concerto for Pianoforte No. 2. Leonard Shure, a young American pianist, who has appeared previously with the Boston orchestra in concerts in Boston and New York, performer brilliantly as soloist and received a tremendous ovation from the listeners.

Flawless Performance

Continuing the observance of the 150th anniversary of the death of Mozart, Dr. Koussevitzky opened both the Saturday and Sunday concerts with works of this composer. The selection Saturday night was "Eine Kleine Nachtmusik," a delicate composition for string orchestra which was performed flawlessly by the unsurpassed string sections of the Boston orchestra.

The work by Dr. Hanson, his Second symphony, is frankly a "romantic" work, and is thus designated by the composer. Since Dr. Hanson is one of the comparatively few native American composers (he was born in Wahoo, Neb.), who have achieved general recognition for their work from contemporary audiences, his compositions are no longer offered as "novelties," and the Tanglewood audience showed its appreciation of the merits of his "Romantic" symphony.

Doubtless many of those who attended the Saturday night concert did so particularly in anticipation of hearing fine performances of the first works of Wagner offered thus far during the festival. The two selections, which closed the concert, were the "Preludes to Lohengrin" and "Die Meistersinger von Nurnberg."

Familiar to All

For the average concert-goer, the program yesterday afternoon was one of the most satisfactory of the year, since the three works played are familiar and delightful to all who have a speaking acquaintance with music.

The opening selection was again a Mozart work, and was played with the grace which must be accorded to the symphonies of Mozart. Although the work originally scheduled was the A major symphony, the E flat major symphony was played instead.

Another change in yesterday's program was the substitution of Brahm's First symphony for the "Fantastic" symphony of Berlioz. It was apparent that for most of the audience this was a change for the better, or at least not for the worse, inasmuch as following a superb performance, the conductor and the orchestra received one of the most enthusiastic ovations of the season.

Likewise the second selection on the program "La Mer," by Debussy, stirred the audience to a high pitch of enthusiasm. Apparently enchanted himself by the imagery of the composer, Dr. Koussevitzky never fails to set forth the impressionistic works of Debussy in their fullest color.

Final Rehearsal

As usual, many subscribers to the concerts, and school pupils, took advantage of the opportunity Saturday morning to attend the final rehearsal of Saturday night's program, while in the afternoon the "second" orchestra of the Berkshire Music Center, the school conducted in conjunction with the festival, played in the music shed. Led by the composer, this group, composed of non-professional musicians, played Howard Hanson's Third symphony. Another Saturday afternoon activity was a concert of baroque music played by students at the Center, following a lecture by Olin Downes.

The final concert series will open at 8:30 o'clock Thursday night, with performances of Handel's Organ Concerto No. 10 in D minor, featuring E. Power Biggs as soloist, and Beethoven's "Missa Solemnis", in which four soloists and the Berkshire Festival chorus will join the orchestra.

This Clipping From
WINSTED, CONN.
CITIZEN

AUG 11 1941

TANGLEWOOD EVENT FOR BENEFIT OF U.S.O. IS SET FOR FRIDAY

Berkshire Music Center To Be Scene of Concert, Lawn Party and Dance—Koussevitsky Conducting

VAILLS SPONSOR IN THIS SECTION

A gala benefit for the United Service organizations and the British War relief will be held Friday afternoon and evening at Tanglewood, at Stockbridge, Mass. The program will begin at 5:30 p. m., with a concert by the combined bands of the 26th division, 250 strong, under the direction of Serge Koussevitzky, conductor of the Boston symphony orchestra.

At 6 o'clock the Berkshire music center will present program in the Shed and theater, the orchestra and chorus giving a program in the Shed and the opera department presenting scenes from several operas in the theater.

From 6:45 until 9 o'clock there will be short talks by distinguished guests, followed by a lawn party, with picnic supper and country dancing.

At 9 o'clock the Boston symphony orchestra will present a concert in the shed, directed by Mr. Koussevitzky. As the grand finale on the program, the Boston symphony and Berkshire music center orchestras and the bands of the 26th division will play Overture "1812." Albert Spalding, violinist, will be the soloist on the program.

A mammoth display of fireworks will bring the program of the day to a close.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 11 1941

Tanglewood Performance Is Handsome

Some of Boston Symphony's Most Celebrated Items Heard By 9500 Hyper-Enthusiasts

BERKSHIRE SYMPHONIC FESTIVAL—The Boston Symphony Orchestra conducted by Dr. Serge Koussevitzky, in the sixth concert of a series of nine at Tanglewood, Lenox, Sunday afternoon; the program:

Symphony in E Flat Major (K. 543) .....Mozart
La Mer .....Debussy
Symphony No. 1 in C Minor ...Brahms

Presenting three of its famous mainstays, the Boston Symphony Orchestra under Dr. Serge Koussevitzky brought Series B of the eighth annual Berkshire Symphonic Festival to a superlative close yesterday.

The program offered only one of the three works originally scheduled for the afternoon. The Mozart E Flat had been substituted for the same composer's A Major Symphony (K. 201), a work favorite with Dr. Koussevitzky, but less well known and perhaps for that reason less favorite with his Festival audiences. The Brahms First was also a last minute change, replacing Berlioz's "Fantastic Symphony," a work played in Hartford for the first time last winter.

The changes, however, did little harm besides disappointing the probable few who cherish the Berlioz work. The audiences have been inured to change this season, and I cannot remember at the moment any of the six programs played to date, which have not been altered. Most disappointing had been the omission of "Sirenes" from the Debussy "Three Nocturnes," a lovely work only too infrequently heard and one to hanker for.

Outstanding Performance.

Least of all the change affected the orchestra and the imperious Doctor, for they combined to make this the most satisfying performance, everything considered, of the Festival this season. The playing by the whole ensemble and by the soloists or groups of specialists had not been so excellent in technical quality, nor so eloquent in musical statement, so consistently in any of the preceding concerts. As for Dr. Koussevitzky, his interpretations of all three scores are famously among his best, and he was more than usually eager to present them, it seemed.

The merit par excellence of Dr. Koussevitzky's Mozart is that he plays both sides of the composer. Time was, not so long ago, when everyone tried to make Mozart ultra-dainty. Then came the revolution, and everybody felt Mozart had been belittled, and began to play him hard and heavy. Dr. Koussevitzky shows Mozart to have been of dignified mien, grave without being boresome, and something of a Voltairean philosopher, touching up thought with wit. At the same time, he also admits of a poetic Mozart, sensitive, introspective, and fine-chiseled, exceedingly precise and polished in statement, having somewhat the quality of Greek poetry.

In the ordered, elegant and pat performance of the E Flat Symphony, neither conductor nor orchestra can ever have done much better than they did on this occasion. It was a marvelously handsome and cool attainment.

This Clipping From
WATERBURY, CONN.
DEMOCRAT
AUG 11 1941

Brilliant Concert Is Staged at Tanglewood

Dr. Serge Koussevitzky Directs Sunday Afternoon Program Delighting Nearly 10,000 Spectators

(Reviewed)

Tanglewood at Lenox was the scene of one of many distinguished musical events Sunday afternoon in the sixth program of the Berkshire Music Festival. The outstanding personage of the afternoon was Dr. Serge Koussevitszky, director, and next in importance if not sharing honors, was the Boston Symphony orchestra. It being Sunday afternoon and one of the most glorious days of the summer, the regulars were all in their seats in the shed minutes before Koussevitzky entered. Every seat was occupied and out on the lawn surrounding the shed were over two thousand people who enjoyed the music from the sidelines. Between nine and ten thousand, it is estimated, attended yesterday afternoon's concert.

With no sound from the vast assemblage, just the music of the band and the soft sound of the leaves fluttering in the breeze, Dr. Koussevitzky made everybody happy with, first, Mozart's Symphony in E Flat Major (Koeshel No. 543), Debussy's three orchestra sketches, "The Sea," and substituted for the originally planned Berlioz, Brahms' Symphony No. 1 in C Minor, Opus 68. All were given in so distinguished and moving fashion that the three rated even, you might say, but standing out was the compelling direction in the DeBussy "Symphoniques." The audience burst into spontaneous applause. Certainly it was a notable performance, the orchestration and the merging of the instruments, the colorful pictures presented, and the vigor of the conductor, especially in the third "Wind and Sea" dialogue, were something to remember.

More sustained and reposeful was the Mozart, smoothly and grandly given coming quickly to an unexciting conclusion. Beauty of tone was there and the Mozart temperament ably read in the score translation.

Brahms' Symphony was a triumphant close to the program. The first Allegro movement merging into the thoughtful Andante, followed by the more animated Allegretto grazioso; then the Adagio and Allegro non troppo which suddenly becomes a great force and both the conducting and execution by the orchestra brilliant. Nothing more exciting could occur on a peaceful lovely Sunday afternoon than this great climax to Brahms' C Minor No. 1. Once again the audience came alive and Koussevitzky was brought back again and again, while bravos came from the listening throngs.

Last Saturday night there was likewise a record attendance. Brahms Second Concerto was played at this time, Leonard Shure, piano soloist. Also played were Preludes from Wagner's "Meistersinger," as well as Wagner's "Lohengrin." It was of interest also to hear Howard Hanaen's Second Symphony (The Romantic).

One of the highlights of the festival this week will be the Gala Benefit Friday night starting at 5:30 and continuous until 10:30 with many innovations, among them the concert by the Combined Bands of the 26th Division, Dr. Koussevitzky conducting. Performances by members of the Berkshire Music Center will be given, an al fresco party on the lawn, a gala concert in the shed and concluding with fireworks and the singing of the National Anthem.—M. M.

This Clipping From
ALBANY, N. Y.
TIMES UNION
AUG 11 1941

9,500 at Berkshire Music Festival

Buffalo, N.Y. News

STOCKBRIDGE, Mass., Aug. 10 (AP)—Showing their amazing command of style, Serge Koussevitzky and his Boston Symphony orchestra today pleased a 9,500 crowd at the Berkshire Symphonic Festival with master works of composers of three different centuries.

Ideal weather—sunny, but temperate—saw 6,700 persons assembled in the famous music shed, while 2,800 others relaxed with vacation ease on the lawns of Tanglewood.

Mozart's Symphony in "E Flat Major" led the program as Koussevitzky and the orchestra evoked grandeur from the work's lyricism of movement and expression.

This was followed by DeBussy's "The Sea," which seemed enhanced by the circumstance of open air presentation.

Announcement was made that Lord Halifax, British Ambassador to this country, would address a festival audience next Friday when a United States Army band of 300 musicians will give a concert with Koussevitzky as conductor.

Celebrated Sea.

So celebrated is the Boston's performance of "La Mer," that some are willing to call it the superlative work in the entire repertoire of Dr. Koussevitzky and his men. For weight, for wonderful restlessness, certainly no other performers match this picture of "Ocean, Thou Mighty Monster."

But to me the fascination of Dr. Koussevitzky's interpretation lies not so much in the great, sweeping and turbulent marine-scape which it undeniably paints, but the remarkable degree of pure music which he retains out of so programmatic a temptation. While certainly Debussy loved the sea in its literal aspects, and in its philosophic connotations, its translation into music and not imitation by music were assuredly his paramount interest. Dr. Koussevitzky never forgets this, no matter how the tempests rage—and he lets them rage good and plenty. It is an extraordinary feat in the division of interests, and no one else accomplishes it as he does.

And "La Mer" is also an example of one of the elements in the Boston's reputation as the greatest of orchestras in the realm of modern composition. No one surpasses either conductor or performers in doing wonderful things with the peculiar timbre or characteristic idioms of instruments in the woodwind and brass choirs. "Fire Bird" is of course their supreme manifestation of this, but in "La Mer," too, the exceedingly shrewd employment of single instrument in the coloring, musical or emotional or atmospheric, of a phrase is strikingly present and perfect.

Brahmsian Best.

The Boston Symphony's performance of the First Brahms Symphony is so absolutely celebrated as to require no comment of itself. This was one of the orchestra's most beautifully clear performances, with every thread in the orchestral fabric startlingly evident. The multitudinous contributions of solo instruments were ravishing, and most especially of the horn in the last movement. And it was Dr. Koussevitzky at his best in Brahms, not neurotic as last week, but adding a wonderful breadth of concept to the intense romanticism.

The audience of 9500 was boisterously enthusiastic, whooping, pounding and stamping, while the good Doctor beamed paternally.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
AUG 11 1941

17

Music Festival Audiences Now Total 56,100 Persons

Saturday Night Attendance Swelled to New Record of 11,000 Persons as 4,500 Purchase General Admission Tickets Despite Threatening Weather—First Festival Rainfall of Season Clears for 9,500 Persons to Attend Sunday's Concert, Last of Series B—Final Series Opens Thursday, Featuring Handel's Concerto.

Threatening weather Saturday night did not deter 4,500 persons from buying general admission tickets to the Berkshire Symphonic festival and swelling the attendance that night to a new record of 11,000.

First Rain of Season

Although a slight shower, accompanied by distant thunder and lightening, occurred shortly before the intermission, the rainfall was not heavy enough to seriously inconvenience those who were listening to the concert from outside the music shed.

The rain Saturday night was the first during this year's festival; but, by yesterday afternoon the perfect weather conditions which have been the norm for this year's concerts again prevailed. The audience yesterday numbered 9,500 persons. According to the festival management, audiences for the second concert series totaled 29,700 persons, while total attendance at the first six concerts was 56,100.

In the two week-end concerts, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, offered a stimulating variety of musical fare, ranging from works of Mozart to a symphony by the contemporary American composer, Howard Hanson.

One of the finest features of the festival thus far was the playing Saturday night of Brahms' Concerto for Pianoforte No. 2. Leonard Shure, a young American pianist, who has appeared previously with the Boston orchestra in concerts in Boston and New York, performer brilliantly as soloist and received a tremendous ovation from the listeners.

Flawless Performance

Continuing the observance of the 150th anniversary of the death of Mozart, Dr. Koussevitzky opened both the Saturday and Sunday concerts with works of this composer. The selection Saturday night was "Eine Kleine Nachtmusik," a delicate composition for string orchestra which was performed flawlessly by the unsurpassed string sections of the Boston orchestra.

The work by Dr. Hanson, his Second symphony, is frankly a "romantic" work, and is thus designated by the composer. Since Dr. Hanson is one of the comparatively few native American composers (he was born in Wahoo, Neb.), who have achieved general recognition for their work from contemporary audiences, his compositions are no longer offered as "novelties," and the Tanglewood audience showed its appreciation of the merits of his "Romantic" symphony.

Doubtless many of those who attended the Saturday night concert did so particularly in anticipation of hearing fine performances of the first works of Wagner offered thus far during the festival. The two selections, which closed the concert, were the "Preludes to Lohengrin" and "Die Meistersinger von Nurnberg."

Familiar to All

For the average concert-goer, the program yesterday afternoon was one of the most satisfactory of the year, since the three works played are familiar and delightful to all who have a speaking acquaintance with music.

The opening selection was again a Mozart work, and was played with the grace which must be accorded to the symphonies of Mozart. Although the work originally scheduled was the A major symphony, the E flat major symphony was played instead.

Another change in yesterday's program was the substitution of Brahm's First symphony for the "Fantastic" symphony of Berlioz. It was apparent that for most of the audience this was a change for the better, or at least not for the worse, inasmuch as following a superb performance, the conductor and the orchestra received one of the most enthusiastic ovations of the season.

Likewise the second selection on the program "La Mer," by Debussy, stirred the audience to a high pitch of enthusiasm. Apparently enchanted himself by the imagery of the composer, Dr. Koussevitzky never fails to set forth the impressionistic works of Debussy in their fullest color.

Final Rehearsal

As usual, many subscribers to the concerts, and school pupils, took advantage of the opportunity Saturday morning to attend the final rehearsal of Saturday night's program, while in the afternoon the "second" orchestra of the Berkshire Music Center, the school conducted in conjunction with the festival, played in the music shed. Led by the composer, this group, composed of non-professional musicians, played Howard Hanson's Third symphony. Another Saturday afternoon activity was a concert of baroque music played by students at the Center, following a lecture by Olin Downes.

The final concert series will open at 8:30 o'clock Thursday night, with performances of Handel's Organ Concerto No. 10 in D minor, featuring E. Power Biggs as soloist, and Beethoven's "Missa Solemnis", in which four soloists and the Berkshire Festival chorus will join the orchestra.

This Clipping From
WINSTED, CONN.
CITIZEN
AUG 11 1941

TANGLEWOOD EVENT FOR BENEFIT OF U.S.O. IS SET FOR FRIDAY

Berkshire Music Center To Be Scene of Concert, Lawn Party and Dance—Koussevitsky Conducting

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A gala benefit for the United Service organizations and the British War relief will be held Friday afternoon and evening at Tanglewood, at Stockbridge, Mass. The program will begin at 5:30 p. m., with a concert by the combined bands of the 26th division, 250 strong, under the direction of Serge Koussevitsky, conductor of the Boston symphony orchestra.

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A mammoth display of fireworks will bring the program of the day to a close.

This Clipping From
SPRINGFIELD, MASS.
NEWS
AUG 11 1941

18

Record Weekend Crowds Enjoy Berkshire Festival Concerts

Stockbridge, Aug. 11—The second weekend of the Berkshire Symphonic festival found the largest crowd yet to attend the Tanglewood concerts. Two stunning concerts by the Boston symphony orchestra drew more than 20,000 Saturday night and yesterday afternoon, and gave rise again to the question of what direction the festival is to take if it is to accommodate all those who obviously want to enjoy these summer treats.

In view of the attendance record of 11,000 established Saturday, despite the rain, the total of 9500 yesterday, the finest day yet, was a little disappointing, and yet perhaps it hinted that attendance will run into five figures—if that is desirable—only when widely diversified programs are offered. Saturday's program with five selections, at least three of which the audience could whistle at the drop of a baton, and with a soloist, had more "selling points" than did the "severe" program given yesterday afternoon.

Yesterday the orchestra offered the Mozart "Symphony in A major" (K. 201); the Debussy tone poem, "La Mer," and the Brahms First symphony. The last came as a surprise to those cooperative souls who had saved their programs for the entire series as requested, because the Berlioz "Fantastic" symphony had been announced. It was a program such as might have graced a Symphony-hall concert in midwinter.

The Mozart, which was included presumably because a new recording of it by the Bostonians has just been released, was a product of his 19th year. Thirty other symphonies had come earlier, but this was one that he frequently took with him for performance by various orchestras. Its humor and grace have made it favorites with audiences since and justified his own faith in it. Virtually a serenade for strings—the woodwinds only double on chords—it is another of those showpieces for the Boston string section.

The Debussy literally came home to the hills, for it was in the mountains that the French composer acknowledged his preoccupation with the sea. He feared to pen his impressions near the shore lest the ocean paralyze his creative faculties. The exquisite shading from the most delicate nuances to the most clangorous of chords made it a memorable performance.

The Brahms symphony was powerful in the Koussevitzky reading. It had a close-knit unity that the Berlioz of itself does not possess, though there must have been many who would have welcomed a chance to hear the infrequent visitor.

The program Saturday was most satisfactory. In addition to offering familiar items, it introduced the very talented young pianist, Leonard Shure, as soloist in the Brahms "Piano Concerto number two," and also Howard Hanson in person and through his "Romantic" symphony.

Mr Shure's performance of this diabolically difficult concerto was commendable both in the large outlines and the smaller details, despite some wrong notes and some theatrical posing. The audience applauded most generously at the end of each of the four movements, just as a prize fighter is acclaimed as he emerges alive at the end of each round. The performance did not have the unity noted in the Brahms yesterday, for the rain disturbed the overflow audience which in its efforts to seek shelter disturbed Koussevitzky, but there was no denying that Shure was top man at the end.

Dr Hanson, who deserves a hand for his efforts on behalf of American composers even if he never wrote himself, was most warmly received. While the "romance" explicit in the title seems at times to be of the cave-man variety, there is a warmth about the work that cannot be denied. The second movement is especially lovely and makes this reviewer wonder that the work is not more frequently programmed.

The preludes to "Lohengrin" and to "Die Meistersinger" were just what Boston audiences have come to expect, except that the strings in the opening of the "Lohengrin" seemed more ethereal than ever. The inclusion of these favorites with the Mozart "Eine Kleine Nachtmusik"—given with superlative grace and verve—accounted for a large part of the turnout.

Thursday night, for the opening of the third series, the Beethoven "Missa Solemnis" is scheduled with a notable quartet of soloists assisting the Berkshire Festival chorus. The soloists are Rose Dirman, soprano; Herta Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass. The Handel "Organ Concerto in D minor," with E. Power Biggs as soloist, will open the program.

Tuesday and Wednesday night, students at the music center will present Mozart's "Cosi Fan Tutte" in English and on Friday night comes the gala benefit concert for the U. S. O. and the British War Relief. The final concerts are Saturday and Sunday. Apparently the only way to cooperate with Secretary Ickes is to tent on the grounds. —D.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 11 1941

Berkshire Festival May Be Enlarged In 1942

With the conclusion of the second series of concerts in the Berkshire Symphonic Festival at Tanglewood yesterday, rumors were abroad that the program will be changed next year to include opera and more choral works. Another group, however, feels that the festival will be kept purely symphonic as it was originated.

Attending the Sunday concert were 9,500 people. The only work remaining the same as was previously announced, was the presentation of "La Mer" by DeBussy. On the whole, the program was disappointing. Dr. Serge Koussevitzky substituted Brahms' first symphony for the Berlioz symphony and the "Symphony in E Flat Major" for the A major symphony by Mozart.

Assistant Secretary of State, Adolf A. Berle, Jr., and Mrs. Berle, were guests at the Saturday concert. Others present were Sir Arthur Salter and Lady Salter of London, who will fly from La yuardia field in New York on Thursday to Richmond, Cal., for the launching of the first British ship built in the United States.

An estimated total of 29,700 heard the three concerts in this second series, bringing the total attendance of six concerts to 56,100. On Saturday night, in spite of rain, a group of 11,000 people was present for the superb interpretation of the Brahms second concerto for piano and orchestra with Leonard Shure as poanist.

In regard to proposed alterations in the music to be offered, it would seem impossible to prepare adequate choral performances in such a limited time. Opera, however, would offer an opportunity for performance by American singers, some of whom study during the school period.

On Thursday night, the final series will open. Handel's "Concerto for Organ and Orchestra No. 10," and the "Missa Solemnis," will be featured. The chorus and distinguished soloists will be heard in the Beethoven work.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
AUG 11 1941

Tanglewood Attendance Record Set

30,000 Present At Second Week Of Music Festival

The second week of the eighth annual Berkshire Symphonic Festival topped all previous periods with a record attendance of 30,000 for the three concerts given by the Boston Symphony at Tanglewood. The Saturday evening program drew the largest audience, with 11,000 persons appearing and staying from the first part to the end. A great proportion of the audience sitting and reclining on the lawn oblivious to the distant flashes of lightning and light rains. Safely ensconced beneath an umbrella and wrapped from head to toe in a blanket, the outdoor listener at Tanglewood takes his music seriously. The only sound was the wind whispering through the trees, a not unpleasant obligato the music of Serge Koussevitzky and the Boston Symphony Orchestra.

Thursday night's program included excerpts from the Mozart Requiem, with the chorus of the Berkshire Musical Association assisting the Symphony. Among interested listeners from Schenectady were Mr. and Mrs. Arthur Kibbee, Mr. Kibbee having directed a similar chorus several seasons ago in the Mozart work. The "Eroica," symphony of Beethoven's, also was included on this program. There could be no more ideal spot to hear Mozart's "Eine Kleine Nachtmusik," the opening number on Saturday night's program, than Tanglewood, and it always seems as though the Boston Symphony plays it with extra zest in the great music shed, open to the night air. Leonard Shure, soloist for the Brahms' Concerto No. 2 in B flat, received an ovation at the conclusion of his performance. Equally vociferous acclaim was given Dr. Howard Hanson, whose "Romantic" Symphony opened the second half of the program. For the rest there was the ever-loved music of Wagner, the Preludes to "Lohengrin," and "Die Meistersinger."

Sunday afternoon's program continued the commemorative Mozart music with the composer's Symphony in E flat major. Then came Debussy's "Le Mer," and Brahms' First Symphony, the latter replacing the programmed "Berlioz'" Fantastic." The most memorable performance was that of Debussy's wonderful score, which has been one Koussevitzky's chiefs d'oeuvre in recent years. The audience mage vonductor and orchestra a rousing ovation at its conclusion.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 11 1941

Festival at Tanglewood Attracting Big Crowds

—By JOSEPH J. HORAN

As the Berkshire Symphonic Festival goes into its third week at Tanglewood, the effect of its farreaching culture becomes more and more evident. During the last six concerts a total of 56,000 admissions have been sold. The three concerts for the coming weekend are expected to bring the total of listeners to more than 75,000.

The name "festival" for this gathering of musicians from all parts of the country at the Tanglewood estate in the beautiful valley between Lenox and Stockbridge is an apt one, for the entire proceedings have an air of joy and culture. Besides main attractions of the nine scheduled concerts there is a continual round of rehearsals and classes for student productions and plans are moving swiftly for a benefit performance, complete with a military band and Elsa Maxwell as added starters, Friday starting at 5:30 p. m. and lasting till midnight.

The second week's program was devoted largely to Mozart as a commemoration of the 150th anniversary of his death. For Saturday night's program Dr. Serge Koussevitzky selected the "Eine Kleine Nachtmusik" as the chief Mozart opus and yesterday afternoon gave the Symphony in E. Flat by the same composer.

Saturday Program Praised

Saturday night's program was, to the mind of this reviewer, the high spot of the season. Koussevitzky led the Boston Symphony through a program replete with color and richness with a perfection that left nothing to be desired.

Piece de resistance of the Saturday schedule was the Brahms Concerto in B Flat Major with Leonard Shure, brilliant young pianist, as soloist. The piano as played by Shure blended perfectly with the other choirs of instruments in the thematic statements and reiterations. At the cadenzas he was superb.

Shure has all the competency of the expert craftsman and the brilliance of the mature artist (although he is barely past 30) that makes a great virtuoso. In the second movement so perfectly did the piano and orchestra blend together that one could feel the ensemble as one musical entity rather than a composite of 100 instruments.

The Concerto was a rich, soul-satisfying experience. It was music at its most sublime with the perfect harmonization of composer, soloist, conductor and orchestra.

Composer Acclaimed

This piece was followed by Howard Hanson's "Romantic Symphony." His instrumentation was more that of individual voices asserting themselves. The composition is conventional in form, but the themes have a freshness and a touch of the modern. The composer was present to receive the acclaim of the audience.

The rest of Saturday's program included Wagner's "Prelude to Lohengrin" and "Prelude to Die Meistersinger," works so familiar to symphonic audiences as to require little comment. The two preludes beautifully rounded out the program under the masterly baton of Koussevitzky.

Contrasting with the classicism of Mozart and the purism of Brahms was the impressionism of Debussy in his composition "Le Mer" yesterday afternoon. This is mood music at its best. Debussy's passion for the ocean is beautifully expressed in this work. The audience can hear the waves and the wind murmuring in the calm and then the mighty sonorities of a wind-churned surf in this music that reproduces the sound of nature with phonographic realism.

A change in yesterday's program brought Brahms First Symphony in the place of Berlioz's Fantastic Symphony. Although this composition originally was criticized for lack of melody and emotional attractiveness such criticism would not be justifiable after hearing yesterday's rendition. The dynamic range of the symphony is enormous. The concert master's solo in the second movement was a thing of beauty. The ever - broadening fourth movement was a fitting climax to the afternoon's concert.

Dr. Koussevitzky substituted Mozart's Symphony in E. Flat instead of the A. Major Symphony of the same composer yesterday. There have been numerous program changes this season, but unless one had a particular desire to hear a piece that was eliminated no fault can be found with the substitutions.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
AUG 11 1941

THRONGS ATTEND MUSIC FESTIVAL

Vast throngs attended the second series of the concerts of the Berkshire Symphonic Festival, and tumultous applause was again bestowed upon the Boston Symphony Orchestra and its brilliant conductor, Serge Konssevikky.

In commemoration of the 150th anniversary of the death of Mozart, compositions of his appeared on each program of the three concerts of the second series and, exquisitely played, were received with marked enthausiasm. In addition to the Mozart number, Saturday night's program included Hanson's "Romantic" Symphony, a Brahms' cencerto, and Wagner's preludes to "Lohengrin" and to "Die Meistersinger."

Yesterday afternoon's program, which differed considerably from the one previously announced, consisted of Mozart's symphony in E flat, Debussy's "La Mer", and Brahms' first symphony, all rendered with consummate musicianly skill.

Among those from this vicinity who attended one of both of the week end concerts, were Dr. and Mrs. Harry A. Pattison of Livingston, Mr. and Mrs. Alfred T. Ogden of Kinderhook and their house guests Mrs. Williams and Miss Hope Williams of New York City, Mr. and Mrs. Alexander Block of Hillsdale, Mrs. Walter S. Crandell of Bronxville and Chatham, and Dr. Roger Bliss, Dr. Elah Bliss, Mrs. Wendover Neefus, Mrs. Homer B. Armstrong, Miss Dorothy Clark, Miss Hazel Drumm, Miss Ruth Sceurman, Mrs. Frank B. Holsapple, Miss Dorothy Holsapple, and the Rev. James Penneck of this city. Guests of James E. Leath of Kinderhook in his box at Saturday night's concert were his house guests, Mrs. John Singleton Amory of Wenham, Mass., Miss Julia Pruyn, Mrs. Ernest P. Hoes, John S. Hoes of Kinderhook, Miss Louise Hutchinson of Old Chatham and Gerald S. Bliss of this city. Mr. Leath's guests in his box at yesterday afternoon's concert were Mrs. Marion H. Johnson of Kinderhook, her house guest, Mrs. Helene Ball of Boston, Mass., and Mrs. William G. Studwell, Mrs. Otis Howard Bradley and Gerald S. Bliss of this city.

Among the many celebreties at Saturday night's concert were Dr. Hanson, composer of Symphony No. 2, "Romantic" which was played at that concert, Ted Shawn of Jacob's Pillow, Lee, Mass., Mr. and Mrs. Lytle Hull of Staatsburgh and New York City, and Mrs. August Belmont and Mme. Schiaparelli of New York City. Mrs. Franklin D. Roosevelt and a party of friends were present at Thursday night's concert and during the intermission went back stage to congratulate Dr. Konssevitzky upon the magnificent work of the Boston Symphony orchestra and his impressive leadership. Mrs. Roosevelt's guests at the concert were Mrs. Henry Morgenthau and her daughter, Miss Joan Morgenthau, Earl Parkman of St. Paul, Minn., and Robert Ferley and Joseph Lash of New York City.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 11 1941

9500 Hear Concert At Stockbridge

STOCKBRIDGE, Aug. 10 (AP)—Showing their amazing command of style, Serge Koussevitzky and his Boston Symphony Orchestra today pleased a 9500 crowd at the Berkshire Symphonic Festival with master works of composers of three different centuries.

Ideal weather — sunny, but temperate—saw 6700 persons assembled in the famous music shed, while 2800 others relaxed on the lawns of Tanglewood.

Mozart's Symphony in "E Flat Major" led the program as Koussevitzky and the orchestra evoked grandeur from the work's lyricism of movement and expression.

This was followed by Debussy's "The Sea," which seemed enhanced by the circumstance of open air presentation.

In one of those impetuous decisions for which he is well known, Koussevitzky substituted Brahms' "First Symphony" for the announced "Fantastic" of Berlioz for the second half of the program.

Announcement was made that Lord Halifax, British ambassador to this country, would address a festival audience next Friday when a United States Army band of 300 musicians will give a concert with Koussevitzky as conductor.

This Clipping From
SPOKANE, WASH.
CHRONICLE
AUG 11 1941

The World of Music

Carlos Chavez, Mexican composer and conductor, who has been appearing at Ravinia park in Chicago, will be back with his own orchestra in Mexico City late this month. Soloists under his direction there will include Robert Casadesus, pianist, and Joseph Szigeti, violinist. Chavez will return to the United States during February as guest conductor of the Chicago and Boston symphonies.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 11 1941

Halifax to Speak.

By the Associated Press.

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This Clipping From
NEW BEDFORD, MASS.
MERCURY
AUG 13 1941

BENEFIT PROGRAM AT TANGLEWOOD

Many Thousands Expected at Great Estate — Festivities Begin at 5:30 P. M.

The program in detail is here announced for the gala benefit to be given by the Boston Symphony Orchestra next Friday at Tanglewood, in Lenox, Mass. The benefit will occur within the final week end of the Berkshire Symphonic Festival. The beneficiaries will be the United Service Organizations and the British War Relief. The Boston Symphony Orchestra, the forces of the Berkshire Music Center, the orchestra's school at Tanglewood and nationally prominent speakers and soloists will make the occasion a musical one, as well as an impressive demonstration in favor of the national emergency.

Many thousands are expected to visit the great Tanglewood estate, to which there will be a nominal admission fee. The festivities will begin at 5:30 o'clock, when the combined military bands, having set up their camp on the lake shore, will assemble to perform marches under the direction of Dr. Koussevitzky.

The program will be as follows:

Combined bands of the 26th Division (250 players under the direction of Serge Koussevitzky)
Berkshire Music Center on Parade
Simultaneous performances by the Berkshire Music Center
Orchestra and chorus in a program to include Lambert's "Rio Grande"
Instrumental ensembles
Opera scenes from "Handel and Gretel," "Othello," "Falstaff," "Czar and Carpenter"
Fanfare
The Manifestation—The speakers to be introduced by Randall Thompson's "Allelulia Chorus"
Lawn Party
Fanfare
Gala concert (in the Shed)—Boston Symphony Orchestra
"Fifth Symphony" (Allegro con brio) —Beethoven
(Serge Koussevitzky conducting)
"Mars, the Bringer of War," and "Venus, the Bringer of Peace" from "The Planets"—Holst
(Stanley Chapple conducting)
Concerto for violin and orchestra—Mendelssohn
(Albert Spalding, soloist)
Festival Chorus
Overture "1812"—Tchaikovsky
(Combined Boston Symphony and Berkshire Music Center Orchestras and the Bands of the 26th Division, Serge Koussevitzky conducting)
Draw for prizes
Fireworks

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 11 1941

19

Berkshire Festival Gets 11,000

They Brave Drizzle at Stockbridge

By LOUIS BIANCOLLI.

STOCKBRIDGE, Mass., Aug. 11.—Despite a teasing drizzle that kept turning on and off and shifting lawn sprawlers toward Tanglewood's spreading elms, festival sojourners went over the top Saturday night with an 11,000 attendance.

The combined state police and local constabulary forces unwound traffic snarls in clockwork sequence, though the two mile trip back to Lenox was at snail's pace.

Saturday's record-breaking total speaks well for Berkshire standards, though by now everybody knows perfect Berkshirites go the whole repertory caboodle from Bach to Hindemith and take their Shostakovich with a bang.

* * *

Heated Ovation.

At least one-third of Saturday's bill went to the American Howard Hanson's Romantic Symphony, and time was when upper bracket American music kept the camp followers away in droves. The ovation for Dr. Hanson's symphony was no less heated than that for Beethoven's Eroica Thursday night.

Put it down to primary factors, widening interest in new music, Dr. Hanson's sturdy talents and Dr. Koussevitzky's way with the latest in symphonic styles. The Boston leader can dress a score to kill, given a minimum of intrinsic worth.

The Romantic Symphony is American to the core, barring the few token bows in the direction of Debussy, Sibelius and the Russians. The creative drive never slackens in its three movement surge and the fresh themes weave into a many-hued fabric of taut texture.

Dr. Koussevitzky's men put the score through a wonder-working process, polishing it to a fine glow and whipping up the climaxes to resounding heights. Conductor and composer took the four recalls as a team, though an Alphonse-and-Gaston act stymied the priorities a bit.

* * *

Shure Soloist.

Saturday's soloist entry brought the current reading level down a few pegs when Leonard Shure appeared in Brahms' Second Piano Concerto. A cog slipped somewhere along the line and the first two movements limped and trudged ahead heavily, with Mr. Shure tugging along.

Things perked up in the Andante where pianist and orchestra flung wisps of reverie mood about in a clean-cut ensemble of neat dynamic dove-tailing. The Finale went off in a torrent of crisp tone, making further amends.

Of the two Wagnerian selections Saturday the Lohengrin Prelude lorded it over the Meistersinger Prelude in soaring lyric reach, the latter also suffering from weak contrasts in the timing.

The Mozart commemoration went on over the week end with Eine Kleine Nachtmusic Saturday and the E Flat Major Symphony (K543) yesterday. The Little Serenade chattered brightly in one of the finest readings ever heard on or off the Tanglewood summit. The Rondo breezed by on wings.

* * *

Sunlight in Music.

Anton Rubinstein once referred to Mozart as "Sunlight in Music." Yesterday's lawn lollers took it literally, with sunshine radiating from the E Flat Symphony and the other kind pouring down from above. In fact, the Sunday matinee sun bath is quite a mass diversion here.

The symphony was also in the Koussevitzky groove of high grade finish. Mozart and Koussevitzky have teamed up beautifully on series B's commemorative side, and Tanglewood has done humble homage to music's graveless wonderchild.

Debussy's The Sea hit a new high in symphonic sorcery on yesterday's program. The mirrored deep tossed impressionistic spray in a vivid flow of orchestral tone and Dr. Koussevitzky churned Debusseyan waves till Tanglewood was threatened with mass seasickness.

As a parting gesture the conductor brought the program back into three B line as Brahms' First Symphony arched its epic span in a rendering of tense and driving power.

* * *

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PITTSFIELD, MASS.
EAGLE

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Festival
Continued on Fifth Page

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N.Y. Sun 8/11/41

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COURIER-EXPRESS
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Practically every state in Union is represented

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ALBANY, N.Y.
KNICKERBOCKER NEWS
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EWS
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REDUCTION

RATIO

16x

2.5 mm

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21

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PITTSFIELD, MASS.
EAGLE
AUG 11 1941

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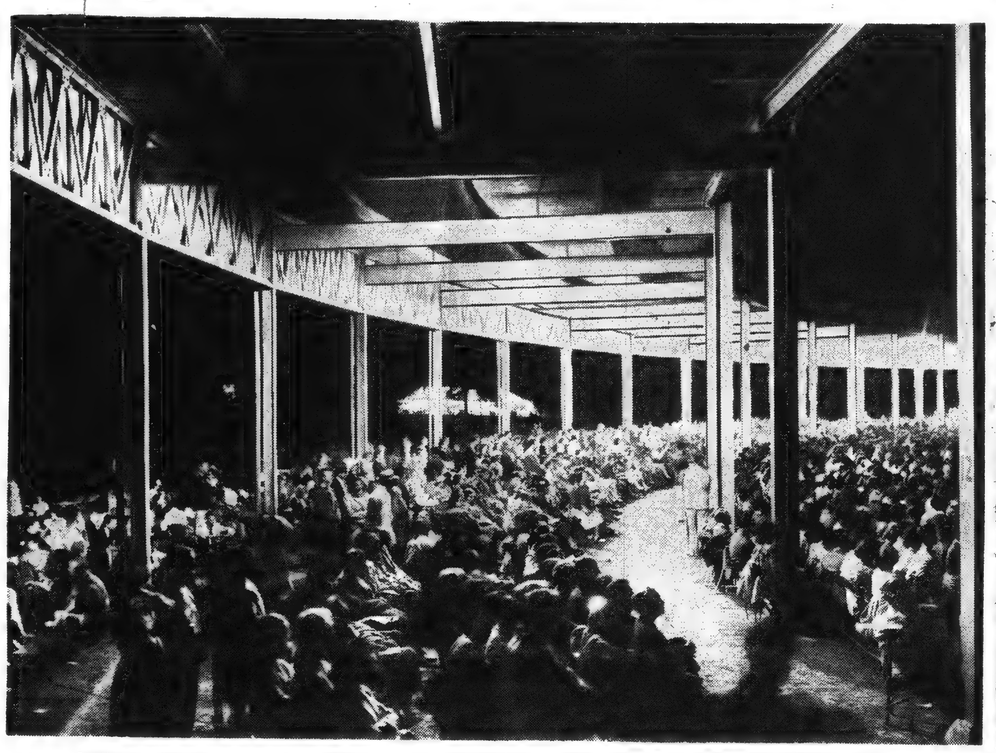

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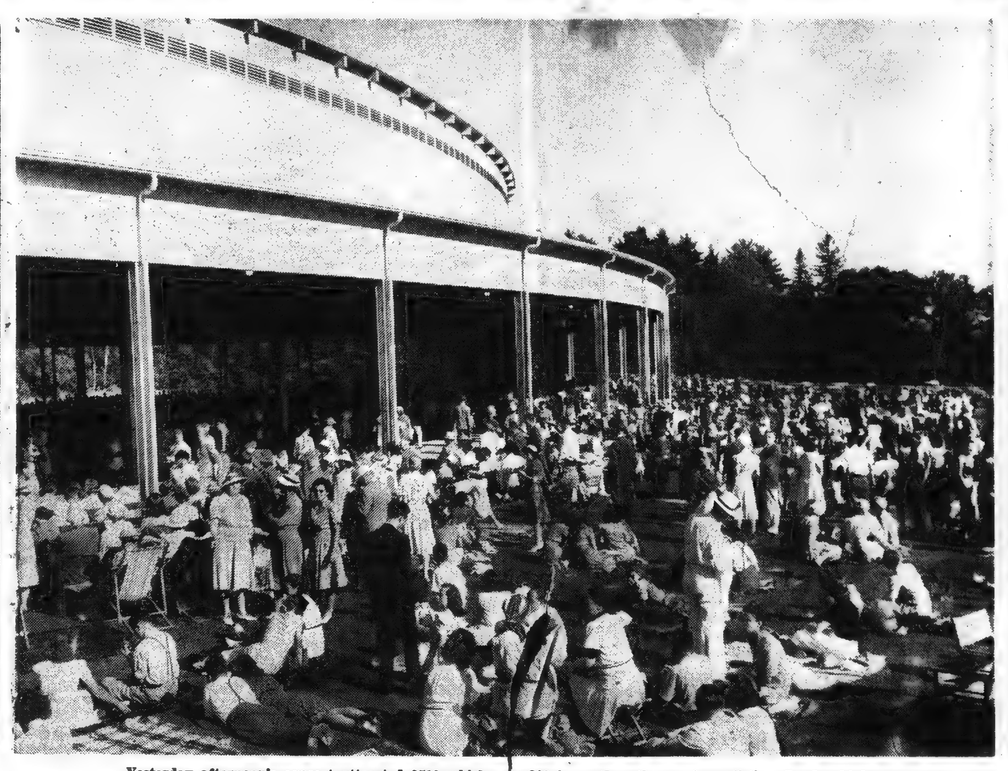

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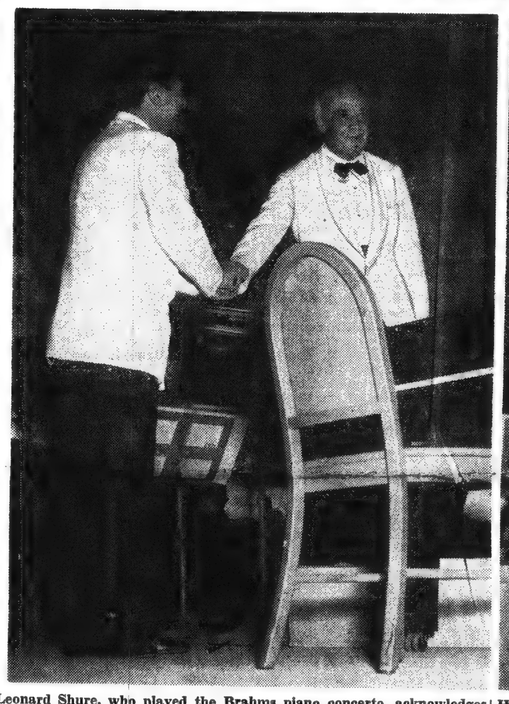

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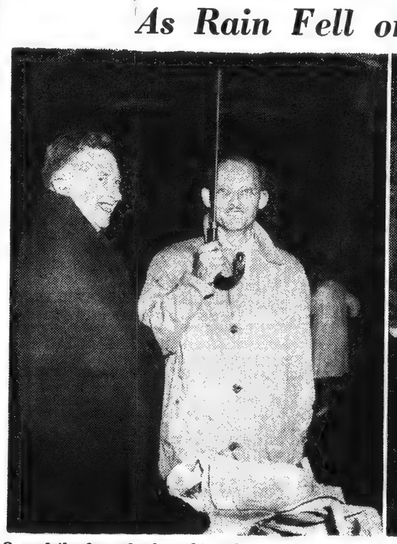

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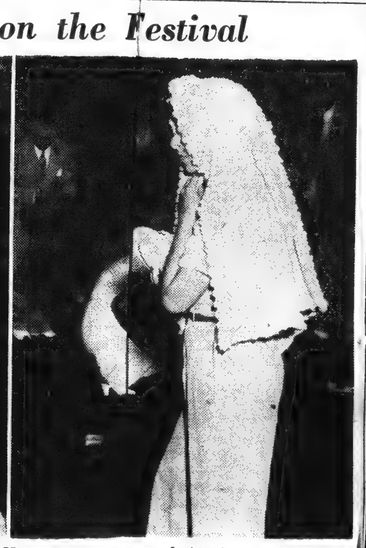

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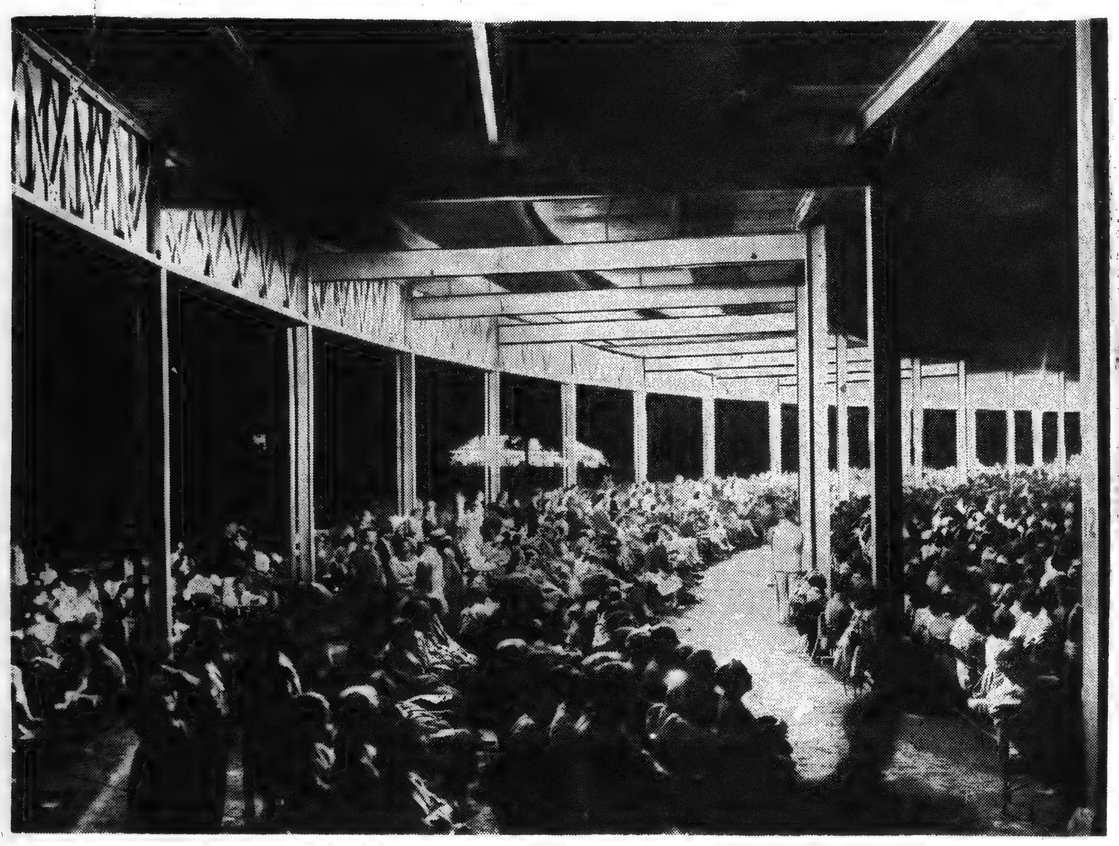

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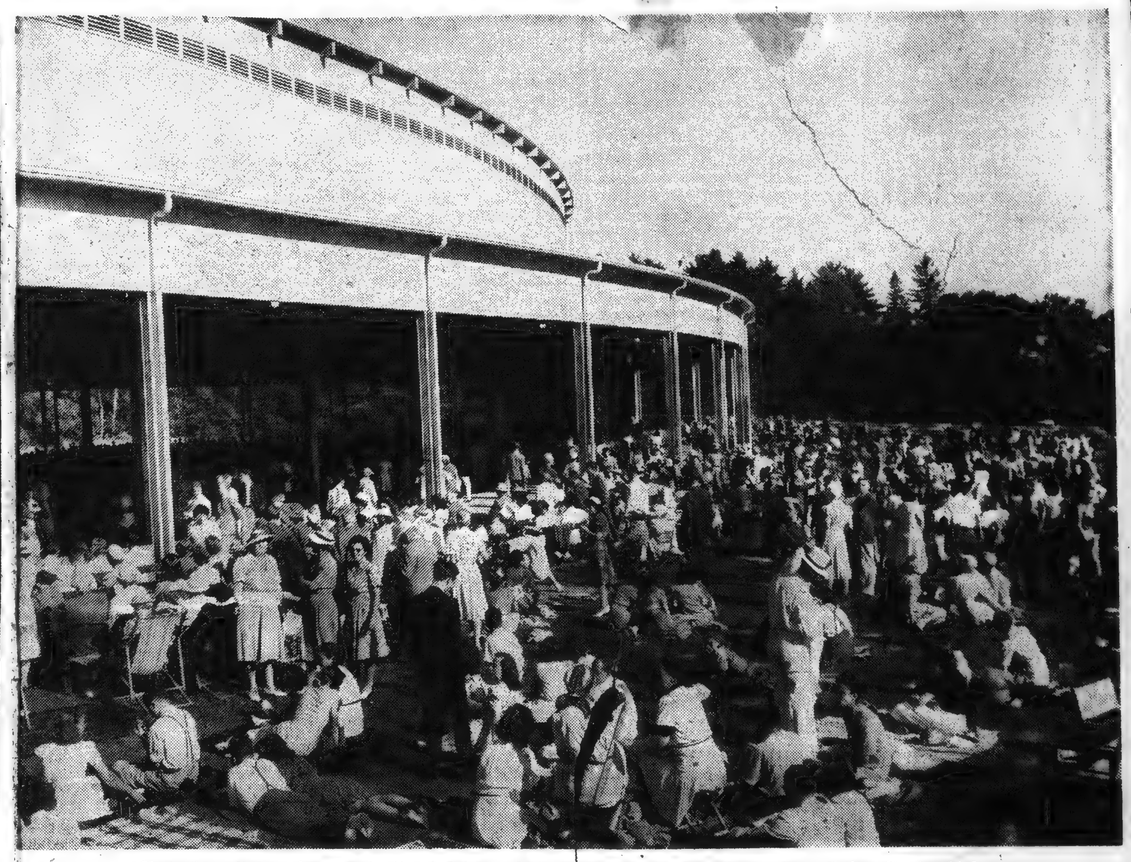

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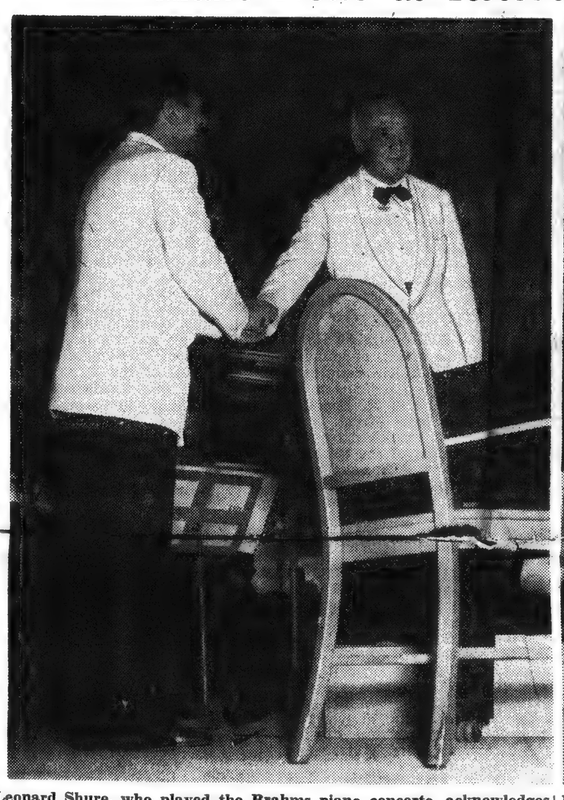

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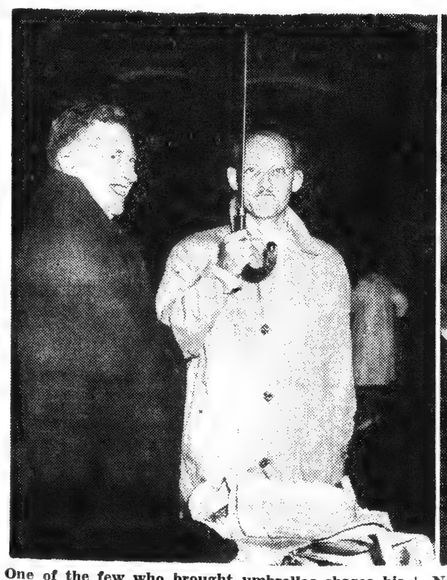

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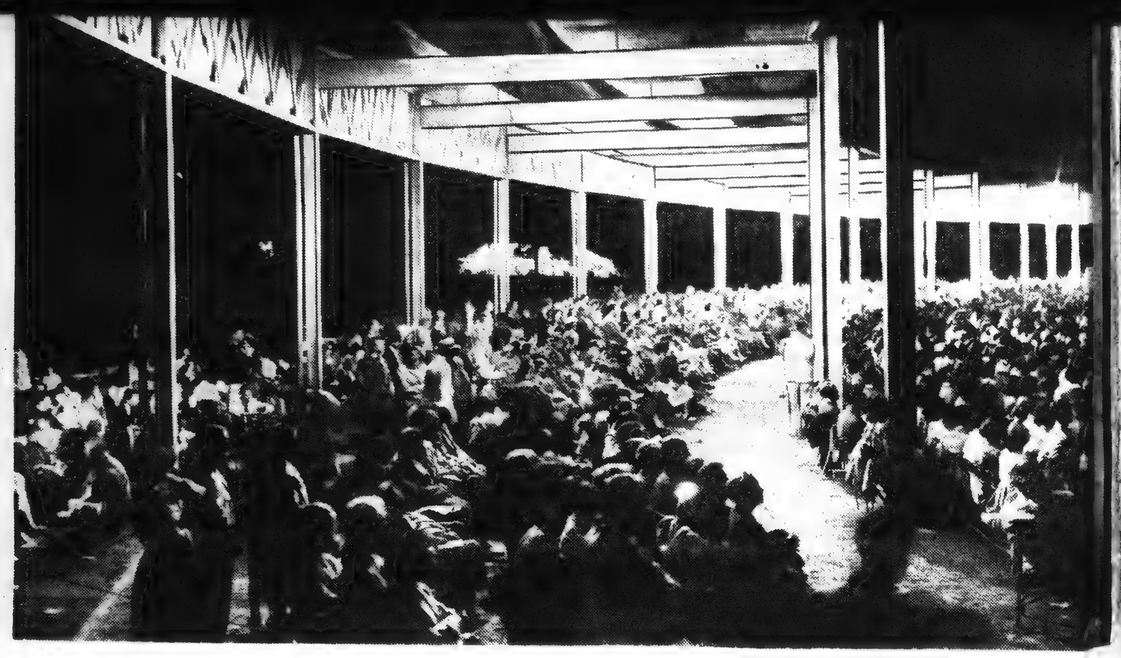

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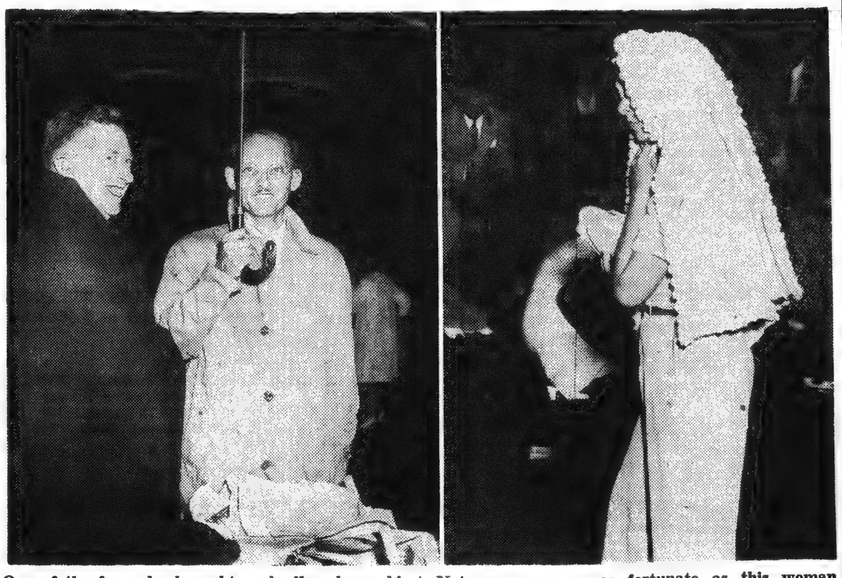

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This Clipping From
WACO, TEX.
NEWS-TRIBUNE
AUG 12 1941

See Aug. 18.

My Day

BY

ELEANOR ROOSEVELT

HYDE PARK

I TOOK my annual pilgrimage last night to Stockbridge, Mass., to hear the fourth program of the Berkshire Music festival. In commemoration of the 150th anniversary of Mozart's death, excerpts were played from his requiem mass. His Symphony in G Minor was also played and, after the intermission, the Beethoven "Eroica."

The chorus of the Berkshire Musical association, of which Horace Hunt is the conductor, sang the mass and the whole program was a most finished and beautiful performance. I enjoyed every minute of it. Even though we did not return until rather late, for it takes us two hours to drive from here, still it was well worth it.

We had the pleasure of speaking with Dr. Sergei Koussevitsky for a few minutes during the intermission. My admiration for his work increases every year.

On the way up, we met Mrs. Henry Morgenthau Jr., and her daughter, Joan, and had a picnic supper together in a field on a dirt road leading off from route 7, before we reached Great Barrington. One of the boys with us carelessly put his hand on the wire which surrounded part of the field we were in and discovered that it was charged. I suppose it was intended to keep erring cattle who attempted to jump the fence within proper limits.

We picked up everything very carefully like good Boy Scouts, not even leaving chicken bones about, for fear the dogs or cattle might find them. We were very grateful for the nice, grassy spot under the shade of a tree and the view of the gently flowing stream below us.

I have just been told that there is a great shortage of young women entering the nursing schools. At this time nurses are much needed, and it always seemed to me that it is good training for any girl to take, whether she means to take up nursing as a profession or not. At the present time, the girls in training release nurses already trained, for duty where they are needed.

If later, these girls marry, or have no reason for earning a living by nursing, but wish to serve in some way in their community, there are innumerable opportunities to use the knowledge they have acquired in the service of a great many people. Therefore, if any young woman feels she wishes to do something for her country in the present crisis, and is willing to work hard, put in long hours, and sacrifice her leisure during these years of stress, I can think of few things as useful as taking a course in one of our good training schools for nurses.

This Clipping From
ELMIRA, N.Y.
STAR-GAZETTE
AUG 12 1941

German Music Accepted

SUMMER concerts are not to be deprived of one of their most pleasing features, the performance of German music. The bitterness which characterized the last war period and led to the banishing of German musical classics and German and Austrian musicians from American concert halls is not to prevail, apparently, in the present turmoil.

In presenting a program comprised largely of German music at the Berkshire Music Festival, Serge Koussevitzy is setting a precedent which most music-conscious Americans will wish to see followed by others. The supreme artistry of the composers in any nation, or of any race, know not limitations of politics, national boundaries, or racial prejudice .

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REPUBLICAN
AUG 12 1941

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This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
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Albert Spalding, soloist

Festival Chorus

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TIMES UNION
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EVENING UNION
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This Clipping From
WACO, TEX.
NEWS-TRIBUNE
AUG 12 1941

See Aug. 18.

My Day

BY

ELEANOR ROOSEVELT

HYDE PARK

I TOOK my annual pilgrimage last night to Stockbridge, Mass., to hear the fourth program of the Berkshire Music festival. In commemoration of the 150th anniversary of Mozart's death, excerpts were played from his requiem mass. His Symphony in G Minor was also played and, after the intermission, the Beethoven "Eroica."

The chorus of the Berkshire Musical association, of which Horace Hunt is the conductor, sang the mass and the whole program was a most finished and beautiful performance. I enjoyed every minute of it. Even though we did not return until rather late, for it takes us two hours to drive from here, still it was well worth it.

We had the pleasure of speaking with Dr. Sergei Koussevitsky for a few minutes during the intermission. My admiration for his work increases every year.

On the way up, we met Mrs. Henry Morgenthau Jr., and her daughter, Joan, and had a picnic supper together in a field on a dirt road leading off from route 7, before we reached Great Barrington. One of the boys with us carelessly put his hand on the wire which surrounded part of the field we were in and discovered that it was charged. I suppose it was intended to keep erring cattle who attempted to jump the fence within proper limits.

We picked up everything very carefully like good Boy Scouts, not even leaving chicken bones about, for fear the dogs or cattle might find them. We were very grateful for the nice, grassy spot under the shade of a tree and the view of the gently flowing stream below us.

I have just been told that there is a great shortage of young women entering the nursing schools. At this time nurses are much needed, and it always seemed to me that it is good training for any girl to take, whether she means to take up nursing as a profession or not. At the present time, the girls in training release nurses already trained, for duty where they are needed.

If later, these girls marry, or have no reason for earning a living by nursing, but wish to serve in some way in their community, there are innumerable opportunities to use the knowledge they have acquired in the service of a great many people. Therefore, if any young woman feels she wishes to do something for her country in the present crisis, and is willing to work hard, put in long hours, and sacrifice her leisure during these years of stress, I can think of few things as useful as taking a course in one of our good training schools for nurses.

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STAR-GAZETTE
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SPRINGFIELD, MASS.
NEWS
AUG 13 1941

LORD HALIFAX LANDS FRIDAY AT WESTFIELD

British Ambassador Will Fly to Barnes Airport, Motor to Tanglewood Benefit

Lenox, Aug. 13—Lord Halifax, returning from the Pacific coast, will take a plane from Washington Friday morning, in order to be at the gala benefit at Tanglewood in the evening. The benefit given by the Boston Symphony orchestra in the many cooperative forces, is expected to make a large contribution to the United Service Organization and the British War Relief. The British ambassador will be met at Barnes airport in Westfield by a delegation of the committee, who will drive him into the Berkshire hills which he will view for the first time. He will be taken to Egremont, where he will be the guest of Mrs William Felton Barrett at Sky Farm.

Mrs Franklin D. Roosevelt, who will sit on the platform as coguest of honor at the manifestation, and likewise address the great audience in the shed, is to motor directly from Hyde Park with friends, on Friday. Dr Lewis Perry, headmaster of Phillips Exeter academy will be a third speaker. Dr James Phinney Baxter, III, president of Williams college, will preside.

The combined military bands of the 26th division will journey from Camp Edwards in a mobile unit of 40 trucks, completely equipped with kitchen and sleeping quarters. Arriving at Tanglewood on Thursday afternoon at 4, they will set up camp on the lake shore. As guests of Serge Koussevitzky, the orchestra and the festival, they will attend the Thursday evening concert of the Berkshire symphonic festival, when the Boston Symphony orchestra, and the festival chorus will present Beethoven's "Missa Solemnis."

The army bands will open the benefit program Friday at 5.30, playing marches under the direction of Dr Koussevitzky. They will also augment the Boston Sumphony and school orchestras in the performance of Tchaikovsky's "1812" overture later in the evening. The Boston Symphony concert will also include the first movement from Beethoven's Fifth smphony, the movement typifying "War" and "Peace" from Holst's "The Planets." Albert Spalding, the famous violinist, appearing with the orchestra in Mendelssohn's Violin concerto.

The Berkshire Music center, the Boston Symphony orchestra's school at Tanglewood, will earlier present a triple program by three of its departments in the shed and the two new buildings. They will consist of an orchestral and choral concert, four opera scenes in the theater-concert hall, and a recital of chamber music in the chamber music hall.

The order of the evening will be as follows:—

5.30	Combined bands of the 26th division, led by Serge Koussevitzky.
6.00	Berkshire music center on parade—symphony concert; opera; chamber concert.
6.45	The manifestation speakers—Mrs Roosevelt, Lord Halifax, Dr Perry, Dr Baxter.
7.30	Lawn pary and supper.
9.00	Gala concert by the Boston Symphony orchestra.
10.30	Draw for prizes.
10.45	Fireworks.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 13 1941

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 13 1941

NEW BEDFORD, MASS.
MERCURY
AUG 12

THIS CLIPPING FROM
BENNINGTON, VT.
BANNER
AUG 12 1941

AMBASSADOR AT FESTIVAL

Lord Halifax to Speak; U. S. Army Band in Concert

Stockbridge, Mass., Aug. 12 (AP). Lord Halifax, British ambassador to the United States, will address an audience at the Berkshire Symphonic festival next Friday, the same day that a United States army band of 300 musicians will present a concert under the leadership of Dr. Serge Koussevitzky of the Boston Symphony Orchestra.

This Clipping From
LOWELL, MASS.
SUN & CITIZEN-LEADER
AUG 13 1941

Lowell Represented at Berkshire Symphonic Fete

Sidney R. Fleet and Julius Woessner Enjoy Associations at Music Center

LOWELL—Spending the weekend at the Berkshire Symphonic Festival at beautiful Tanglewood by invitation of the management, Sidney R. Fleet and Julius Woessner, conductor of the Lowell Philharmonic Orchestral society, found the symphony musicians, the many students of the music center and the summer colonists all working for the success of the gala benefit for the United Service Organizations and the British War Relief scheduled for Friday of this week beginning at 5.30 and continuing through the evening. Lord Halifax is to be the guest of honor and both he and Mrs. Franklin D. Roosevelt have agreed to speak in behalf of the two good causes. President James Finney Baxter of Williams college will preside.

Gala Program

Entertainment will be continuous and will start with a program by the combined bands of the 26th Division, 250 players, under the direction of Serge Koussevitsky. Following will be a concert by the student orchestra and the Berkshire chorus, excerpts from grand operas, staged in the new theatre, a lawn party and supper, all to culminate in a gala concert in the great music shed by the Boston Symphony orchestra with Albert Spalding as featured violin soloist, besides numbers by the Festival chorus. For climax to the concert the Boston Symphony orchestra, the music center orchestra and the bands of the 25th Division will be combined for a thrilling performance of the Overture "1812" of Tschaikowsky. Fireworks will bring the gala event to a close. This fete is not included in the subscription series and is open to all interested to help the two good causes along.

Attendance at last Saturday night's concert broke all records. All told over 11,000, of which number 4000 heard the music from the lawn outside the Shed, enjoyed the program by the Boston Symphony orchestra with Leonard Shure, American pianist as featured soloist in Second Concerto of Brahms. Attesting to the superb acoustical properties of the Shed, the tones of the piano carried clearly to the remotest limits of the vast audience. During the performance there were flashes of lightning and murmurs of thunder, like the roll of distant tympani from the everlasting hills around. But only a few drops of rain fell and at the close of the concert the sky was clear again. Debussy's "La Mer" and Wagner and Mozart selections had place on the program. For American work there was Howard Hanson's Romantic Symphony, which comes nearest to classic romanticism in the slow movement.

Chamber Music

Sunday morning there was a program of chamber music by advanced students. In a group which played some Free Variations by Pierne for strings, harp and flute, the flutist was Harriet Peacock, who was soloist with the Massachusetts Youth Administration Symphony orchestra when it played here in Lowell earlier in the season.

At the concert by the Boston Symphony orchestra in the afternoon 9500 were present. Dr. Koussevitzky had made two changes from the list printed in the program book. The announced Mozart Symphony in A Major was supplanted by the same composer's work in E Flat and instead of the Berlioz Fantastic Symphony there was a rewarding performance of the First Symphony of Brahms.

Intermission gave opportunity for meeting musical friends. For the two Lowell men there was a pleasant chat with Pierre Luboschutz and Genia Nemenoff, the interesting and expert duo pianists who have twice appeared here in our Parker course with great success. Albert Spalding was among the promenaders. There was chance for a word with E. Powers Biggs, the symphony's organist, whose recitals in Methuen will be remembered. Many other friends, some from Lowell and Lawrence were greeted.

Interesting experience was a visit to Tanglewood on Monday morning to see the Music Center in action. In the Shed the Boston Symphony Orchestra under Richard Burgin was whipping into shape the orchestral score of the new violin concerto by the young American composer, Somerset Barber. Soon Ruth Posselt, the soloist, came out to rehearse it with the ensemble. The slow movement was rather grateful music. The faster movements were in modernistic style and struck one as rather overshadowing the solo instrument, which, however, Miss Posselt played with no little dash and brilliance. In the chamber music hall the advanced student orchestra was rehearsing. Over in the barn Stanley Chapple, Dr. Koussevitzky's assistant in the class in conducting was holding an audition for half a dozen aspiring young conductors. Each in turn was required to conduct the Center's Junior orchestra in the first movement of Beethoven's Eighth Symphony. One, as he mounted what the radio announcers refer to as the podium, turned to a group of his fellows saying, sotto voce: "We who are about to die salute you." But actually there were no serious musical casualties although the success of the young baton wielders naturally varied.

Lawrence Violinist

Over at the Shed there was a chance meeting with Joseph Pulvino, the Lawrence violinist who appeared in concert here with Caroline Urbanek last season and at one time was a special student at the State Teachers college. He is playing in the advanced orchestra at the Center and Mrs. Pulvino is staying with him at a nearby camp.

Just before leaving there was a call to the Lowell men from Messrs. John Burk and "Lanny" Humphrey of the Symphony staff to serve as supernumeraries in the re-enactment for motion picture of an episode in a recent lecture-recital by the composer, Paul Hindemith, in music for ancient instruments, in which a group of instrumentalists stood on the peak of the veranda roof of the old mansion while the composer directed them in amusing fashion. It was a case in which the Lowell men were "among those present."

With the concerts of Thursday and Saturday evenings and next Sunday afternoon, in addition to the gala already mentioned, the festival comes to a close.

This Clipping From
NEW HAVEN, CONN.
REGISTER
AUG 14 1941

26th Division Bands To Play at Benefit

Pittsfield, Mass., Aug. 14.—(AP)—The massed bands of the 26th Division—250 pieces—started a 200-mile trek across the state from Camp Edwards early today, bound for Tanglewood, Lenox, where they will participate tomorrow in a benefit for the U. S. O. and British war relief.

Tonight members of the bands will be guests at the Berkshire festival concert by the Boston Symphony Orchestra.

The bands, in 50 trucks, were scheduled to pass through Springfield shortly before noon and to arrive at Tanglewood at 4 P. M.

Lord Halifax and Mrs. Franklin D. Roosevelt will be among the speakers at the affair tomorrow.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
AUG 14 1941

Gala Benefit At Tanglewood Tomorrow

Mrs. Roosevelt Among Scheduled Speakers at Affair

Speakers for "The Manifestation," on the gala benefit program to be given at the Berkshire Symphonic Festival at Tanglewood tomorrow include Dr. James Phinney Baxter, President of Williams College, presiding; Mrs. Franklin Delano Roosevelt, Dr. Lewis Perry, Headmaster of Phillips Exeter Academy, and the Right Honorable Viscount Halifax, K. G., Ambassador from Britain. The benefit will be given for the United Service Organizations and British War Relief.

The program will open at 5:30 p. m. with the combined bands of the 26th Division playing under the direction of Serge Koussevitzky. Simultaneous performances by the Berkshire Music Center will follow. In the shed the orchestra and chorus will present Stravinsky's "Petrouchka," "The Rio Grande" of Lambert and the first movement of the Borodin Symphony in B minor. In the theater the opera department will present scenes from "Hansel and Gretel," Humperdinck; "Verdi's "Otello," and "Falstaff," and "Czar and Carpenter," Lortzing. In the chamber music hall the Schubert "Thio in B flat major," and Galindo's "Sextet for Wind Instruments," will be programmed.

A lawn party with country dancing will follow the Manifestation. The gala concert in the shed will open at 9 p. m. The Boston Symphony will be heard in the allegro con brio, from Beethoven's Fifth, chosen because the cause the rhythm of the symphony's them corresponds precisely to the rhythm of the Morse code: three dots and the dash which denote the letter "V," adopted the world over as anti-Hitler propaganda. Koussevitzky will conduct in this number. Stanley Chapple will direct the Holst music following, selections from "The Planets." Albert Spalding, violinist, will be the soloist for the Mendelssohn Concerto for violin and orchestra. The Festival chorus, Hugh Ross, conducting, will appear in two madrigals: "The Silver Swan," Gibbons and "Long Live Fair Oriana," Weelkes. The Boston Symphony and the Music Center Orchestra and the Bands of the 26th Division will combine under Koussevitzky to bring the program to a close with Tschaikowsky to bring the program to a close with Tschaikowsky's Overture "1812." Fireworks will follow.

GREAT BARRINGTON,
MASS
BERKSHIRE COURIER
8/14/41

23

TANGLEWOOD BENEFIT

Mrs. Roosevelt and Lord Halifax to Speak At Program Friday,

Many thousands are expected to be present at the gala benefit for the United Service Organizations and British War Relief which is to be presented at Tanglewood tomorrow night under the compined auspices of the Berkshire Symphonic Festival, the Boston Symphony orchestra, and Serge Koussevitzky. Featured on the program as distinguished speakers will be Mrs. Franklin D. Roosevelt and Viscount Halifax, British ambassador to the United States, as well as Dr. Lewis Perry, headmaster at Phillips Exeter Academy.

The program is scheduled to begin at 5:30 and to run until midnight. Dr. James Phinney Baxter, 3d, president of Williams College, is to preside at the manifestation ceremonies which are only one feature of a program that will include a concert by 250 musicians from the 26th Division at Camp Edwards and also a gala concert during which Albert Spalding, violinist, will be soloist. Tickets may be obtained in Great Barrington from Mrs. George L. Taylor, chairman of the local ticket committee, and from Secretary Junius P. Adams of the Southern Berkshire Chamber of Commerce. Members of Mrs. Taylor's committee are Mrs. Rodney S. Jarvis, Mrs. H. Gray Treadwell, Mrs. George M. L. LaBranche, Jr., Mrs. Joseph C. Rennard and Mrs. Almon P. Culver.

The program opens at 5:30 o'clock with a half hour concert by 250 players of the combined bands of the 26th Division under the direction of Serge Koussevitzky. This will be followed by simultaneous performances by the Berkshire Music Center in the shed, and in the theatre by the orchestra and chorus and the opera department respectively.

The manifestation by distinguished speakers will take place from 6:45 to 7:30 in the shed, after which a picnic supper and other refreshments will be served. Elsa Maxwell is to preside at the draw for prizes late in the evening, which will follow the gala concert. The evening will conclude with a display of fireworks and the singing of "The Star Spangled Banner."

The entire program for the concert by the Boston Symphony orchestra is as follows: Allegro con brio from Beethoven's Fifth Symphony, with Dr. Koussevitzky conducting; "Mars, the Bringer of War" and "Venus, the Bringer of Peace," from "The Planets" by Holst, with Stanley Chapple conducting; Concerto for Violin and Orchestra (Mendelssohn) with Albert Spalding soloist; two madrigals, "The Silver Swan" (Gibbons) and "Long Live Fair Oriana" (Weelkes) with the Festival chorus; 1812 Overture (Tschaikowsky).

This Clipping From
HARTFORD, CONN.
TIMES
AUG 14 1941

Benefit at Tanglewood

The inspiring way in which music bestrides the wide, deep cleavage in world thought is nowhere better illustrated than at Tanglewood where last year a Russian conductor (Russia then swung upon the Axis) drew a crowd that paid into British War Relief coffers more than $20,000 to hear German music played by an American symphony orchestra.

This year Dr. Serge Koussevitzky (he has now become an American citizen) is sponsoring another benefit, or, as he calls it, "manifestation." His native land is now reckoned on the side of the democracies. Again music of German origin is included on the program.

The United Service Organizations this year, along with British relief, are the beneficiaries. That even a larger sum than before will be raised is scarcely to be doubted not only because Tanglewood audiences are breaking all records but because Mrs. Roosevelt and Viscount Halifax will be among the speakers.

Not to be lost sight of is the fact that this is also the occasion of a demonstration of the summer's work at the Music Center. The vital educational functions undertaken by the Boston Symphony Orchestra in connection with the Berkshire Festival prove that comparisons between Tanglewood and the famous Old World festivals are no longer in order.

MONTCLAIR, N.J.
TIMES
8/12/41

THE BERKSHIRE SYMPHONIC FESTIVAL closed its second series on Sunday, and The Montclair Times herewith presents an account of the concerts by Mrs. Joseph L. White, who covered that series as this newspaper's representative:

A CLOUDLESS sky and a full moon. Tanglewood estate in its mid-season height. The nearly completed circular shed brilliantly lighted against a background of tall pines. The lawns littered with blankets on which stretched people, French, Spanish, Italian, as well as New Englanders and citizens from the Bronx, a completely cosmopolitan audience. A slight stir as the Archduke Franz Joseph and his beautifully groomed wife picked their way through this amazing gathering of early comers.

Within the great shed every seat is taken as the record breaking crowd of 9,000 awaits with anticipation the appearance of Dr. Koussevitzky. Suddenly an excited clamoring, the entire audience rises to its feet as Mrs. Roosevelt, Mrs. Morgenthau and Mrs. Perkins enter. It is difficult to record in words the impression one receives of so many persons from so many places assembled in a setting of such great beauty.

Dr. Koussevitzky entered and after receiving a tumultuous ovation raised his baton and entered into the opening measure of Mozart's well known and ever popular symphony in G minor. A part of each of the programs included in this week-end series was given over to the work of this great master, thus commemorating the 150th anniversary of his death.

The G minor symphony, skillfully played, was followed by excerpts from the Requiem. This was sung by a chorus of local talent trained under the able leadership of Harold Hunt and together with the orchestra presented to the audience a musical experience of inspiring effectiveness.

Beethoven's "Eroica" symphony concluded the opening program Space forbidding an extended comment, let it simply be said that here was noble music receiving noble treatment. This symphony, "dedicated to the memory of a heroic man," was given a dynamic and meaningful reading.

The highlight of the second concert was the playing of Brahms second piano concerto, in B flat minor, by Leonard Shure, who received tremendous applause following his meticulous and brilliant performance. The program was rounded out with the playing of Hanson's "Romantic" symphony and the ever familiar preludes to "Die Meistersinger" and "Lohengrin."

In the audience at the second concert were seen Madame Schiaparelli, Lowell Thomas, Norman Davis and the composer of the aforementioned symphony, Harold Hanson.

By all means the outstanding orchestral achievement of Sunday's concluding performance was the execution of Debussy's "La Mer." It is difficult to find a work demanding more infinite attention to split timing and perfection of unity than in the work of this great French composer, who did so much to develop new compositional forms. Mention should also be given to Brahms' first symphony and to one of Mozart's, both admirably presented at this same concert.

This is the eighth year of this increasingly popular festival. One realizes its significance in today's world, drawing together as it does nine to ten thousand people from every walk of life and from many different lands and giving them the opportunity of listening to music which knows neither racial boundaries nor class hatreds . Dr. Koussevitzky and the Boston Symphony Orchestra are indeed making a rare and great contribution to this part of the world in these troubled times.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

AUG 14 1941

YD BANDS ARRIVE FOR USO CONCERT

Soldiers Set up Camp at Tanglewood

300 MEN IN OUTFIT

26th Division Musical Units, Combined, Travel in 40-Truck Convoy From Camp Edwards.

The combined military bands of the 26th Division, Camp Edwards, in a mobile unit of 40 trucks, completely equipped with kitchen and sleeping quarters, late this afternoon began setting up camp on the lake shore at Tanglewood in preparation for participation in the gala USO-British War Relief Festival program tomorrow night.

Comprises 300 Men

The military unit, comprising approximately 300 men, will be the guest of Serge Koussevitzky, the Boston Symphony Orchestra and the Festival. Tonight the men will attend the Thursday evening concert to hear the Boston Symphony orchestra and the Festival chorus presents Beethoven's "Missa Solemis."

Lord Halifax, who will be one of the speakers at the manifestation, is scheduled to arrive from Albany, N. Y., under Festival committee escort, Friday. He will be taken to Egremont, where he will be the guest of Mrs. William Felton Barrett at Sky Farm.

The army bands will open the benefit program Friday night at 5:30 o'clock playing a selection of marches under the direction of Dr. Koussevitzky. They will also augment the Boston symphony and school orchestras in the performance of Tchaikovsky's "1812" Overture later in the evening. The Boston symphony concert will also include the first movement from Beethoven's Fifth symphony, the movements typifying "War" and "Peace" from Holst's "The Planets," Albert Spalding, the famous violinist, appearing with the orchestra in Mendelssohn's violin concerto.

Triple Program

Earlier, the Berkshire Music Center, the Boston Symphony orchestra's school at Tanglewood, will present a triple program by three of its departments in the shed and the two new buildings. They will consist of an orchestral and choral concert, four opera scenes in the threater-concert hall, and a recital of chamber music in the chamber music hall.

The order of the evening will be as follows:

This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 14 1941

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 14 1941

Halifax to Talk at Stockbridge

Returning from the Pacific coast, Lord Halifax will fly from Chicago tomorrow morning in order to speak at the gala ceremonies and concert under Serge Koussevitzky's direction at Tanglewood, home of the Berkshire Symphonic Festival, in the evening. The event is a benefit for the United Service Organizations and British War Relief.

Mrs. Franklin D. Roosevelt also will address the gathering in the Shed and another speaker will be Dr. Lewis Perry, headmaster of Phillips Exeter Academy. Dr. James Phinney 3rd, president of Williams College, will preside.

This Clipping From
PITTSFIELD, MASS.
EAGLE

AUG 14 1941

Who should know how Howard Hanson's second symphony should be played better than Howard Hanson? At any rate, last year he made a recording of his work, using his own orchestra at Rochester. It may be a composer can never perform his own works as well as someone else. Be that as it may, we liked Koussevitzky's Saturday interpretation best. Unfortunately he has made no recording, and the Hanson one will have to stand.

When critics of 20 great newspapers have disagreed as to the playing of the Brahms second piano concerto by Leonard Schure the other night, it would be presumptuous to enter any controversy in this column. It can be said however, with few to contradict, that if you want to hear the opening piano passage march up the keyboard in the grand manner, get the Victor recording of the concerto as done by Vladimir Herowitz, with Toscanini and the NBC Orchestra. Here is a thrilling performance.

Within the past few months Columbia has issued a recording of the Mozart E flat major symphony, with which Dr. Koussevitzky opened Sunday night's concert. It is by the London Philharmonic Orchestra, Sir Thomas Beecham conducting. It is charming in every particular. Victor has an earlier recording by Bruno Walter and the British Broadcasting Orchestra.

Koussevitzky and the Boston Orchestra have done an excellent recording of Debussy's "La Mer." Not only is it the only recording of this work which this reviewer knows, but there seems to be no reason for another. It is the Festival brought into your own home.

Winding up the second series of the Festival was the great Brahms first symphony. Unfortunately the Boston Orchestra has never recorded it, but there are some very excellent ones on the market. Near the top is the performance by the London Orchestra with Felix Weingartner conducting, issued by Columbia, although one could do worse than acquire the one by the Philadelphia Orchestra and Leopold Stokowski. D.L.C.

This Clipping From
BRISTOL, CONN.
PRESS

AUG 14 1941

This Friday, August 15, a gala benefit concert for the U.S.O. and the British War Relief will be given at Tanglewood in Stockbridge under the auspices of the Berkshire Symphonic Festival and the Boston Symphony Orchestra, Serge Koussevitzky, conductor. There is to be a long and varied program of events beginning at five thirty in the afternoon with the combined bands of the 26th division, 250 players, performing under the direction of Dr. Koussevitzky. At six, the Berkshire Music Center on Parade—simultaneous performances by the Berkshire Music Center. In the Shed the orchestra and chorus will present "Petrouchka" by Stravinsky, "The Rio Grande," by Lambert, and the first movement of the Symphony in B Minor by Borodin. In the theatre the opera department will present scenes from "Hansel and Gretel" by Humperdinck, "Otello" by Verdi, "Falstaff" by Verdi, and the "Czar and Carpenter" by Lortzing. At six forty-five there will be a Manifestation during which distinguished guests will give expression to the thoughts and feelings engendered by the day's program, itself constituting a manifestation of unity in diversity, under freedom — the American way of life. The committee has made arrangements for a dawn party—a picnic supper which will be served at seven thirty. The gala concert is to be held in the Shed at nine o'clock. The program will consist of the "Fifth Symphony" (Allegro con broi) by Beethoven, "Mars, the Bringer of War" and "Venus, the Bringer of Peace" from "The Planets" by Holst. Concerto for Violin and Orchestra by Mendelssohn with Albert Spaulding as soloist, Two Madrigals: "The Silver Swan" by Gibbons and "Long Live Fair Oriana" by Weelkes sung by the Festival Chorus and finally the Overture "1812" by Tchaikowsky played by the combined Boston Symphony and Berkshire Music Center Orchestras and the bands of the 26th Division, Serge Koussevitzky conducting.

And here are the programs for the regular Series Concerts. Tonight at 8:30 E. Power Biggs will be the soloist in Handel's Concerto for Organ and Orchestra, No. 10 in D Minor. The other number on the program is Beethoven's "Missa Solemnis" with a quartet of soloists and the Berkshire Festival Chorus. Saturday at 8:30 p. m. the program will feature Ruth Posselt as soloist in Barber's Violin Concerto. The concert will open with Vaughn Williams' London" Symphony. The program will close with three Wagner numbers: the Prelude to "Parsifal," the Good Friday Spell from "Parsifal," and the Overture to Tannhauser." And on Sunday, at 3:30 p. m., the program will consist of: Symphony No. 7 by Sibelius; Prokofieff's "Lieutenant Kije" Suite, and Tchaikowsky's Fifth Symphony.

This Clipping From
NEW YORK, N.Y.
SUN

AUG 14 1941

Music News

The Berkshire Festival of the Boston Symphony Orchestra begins its final series of concerts at Tanglewood, between Lenox and Stockbridge, Mass., this evening. Tonight's program is devoted to Handel and Beethoven. The former's Concerto for Organ and Orchestra No. 10 in D Minor, with E. Power Biggs as soloist, will open the concert. Afterward Beethoven's "Missa Solemnis," in which the orchestra will be assisted by a quartet of soloists and the Berkshire Festival Chorus, will be heard.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 14 1941

Halifax to Aid Benefit Event In Berkshires

Mrs. Roosevelt Also to Talk Tomorrow; Koussevitzky to Lead Army Musicians

Mrs. Franklin D. Roosevelt, Lord Halifax, the British Ambassador, and Lewis Perry, head master of Phillips Exeter Academy, are to be guests of honor and speakers tomorrow night at Tanglewood, Lenox, Mass., where a large-scale benefit program will be given for the United Service Organizations and British War Relief.

The Ambassador will fly tomorrow morning from Chicago to Albany, where he will be met by a delegation of the benefit committee. He will be the guest of Mrs. William Felton Barrett, at Sky Farm, Egremont, Mass. Mrs. Roosevelt will drive with friends tomorrow directly from Hyde Park to Tanglewood. Dr. James Phinney Baxter, president of Williams College, will preside in the non-musical part of the program, to be called the manifestation.

The program will begin at 5:30 a. m., when Serge Koussevitzky will conduct a band of 250 Army musicians, chosen from bands of the 26th Division at Camp Edwards, Mass. They will travel from Camp Edwards in a unit of forty trucks equipped with kitchen and sleeping quarters and, on reaching Tanglewood at 4 o'clock today, will set up their camp on the shore of the near-by lake.

The second part of the program, "Berkshire Music Center on Parade," beginning at 6 o'clock, will be a simultaneous demonstration of the center's various activities, including the student orchestra, opera class and chamber music groups. The Manifestation will begin at 6:45. There will be an intermission at 7:30 for supper. At 9 o'clock the Boston Symphony Orchestra, Berkshire Center Orchestra, the Festival Chorus and the military bands will take part in a concert in the Music Shed, under the direction of Dr. Koussevitzky. Albert Spalding, violinist, will be soloist. A drawing for prizes will be held at 10:30, and a display of fireworks will start at 10:45. A drawing also will be held for articles donated for raffling.

The third series of the Berkshire Symphonic Festival begins at 8:30 tonight in the Music Shed, where Dr. Koussevitzky will conduct the Boston Symphony in a Handel organ concerto, with E. Power Biggs as soloist, and Beethoven's "Missa Solemnis" in D. The Berkshire Festival Chorus, which has been rehearsing since early in July at the center, will sing in the latter work. The Boston Symphony's program for Saturday night's festival concert consists of Vaughan Williams's "London" Symphony, Samuel Barber's violin concerto, with Ruth Posselt as soloist, and Wagner excerpts. For the closing festival concert Sunday afternoon, Dr. Koussevitzky will conduct Prokofieff's "Lieutenant Kije" suite, Sibelius's seventh symphony and Tchaikovsky's fifth symphony.

CLEVELAND, OHIO
PRESS
AUG 14 1941

25

Mrs. Roosevelt Upsets Tanglewood Concert

10,000 Crane Necks Before Koussevitsky Takes Podium

By WINSOR FRENCH

WILLIAMSTOWN, Mass.: Just as Koussevitsky was about to step to the podium and begin the concert at Tanglewood the other evening, an almost electric flurry passed through the crowd of some 10,000 people.

Necks craned, chairs groaned as people stood on them, and the man next to me gushed with excitement "It must be Garbo!" It wasn't, of course, but Mrs. Roosevelt and Mrs. Morgenthau arriving with friends to hear the music.

Half way down the aisle, her head wrapped in a white turban and wearing a blue and white tweedy coat, Mrs. R. came into full view and the crowd roared and clapped its approval.

Bowing, waving and smiling to friends, she plunged on through the crowds, ignored the sparkling scimitar of boxes, and found her way to her seat. Literally thousands of people who had been standing in the rear of the Shed or sprawling on the lawns began to push down into the enclosure.

The photographers and society reporters forgot the correct, erect, perfectly groomed box holders they had come to describe and commenced leaping over the backs of chairs to reach the first lady of the land.

Spotlight on Her

No one noticed Emeln and Gloria Braggiotti Etting enter from the side. They were quite a sight, too, especially as Emeln was all done up in a bottle green velvet corduroy pea jacket! But I don't think a nude man in a barrel would have attracted the slightest attention. The spotlight was on Mrs. Roosevelt.

Then the lights dimmed. The autograph collectors put away their little books sadly to retreat to the shadows, the chorus of the Berkshire Musical Association cleared a great communal throat and the magnificent Mozart Requiem (played in excerpts) was under way.

Now I admire Mrs. Roosevelt's fine, and I am perfectly certain sincere gestures of democracy. I can understand her wanting to sit in the less expensive seats rather than the boxes, but I still think it was an error in judgment.

To begin with, she is the first lady. Obviously, her presence anywhere is going to cause excitement, and it is only natural that people en masse should want to see her. They could do so with much less discomfort, both to themselves and others, if she were prominently, properly and conspicuously seated.

As a matter of fact, there comes a moment in the lives of important people when they are less conspicuous in the limelight than they are in the shadows.

Thinks It Bad Judgment

I am also not unaware of the fact it must be enormously thrilling to anyone suddenly to find himself in the somewhat unique position of sitting next to the wife of the President of the United States.

In fact, I am positive there were people at Tanglewood the other evening saying "Look at Marge, doesn't she have all the luck?" But in this case there was no reason to believe Marge was in luck at all. The reporters and photographers stepped all over her feet before the concert, during the interval, and after it was over.

If she wanted to go out to smoke a cigarette during the 25-minute intermission, she had to struggle through an army of less fortunate people who were absolutely determined to get a glimpse of the smiling first lady of the land. And when Marge returned to her seat—indeed if she left it at all—she must have felt a little like Napoleon on the retreat from Russia.

In any case, and regardless of her fine disdain for protocol, the lady of "My Day" fame was certainly the star attraction of that lovely concert.

Others Had No Chance

Forgotten were the Myron Taylors, the Norman Davises and the blonde, ice cool, beautiful Lady Castlerosse. People were betting as to where she was staying and the best odds went to the tourist camp sections. Black autograph books were passed up and down her row all evening and the continual flashes from the photographers' exploding bulbs was like heat lightning.

Yet the instant Koussevitsky called his men to attention the silence was complete and the music, to borrow a cliche, golden.

In fact, the entire second series was a great improvement over the first, with Mozart, Brahms, Beethoven, Debussy, Berlioz and Hanson the stars: The critics didn't like the Brahms and, although it is of no importance, I thought the Hanson "Romantic Symphony" sounded like a sentimental tempest in a Kansas dust bowl. But the audience cheered, Hanson himself took a bow, and altogether it was a triumph.

Leonard Shure also had a triumph with his playing of the Brahms Concerto No. 2 in B Flat. The purists were furious, insisted it had no body, no tempo, and had been treated as if it were a souffle. I am no purist, however, nor were several thousands more around me, and Mr. Shure was called back to the stage time and time again.

This Clipping From
DALLAS, TEX.
TIMES HERALD
AUG 14 1941

Boxoffice Stimulated by Great Music

Critic Reports on Berkshire Festival

By GRAYDON HEARTSILL

New York, Aug. 14.—Up at Tanglewood, close to Stockbridge, Mass., in the midst of the Berkshire Hills there is amazing proof of the drawing power of great music.

New Yorkers, cognizant of the way this section's heavy traffic lengthens distance, consider the 160 winding mile jaunt to Tanglewood too stupendous a journey for ordinary week-end pleasure trip. But New Yorkers on the other hand regard the Berkshire Festival's series of Boston Symphony Orchestra, directed by Serge Koussevitsky, as the most exciting events of the summer. So since the concerts began they have been giving the picturesque little New England inns a boom business en route to Stockbridge to join hundreds of other music lovers who find their way by automobile, by excursion trains and special buses from Boston, Albany and other cities.

There's no need here to write a report of the Sunday afternoon concert or the magnificent Mozart and Debussey and Brahms when their music shines with a master's magic touch.

The audience itself, however, presents another story. More than 6,000 filled every chair and loge in the huge roof-covered shed. They paid neat prices for the privilege. Approximately the same number, in return for $1.50 for general admission tickets were entitled to occupy some back benches or to sit on the huge grass expanse backing the concert shed and encircled by majestic pines and birches.

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Equipped for Comfort.

They came equipped. Some brought pillows; many brought blankets. The breeze-swept grounds looked like a much-enlarged and grass-covered White Rock Lake beach on a hot holiday afternoon.

"Why this is just a Navajo blanket party with music," one Texan remarked.

Brown-legged girls in play suits, their tanned swains, handsome dowagers, vacationists from the four corners, children, even a baby or so in baskets—these were all in the thousands who soaked up sun and Koussevitzky music simultaneously, who basked in the golden opportunity to hear music under the most ideal conditions, in comfort and informality and surrounded by beauty

And Texans were there. Miss Marion Flagg, director of music education in the Dallas public schools, and Miss Louise Allen of her staff, both vacationing at Cummington Inn and studying at the close-by school, heard both the Saturday night and Sunday afternoon concerts and will hear others before coming to New York. With them until her departure Sunday was Miss Alice Wilkerson, also one of the school music teachers. Miss Beulah Dunn of Lubbock is spending the summer at Stockbridge and Helen Lasley of Abilene has been one oof the concert series' most enthusiastic attendants.

Miss Flagg will return to Dallas Sept. 26 and the following day the graduate music class which will be conducted by Abby Whiteside and attended by pianists, including a number of the public school teachers, will begin.

Sitting on the porch of the old home which serves as headquarters for the Tanglewood school and center of the activities which draw musicians and music lovers to the heart of the Berkshires were Mr. and Mrs. Laurence Pollock. They have been staying in nearby Great Barrington and postponed their departure for Canada a few hours in order to hear one more Boston Symphony concert.

Frank E. Hobden, who directs music activities for the Civic Federation along with vocational guidance and other responsibilities, drove up with a group from New York where he arrived last week for a "working holiday" after spending the first part of the summer in Washington and attending a vocational guidance course at the University of Maryland. Dr. Hal Maxwell of Myra, a graduate of both S. M. U. and Baylor Medical and now with the New York Eye and Ear Infirmary, loaded up his car and was off for a day of Berkshire music. In the party also was Miss Barbara Briscoe of Fort Worth, celebrating the first day of a short vacation from managing a Fifth Avenue cosmetics shop.

To all these Texans and former Texans who can ordinarily match anything around here with something better back home it was something of a blow to admit that Texas with its beauty spots, its ideal climatic conditions, its summer evenings and its notable musical strides, hasn't taken full advantage of combining its outdoors and its cultural activities.

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Technical Innovations.

Dallas music lovers are pretty conscious of concert lighting which has had its bad occasions, and so notice the way the problems are approached in other places. The big music shed at Tanglewood with its plyboard stage is not only acoustically so excellent that with the co-operatively dry weather of Sunday the music's subtleties were as manifest as they would have been in the ideal enclosed auditorium. The illumination was ingenious. The lights, appearing in closer inspection to be simply theatrical border lights, shone through round openings in the stage's ceiling, lighting the music adequately for the musicians and the stage for the spectators to see them in action. Shutters, however, in each opening kept the glare from the audience's eyes and from out front there was no harshness. In fact, there was no obvious upper light at all to draw the attention from the orchestra.

◆ ◆ ◆

To watch Koussevitzky conduct and hear his orchestra respond is an experience which answers the question as to why the gray-haired maestro so frequently heads the list of the great conductors.

Dr. Koussevitzky is called around Tanglewood "the sage of Stockbridge," and this summer fledgling conductors are among those eating up his teachings. In something of a musician's Hippocratic oath in discipline he bids them to conduct their personal lives so they can be examples of correct living in the community and can appear without apology before the lovers of good music.

Among the prime duties of the conductor, Dr. Koussevitzky believes one to be the study, analyzation and conducting of new scores. Remembering that the Dallas Symphony's conductor, Jacques Singer, has practiced this "duty" with varied public reaction, the strong opinions of Boston's celebrated leader, are especially pertinent.

The public's objections must in this case be passed by, he believes. By introducing new works, the conductor gradually educates the public.

"Composers like Schubert died of hunger and despair mainly because conductors neglected them. Conductors who do so today think only of themselves, their personal success, not of musical art and their responsibility to creative art."

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
AUG 15 1941

ATTENDED BERKSHIRE SYMPHONIC FESTIVAL

The first concert of the third series of the Berkshire Symphonic Festival was held last night in the Music Shed at Tanglewood, near Lenox, Mass., with Dr. Serge Koussevitzky conducting the Boston Symphony Orchestra in a flawless [illegible]n of Handel and Beethoven.

The soloist of the Handel Concerto No. 10, in D Minor, was E. Power Biggs, noted organist, whose exquisite playing was received with the greatest enthusiasm.

The Boston Symphony Orchestra's playing of Beethoven's "Missa Solemnis" was magnificently impressive, and the singing by a quartet of soloists and the Berkshire Festival Chorus intensified the solemn beauty of this portion of the program.

Dr. Koussevitzky was recalled again and again, and always shared his tremendous ovation with his orchestra and the singers.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
AUG 15 1941

BERKSHIRE FESTIVAL TO CLOSE SUNDAY

The eighth annual Berkshire Symphonic Festival featuring the Boston Symphony Orchestra under the direction of Serge Koussevitsky, will come to a close Sunday afternoon at 3:30 o'clock, playing the following program:

Symphony No. 7 by Sibelius, "Lieutenant Kijl Suite," by Propofieff, and Symphony No. 5 by Tchaikovsky.

This season there have been nine concerts given at Tanglewood, the large estate given by Mrs. Gorham Brooks as a permanent home for this famous orchestra located between Stockbridge and Lenox, Mass.

At many of the concerts this year there were ten thousand people from all over America. Do they come to hear this famous orchestra play the masterpieces of music, or do they come simply because "it is the thing to do?" These questions can best be answered by an attendance at one of the concerts and observing the expressions by the individuals as the orchestra plays.

One Sunday afternoon the orchestra played Brahms' beautiful Symphony No. 4 in C Minor. This symphony is perhaps one of the greatest symphonies ever composed. The applause which followed was overwhelming. In reality does the mutitude praise the wonderful orchestra with the master conductor, or the beautiful music of Brahms. Without the orchestra we could hear no symphony, but it is truly Brahms, Beethoven, Haydn, Mozart, Wagner and a score of other composers which is given to us through the medium of this superb orchestra. Their melodies, their interpretations, their tragedies and fate all works in various moods on the individual as the orchestra plays.

As an artist has a definite meaning to his picture, but is interpreted in many ways, so has a great symphony a meaning. If we have imagination, music can bring untold joys and pleasures. So when we applaud the conductor and his orchestra let us not forget that a great part of this ovation belongs to the memory of the composer, whose music will live forever.

This Clipping From
NEW YORK, N.Y.
SUN
AUG 15 1941

This Clipping From
BUFFALO, N. Y.
NEWS
AUG 15 1941

Thousands of Young People Attend Berkshire Festival

Stockbridge, Mass.—(AP)—Young America isn't all for swing and jitterbug music.

Sponsors of the Berkshire Festival, in fact, are convinced the younger element is definitely interested in symphonies.

When the festival opened eight years ago, audiences leaned heavily toward the elders, but numbered among last night's 8,000 patrons were thousands in their 'teens and twenties.

Interest has been so much broader this season, that the concert sponsors are thinking of extending the 1942 festival from three to four weeks.

This plan, however, is still in the conjectural state. Nothing definite will be decided upon, they say, until possible restrictions imposed by the war can be determined.

"Actual enforcement of a five-gallon a week gasoline ration possibly would cut down audiences a half," one officer said. "Already Canadians are finding it almost impossible to come to the states for such an event, because of exchange restrictions."

Quartet Heard

Last night's program was made up of two works—Handel's Organ Concerto Nomio in D Minor with E. Power Biggs as soloist, and Beethoven's imperishable "Missa Solemnis" using the chorus of Dr. Serge Koussevitzky's unique Berkshire Music Center and a quartet made up of Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass—not to mention the Boston Symphony, which once again distinguished itself for the flexibility and sensitivity of the accompaniment it furnished the singers.

The chorus proved excellent, barring a slight lack of volume in the male sections. The quartet was adequate, if not distinguished for attention to pitch or style. And Dr. Koussevitzky himself was at his best, carrying the great weight of the performance lightly.

Halifax Not to Attend

Announcement was made at last night's concert that Viscount Halifax would not be able to attend tonight's program for the benefit of the United Service Organizations and British War Relief, owing to pressure of affairs at Washington. The remainder of the benefit, which begins at 5:30 o'clock and continues well into the night, will run as scheduled.

One of its features will be music by 250 bandsmen from Camp Edwards, Mass., who arrived in a motor cavalcade of 34 trucks, and camped last night on the Tanglewood Estate.

This Clipping From
PITTSFIELD, MASS.
EAGLE
AUG 15 1941

Number of Weeks for Festival In 1942 To Be Decided Soon

TANGLEWOOD. — Officials of the Berkshire Symphonic Festival have made no decision as to the length of next year's season it was declared today. Although programs to be distributed at the USO-British War Relief benefit this afternoon and evening carry the announcement that the Festival concerts of the Boston Orchestra will be held Thursday and Saturday evenings and Sunday afternoons beginning July 30, 1942, nothing is said as to the number of weeks. It has been reported that four weeks are being considered.

It was stated that committees from the two boards, Festival and orchestra, are discussing contract matters and that reports may be expected soon. A meeting of the Festival trustees, held Wednesday, was adjourned to an unnamed day.

Like Symphonies

The sponsors of the Festival are convinced the younger element is definitely interested in symphonies. Eight years ago audiences were composed mostly of elders, but this season has seen an ever increasing number of men and women in their 'teens and twenties.

What effect the war and enforcement of a five-gallon ration of gasoline a week would have next year is a matter of conjecture. No doubt the attendance would be lessened by such an edict.

The program announcements read as follows:

"The Boston Symphony Orchestra, Serge Koussevitzky conductor, announces the third session of the Berkshire Music Center to be held at Tanglewood beginning July 6, 1942.

"The Festival concerts of the Boston Symphony Orchestra will take place on Thursday and Saturday evening and Sunday afternoons beginning July 30, 1942."

This Clipping From
NEW YORK, N.Y.
SUN
AUG 15 1941
This Clipping From
WORCESTER, MASS.
GAZETTE
AUG 15 1941

This Clipping From
PITTSFIELD, MASS.
EAGLE
AUG 15 1941

Expect Crowds at Benefit Despite Threat of Rain

Tanglewood Event Will Go On Rain or Shine—Halifax Unable To Leave Washington

Berkshire Symphonic Festival and Boston Symphony Orchestra officials had their fingers crossed this afternoon as the clock neared 5.30, scheduled hour for the rain-or-shine opening of the gala benefit at Tanglewood for the United Service Organizations and the British war relief.

Despite word from Lord Halifax, British ambassador to the United States, that he would be unable to come to Tanglewood, and a depressing prediction from the weatherman of scattered showers—with or without thunder—the committee looked forward to a tremendous crowd.

More Pleasant News

More pleasant news came from Dr. Serge Koussevitzky, conductor of the Boston Symphony, after he had rehearsed the 250-piece band representing the combined musicians of the 26th Division.

Plan Special Bus Service For Benefit

Special busses for the huge USO-British relief benefit at Tanglewood tonight will leave the Park in Pittsfield and the center of Stockbridge at 4.30, and from Lenox at 4.45.

Another bus will leave Pittsfield at 6.

"The band is absolutely splendid—first class," Dr. Koussevitzky said. "They know how to play."

The huge group will be heard three times during the evening. Led by Chester Earl Whiting, chief bandmaster, and under the direction of Dr. Koussevitzky, they will give a half-hour concert starting at 5.30. During the main concert, which starts at 9, they will appear with the Boston Symphony and the Berkshire Music Center Orchestra in Tchaikovsky's "1812" overture, and finally will bring the evening's program to an end after the fireworks, playing the national anthem.

News of Lord Halifax's last-minute inability to make his scheduled address during the manifestation was received by Jerome D. Greene of the benefit executive committee during last night's concert. The sudden arrival of Lord Beaverbrook in Washington after the secret conference between President Roosevelt and Prime Minister Churchill forced him to stay at the capital. Mr. Greene will read the ambassador's speech.

Besides Mr. Greene, the group of special guests on the platform during the manifestation will be Mrs. Franklin D. Roosevelt; Dr. James Phinney Baxter, president of Williams College, who will preside; Dr. Koussevitzky; Ernest B. Dane, president of the Boston Symphony; Norman H. Davis of Stockbridge, national chairman of the American Red Cross; Harper Sibley, national president of the USO; Albert G. Milbank, general counsel for British war relief; Col. Charles H. Moore, representing Maj.-Gen. Roger W. Eckfeldt, commanding officer of the 26th Division; Dr. Lewis D. Perry, headmaster of Phillips Exeter Academy; Miss Gertrude Robinson Smith, president of the Festival, and Mrs. William Felton Barrett, member of the executive committee.

At noon, the Festival office reported 95 boxes already have been sold, and it is hoped to reach last year's total of 100 before the afternoon is over.

The facilities of both the Shed and the new theatre and three large tents will be available in case of rain at any time.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 15 1941

This Clipping From
BRIDGEPORT, CONN.
TELEGRAM
Aug. 15, 1941

Soldiers Play Tonight In Berkshire Festival

26th Division Bandsmen Return Visit of Koussevitzky to Camp Edwards Last May

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 14.—A motorized column of soldiers and Army bandsmen rode into Tanglewood from Camp Edwards tonight to return a compliment paid them last May by the Boston Symphony Orchestra's Serge Koussevitzky.

They swung past the famous "Music Shed," pitched camp in a lakeside meadow, then shined up and attended the first of four concerts that will close the eighth Berkshire symphonic festival.

Extra Performance

The last series of the Summer includes an extra performance tomorrow night in which the soldiers will participate.

The Army trucks brought from the Cape Cod contonment 250 bandsmen and 10 other soldiers whose duties range from driving to cooking.

Last May 6, Dr. Kossevitzky accepted an invitation to conduct the nine bands of the 26th Division at the Army camp. The visit was a great success and when the bands were asked to come to Tanglewood to participate in tomorrow night's gala for the benefit of the United Service Organizations and British relief, the answer was "yes."

Special Seats

Capt. Herman A. Hoffman, commanding the cavalcade, Bandmaster Chester Whiting and their men heard tonight's concert from seats installed for them in what otherwise was a sold out "house." The attendance was estimated at 8500 persons, in spite of almost Autumn weather.

2 Works Heard

Tonight's program was short in the telling, but somewhat longer in the performance.

There were but two works heard, Handel's Concerto for organ in D Minor, No. 10, and Beethoven's "Missa Solemnis," unique among liturgical works of its sort, and also among the compositions of the irascible composer from Bonn.

E. Power Briggs Soloist

Soloist in the Handel work was E. Power Briggs, whose task was complicated a little by the fact that the organ is installed on top of the orchestra shell, where its tone is somewhat obscured to orchestra and player. Briggs' task was considerably eased, however, by the fact that the organ itself is far closer to the type of instrument for which the music was written than most modern instruments, thanks to the revival of interest in the organ as a solo instrument, rather than as an orchestral imitator.

The mass, not Beethoven's greatest music by a great deal, is still one of the summits of the Beethoven period. Tonight it was given a reading that made plain why this is so. Dr. Koussevitzky has not more often been in the vein. The chorus was that of the Berkshire Music Center.

Viscount Halifax, British ambassador to the United States who was to address tomorrow's audience, sent word tonight that he would be unable to leave Washington. The remainder of the program—addresses, music by Army bands and even dancing on the wide lawns of Tanglewood—will go on as scheduled, however, with the proceeds going to British war relief.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 15 1941

Chorus Hit Of Festival Program

—By JOSEPH J. HORAN

The Berkshire Festival Chorus has come into its own. Composed of voice students at the Berkshire Music Center which is conducted jointly with the Berkshire Symphonic Festival at Tanglewood, the chorus last night took over the seventh concert of the series.

For it was this well-trained, perfectly modulated group of 100 singers that was the main attraction of the concert. For once the great Boston Symphonic Orchestra was subordinated to the chorus and full credit must be given to Serge Koussevitsky, its conductor, for molding his musicians into an excellent accompanying element for the singers.

The chorus, which has been trained by G. Wallace Woodworth and Hugh Ross of the Music Center Staff, gave a program of unforgettable beauty in presenting Beethoven's "Missa Solemnis."

Excellent Choice

The choice of this music, written by Beethoven to celebrate the elevation of the Archbishop of Olmutz, was a happy one. Many composers have been attracted by this central liturgical rite of the Catholic Church and have written music to the words of the principal parts of the Mass. The church itself, has long favored the simplicity of the Gregorian Chant, devised in the middle ages by Pope Gregory. It has often frowned upon and sometimes outlawed the works of some of the more florid composers, pointing out that the music was too operatic for church.

It is doubtful today that the church would favor this music to be sung during the Mass itself, but there is none that can deny there is in Beethoven's work the most complete association between the meaning of the music and the meaning of the words.

Thus in this Mass, the Kyrie Eleison becomes a solemn plea to God to have mercy; the Gloria, a paean of praise to the incarnated God; the Credo, a solemn profession of faith; the Sanctus and Benedictus, an expression of joy; and the Agnus Dei, another plea to a merciful God.

Studied Latin Text

Beethoven is said to have carefully studied the meanings of the Latin text and to then have set about carefully constructing the music so that even if it were played alone it would express in tonal themes the meaning of the words of the Mass. There is no wasted effort in the music; no expansions of musical themes. Accustomed to pithy symphonic thinking, he focused his emotions sharply to a point and built it with special forcefulness. He shows the supreme effectiveness which the vivid word, flung out once and for all can command.

There is a pleading note in the andante movement of the Kyrie Eleison (Lord, have mercy). The words of the chorus rang through the auditorium with a special clarity that only a well-trained chorus singing as a perfect entity can accomplish. The solos, evolved from the chorus and then passed back to the chorus, were handled beautifully.

In the "Gloria in Excelsis" ("Glory to God on high, and on earth peace, good will towards men") there is all the joy of Christmas morning. In this the quartet of soloists open the piece and the chorus evolves from it, in just the opposite way in which the "Kyrie" is written. The "stretto" themes — repetitions of words—and the clipped staccato showed the chorus at its best. The orchestra followed the mood of the words perfectly as the singers let out their full voices in this hymn to the Son of God.

The Knickerbocker News Photo

MUSIC HATH CHARMS—A quartet of soldiers from the 101st Medical Regiment in Boston listened to the Boston Symphony Orchestra at Tanglewood last night. They accompanied members of the Regimental Band who will play at the festival benefit for the USO tonight on the same grounds and under the baton of Serge Koussevitzky, the Boston Symphony conductor. Left to right are Pvts. William J. Van Beynum, Myron P. Lepie, Seymour J. Kahn and Leonard G. Ratte.

Credo Sung Expressively

In the Credo, ("I believe in one God., etc), which to Catholics is the Nicene Creed, was sung as it should be expressed—expressing belief with assurance. Its words come out directly and unhesitatingly. The "Incarnatus Est" solo was handled with a quiet devotional awe by the tenor and then the "Ressureit" passage becomes a glorious announcement of the resurrection of Christ.

The Sanctus, (Holy, Holy, Lord of Hosts. Heaven and earth are full of thy glory,) opened with a devotional theme by the orchestra and then was taken up by the soprano section singing almost sotto voce.

The "Agnus Dei" (Lamb of God, who takest away the sins of the world, have mercy on us; grant us peace) expressed both a poignant plea in the bass solo on the "miserere nobis" part and then ended with a burst of ethereal glory on the words which ask God to grant peace to the world.

This Clipping From
PITTSFIELD, MASS.
EAGLE
AUG 15 1941

"BATTLE OF MUSIC"
(Boston Herald)

The gala concert at Stockbridge Friday evening, to benefit the United Service Organization and the British War Relief, promises to be nothing less than a world shaking event. At the very least its echoes should go resounding down the Berkshire valleys for months to come.

The speakers, it seems, will range from Lord Halifax to Elsa Maxwell, and the prizes, from a pedigreed Guernsey heifer to a ton of coal. But these will provide only the quieter, the more refined parts of the entertainment. The real noise, the big "smash", as Variety would call it, will be a double concert by the Boston Symphony Orchestra and 250 army bandsmen from Camp Edwards, both led by Dr. Koussevitzky, climaxed by a joint rendition of Tchaikowsky's rip-snorting, old war-horse, "Overture, 1812." Although as yet no firing of cannon is promised, there will be rockets aplenty and bombs bursting in air.

Even if the ensuing din is not heard across the Atlantic and fails to frighten the Nazis into beginning their retreat from Moscow, it should precipitate a handsome flow of coins into the coffers of two extremely worthy organizations. People living within 50 miles of Stockbridge will do well to prepare for a minor seismic disturbance Friday night.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 15 1941

Handel and Beethoven Fill Stockbridge Air

E. Power Biggs Is Organ Soloist as Festival Enters Last Week

By ROBERT BAGAR.

STOCKBRIDGE, Mass., Aug. 15.—The classics, surprisingly, took over last night's concert at Tanglewood, which opened the last week of the Berkshire Symphonic Festival. The program offered two of the most revered names in all music, Handel and Beethoven.

Proceedings began with a performance of the Handel Concerto for Organ and Orchestra in D Minor, No. 10 (Op. 7, No. 4), bringing forward as organ soloist E. Power Biggs. The Beethoven work was the Missa Solemnis, which called for the services of Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass, besides Mr. Biggs, the Berkshire Festival Chorus and, of course, the Boston Symphony and its conductor, Serge Koussevitzky.

An audience of 7800 persons attended. The night was coolish, a bit on the damp side, but otherwise good for music—as what night isn't?

Handel, as matters went, had the better of the situation. Soloist, conductor and orchestra joined forces in a generally revealing delivery of the work, whose melodic content is Handelian to the core, flowingly expressive and elegant in the grand manner.

Once or twice Mr. Biggs and Mr. Koussevitzky differed slightly in the matter of tempos, but soon enough matters were rectified.

The best features of the account of the Beethoven Mass were easily the exciting climactic moments. Mr. Koussevitzky literally hurled the massed voices, human and instrumental, into the air at such times and the effects were thrilling, to say the least.

However, there is much more to this composition than mere pyrotechnical display. There are great depths of emotion, which were by no means exploited; the unequaled concentration of a simple, yet direct and unchanging faith, personal, perhaps, but aiming ever at an objective which is close at hand.

As for the soloists, their work moved up or down in the artistic scheme of things, much like the graph of a fluttering seismoscope. Miss Dirman's voice was the best of the lot and the soprano could also be credited with the most artistic of the evening's solo singing.

Miss Glaz disclosed some attractive tones, but often she turned in as many unattractive ones. Mr. Priebe, the possessor of one of those carrying voices, performed respectably, if not strikingly. Mr. Huehn could scarcely be heard.

Had the solo singers been better placed—in front of the orchestra, say, instead of buried among the choristers—things might have been altogether different.

If there is such a thing as vocal spectacle, that was what carried the night, the vocal spectacle supplied by great masses of performers giving for all they were worth in the startling, crashing crescendos.

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 15 1941

Missa Solemnis Of Beethoven Is Heard at Lenox

Koussevitzky Leads Boston Symphony and Chorus in Work at Festival Concert

By Francis D. Perkins

LENOX, Mass., Aug. 14.—The third series of the eighth annual Berkshire Symphonic Festival began here in the music shed on the Tanglewood Estate tonight when Serge Koussevitzky conducted the Boston Symphony Orchestra and Berkshire Festival Chorus in Beethoven's Missa Solemnic in D major.

Before performing this unparalleled work, the orchestra played Handel's tenth concerto for organ and orchestra in D minor, with E. Power Biggs as the soloist.

The weather was not quite so favorable as it has been for the festival's previous six concerts. It was still cool, although the chill of the last two days has begun to moderate, and the sky was cloudy, while abstaining from rain.

Still, the audience of 7,000 or more included a good-sized delegation listening from the lawn in the neighborhood of the shed. Five-figure crowds are expected for the last two festival concerts on Saturday night and Sunday afternoon, for which all the reserved seats have been sold.

Among tonight's listeners were the 250 military musicians of the 26th Division, who will play under Dr. Koussevitzky's direction tomorrow at 5:30 o'clock in the first event of the six-hour benefit for the United Service Organization and the British War Relief Society.

They left Camp Edwards on Cape Cod at 6 o'clock this morning in a fleet of trucks and came to Tanglewood at 4 this afternoon. Tonight and tomorrow they will camp on the shore of the lake known as Stockbridge Bowl. Warrant Officer Chester E. Whitney is in charge of the Army delegation, with which Dr. Koussevitzky will make his debut as a bandmaster.

It was said today that several of those who will provide refreshments during tomorrow's exceptional affair will donate part or all of their receipts to the beneficiaries of the occasion.

The Missa Solemnis is the second large-scale choral work to be sung in these festivals. The festival chorus, which made its debut last August in the Bach B-minor mass, has been preparing for this performance at the Berkshire Music Center since early July under the direction of G. Wallace Woodworth and Hugh Ross.

Those who sang the exacting solo roles in the Missa Solemnis were Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, barytone.

Lord Halifax, British Ambassador, wired from Washington that owing to pressing reasons of state he will not be able to leave the capital and come to Tanglewood as he had planned. He asked Dr. Jerome Greene, of the benefit committee, to read the speech he was to deliver at the manifestation, which is the third part of the benefit program. He also asked Dr. Greene to convey the thanks of the people of Great Britain to all concerned in arranging the benefit for their generosity which, he said, "we shall not forget."

Mrs. Franklin D. Roosevelt and Dr. Lewis Perry, head master of Phillips Exeter Academy, and Dr. James Phinney Baxter 3d, president of Williams College, will speak as announced.

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This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

AUG 16 1941

Gala Tanglewood Musical Attended by 7,800 People

Four Hundred Musicians, More Than Half Wearing U. S. Army Uniforms, Crowd Stage of Music Shed at Stockbridge to Give Rousing Finale to Five-Hour Benefit Program — Mrs. Roosevelt Speaks Briefly—Lord Halifax's Speech is Read —Koussevitzky Also Makes Brief Remarks— "V" Note Prominent Throughout Program.

Four hundred musicians, more than half of them wearing the uniform of the United States army, crowded the stage of the vast music shed at Tanglewood, Stockbridge, last night to give a rousing musical finale to a five-hour benefit program, which attracted between 7,800 and 8,000 persons and included a brief "manifestation," in which Mrs. Franklin D. Roosevelt, wife of the President spoke, and an address written by Viscount Halifax, British ambassador, was read.

Exciting Day

Dr. Serge Koussevitzky, Russian-born conductor of the Boston Symphony orchestra which will be heard in the final concerts of the 1941 Berkshire Symphonic festival tonight and tomorrow, led the massed orchestra in the finale—Tchaikovsky's "1812" overture—which recalled to many another Russian stand against invasion. Before him sat not only his own orchestra but also the Berkshire Music Center orchestra and many of the 250 army musicians from the 26th division at Camp Edwards whose earlier playing as a unit, was one of the features of an exciting day.

In between conducting the army band and his own orchestra, Dr. Koussevitzky paused to make one of the few speeches he has given from the festival stage. Taking part in the manifestation the distinguished conductor, who became a U. S. citizen earlier in the year, told the overflow audience that had braved rain, wind and wet roads to witness the program that the open hand of America "holds the torch of freedom against the clenched, threatening fist of despotism."

The program, doubtless one of the most brilliant ever conducted in Berkshire county, saw the combined forces of the Boston symphony, the Music Center orchestra, the Festival chorus, chamber music and opera divisions and the 250 uniformed visitors from the cape producing a many-sided musical circus, the not inconsiderable proceeds of which will be split between the United Service organizations (USO) and the British War Relief society.

In his short talk, given in broken English, Dr. Koussevitzky said that to him the demonstration represented "the act of stretching a hand of hope and help across the ocean." He introduced Dr. James P. Baxter, 3rd, president of Williams college and a member of the festival board, who in turn presented Mrs. Roosevelt; Dr. Lewis Perry, principal of Phillips academy, Exeter, N. H., and a trustee of Williams college; and Jerome D. Greene, secretary of the Harvard college corporation and a trustee of the Boston Symphony, who read Lord Halifax's address. The ambassador was held in Washington at the last moment by the pressure of his duties.

The British ambassador, in his prepared speech, observed that no music festivals have been conducted in England for two years but expressed the hope that it would not be long before they were resumed.

Devotion and Sacrifice

"Here," he said, "I would think, is an example, and I know that it does not stand alone, both of devotion and sacrifice freely offered which should inspire all of us who believe in those principals just expressed in such arresting language on behalf of our two nations by the President and the Prime Minister."

Lord Halifax said he and Lady Halifax had had many opportunities to travel since coming to these shores six months ago and that they both were amazed at the amount of work being done by private citizens, especially women, to help Great Britain.

Mrs. Roosevelt told the audience which gave her an exceedingly warm welcome that she believed "the development in people of an appreciation of the arts is a sign that the people are coming of age." She expressed the view that various of the government's programs have brought "all these things nearer to the people."

"I would say to Lord Halifax, if he were here," she continued, "how happy I am that the two great English-speaking nations have joined together to build a better world for the future.

Prizes Awarded

The benefit ended with Elsa Maxwell, famed society party planner, distributing prizes which included two tickets for the 1942 festival, a cocker spaniel, a ton of coal and a registered heifer. Fireworks was on the agenda but the dampness caused a change of plans. They were to have included a tremendous "V" which was in place on the lawn in front of the stage as another of the many symbols of the unity of Great Britain and the United States which was so obviously the message of the day.

The massed army bands opened the benefit with a concert at 5:30 o'clock under the direction of Chester Earl Whiting, chief bandmaster. In leading the musicians through the "William Tell" overture and the "Washington Greys" march, he showed the audience what the bands could do, but these two numbers were only a prelude to the inspired playing of Sousa's "Stars and Stripes" and "Semper Fidelis" under Dr. Koussevitzky's direction. Even seasoned concert-goers figured that if the 26th division's bands are a standard for military musicians, then the army now forming has about the ablest musicians ever.

Dr. Koussevitzky seemed just as flushed with emotion as he led the army men as when addressing the huge audience. It was learned that yesterday morning he left his own orchestra to an assistant in order to go down to the lake shore where the military band was bivouacked, to do some strenuous rehearsing. Whatever he did or said then was reflected later on for the men played with great gusto and fire and sonority and when they were through the audience rose and cheered.

"Open House"

Between the band concert and manifestation, the Music Center threw open its doors with the Music Center orchestra playing in the shed, the opera division presenting four excerpts against handsome settings in the theater and student groups playing in the chamber music hall. Capacity audiences witnessed each program. The center orchestra was conducted in turn by Walter Hendl, Leonard Bernstein and Thor Johnson, all gifted members of Koussevitzky's class.

The audience took time out also for a rather damp picnic supper. It was no evening to spread a luncheon on the lawn so several hundreds ate in their cars while others huddled about tables in special refreshment tents. The speakers and some 100 guests were entertained by the Boston Symphony orchestra trustees at a box supper under a big tent erected just outside the shed. A program of country dancing scheduled to have been staged on the grass was shifted to the theater.

Dr. Koussevitzky began at 9 o'clock the gala concert, for which Albert Spalding was the violin soloist, with the familiar first movement of Beethoven's Fifth symphony—billed as the "V" symphony on the benefit program. He had chosen Beethoven's Fifth for the season's first concert July 31.

Stanley Chapple of the Music Center's conducting staff led the orchestra through brilliant readings of the "Mars" and "Venus" movements from Gustav Holst's "The Planets." He also conducted the orchestra while Mr. Spalding was heard in the Mendelssohn violin concerto. The violinist, whose contribution to the program was one of the very richest, received a great ovation and was called back to the stage on five or six occasions to bow to the applause.

Lusty Singing

After Hugh Ross, also of the Center's conducting staff, had directed the festival chorus in two English madrigals, Dr. Koussevitzky returned to lead the massed orchestra in the "1812" overture and also in the national anthem in which the audience joined with lusty singing.

Among North Adams people present were Miss Martha Durnin, Mrs. Herbert W. Clark 2nd, Mrs. Clinton E. Whitney, Mrs. Clarence W. Wildman, Mrs. Charles R. Canedy, Miss Virginia Hewat, Mrs. George T. Mullen, Mrs. Harry J. Hewat, Mrs. Donald E. Hewat, Mr. and Mrs. G. Douglas Hewat, Miss Jessie Sherman, Mrs. Thomas Conant, Mr. and Mrs. Donald W. Fowler, Mr. and Mrs. George H. Higgins, Mr. and Mrs. Frank A. Bond, accompanied by Mr. and Mrs. W. Coggswell Chisholm of Westfield, formerly of this city.

Also, Mr. and Mrs. Edward H. Arnold, George B. Flood, Mr. and Mrs. Sterling E. Smith, Mrs. George M. Flood, Mrs. John W. Lindsay, Mrs. Ruth Briggs, Mr. and Mrs. Samuel U. Hirsh, Mrs. Jack Less, Mr. and Mrs. Charles E. Kronick, Judge and Mrs. Israel Ruby, Mrs. Celia Rudnick, Mrs. Samuel M. Goldstein, Miss Ruth Hamblen, Mr. and Mrs. Wallace H. Kezer, Miss Ruth M. Hall and Miss Mary Wilbur.

Among those present from Adams were Dr. and Mrs. Ernest A. Spicker, Miss Mary Carney, Mrs. Robert K. Waite and Roy B. Peebles and Mrs. Arthur D. Simmons. Joseph Gorman of Pittsfield, former supervisor of music in the Adams schools, was also in the audience.

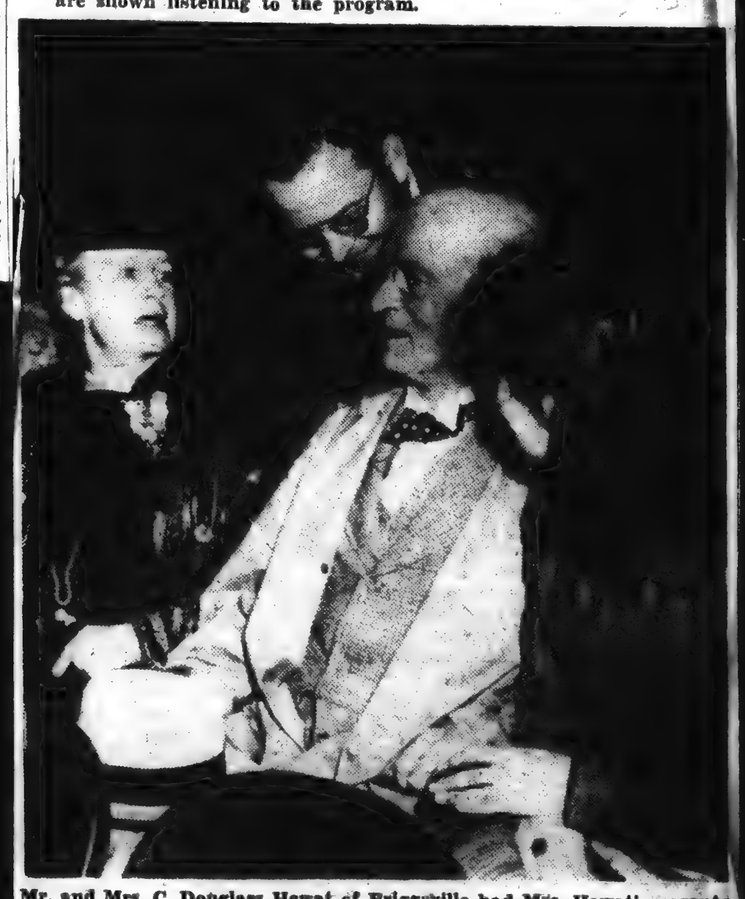
Williamstown attendants included Judge and Mrs. Arthur M. Robinson, Prof. and Mrs. Karl E. Weston, Mr. and Mrs. Charles L. Safford, Prof. Philip Marshall Brown, Mr. and Mrs. Edgar W. Flinton, Mrs. George W. Schryver and her daughters, the Misses Helen Louise and Priscilla Schryver; Miss Elizabeth B. Prindle and her brothers, E. Winthrop Prindle of Cambridge and Sumner S. Prindle of Beverly Hills, Calif.; Harry Kalker, Miss Patricia A. Ruether, Prof. and Mrs. S. Lane Faison.

Tanglewood Benefit Glimpses

Following opening remarks by Dr. Serge Koussevitzky, Boston Symphony orchestra conductor (seated), Dr. James Phinney Baxter, 3rd, president of Williams college, is shown introducing Mrs. Franklin D. Roosevelt in the "manifestation," the speaking part of the gala British war relief-USO benefit given at Tanglewood last night with the Boston Symphony, the various branches of the Berkshire Music Center and the bands of the Yankee Division taking part.

Principal Donald W. Fowler of Drury high school, holding umbrella, and George H. Higgins, treasurer of the North Adams Trust company, were among the Northern Berkshire people in the crowd of 7,800 which converged on Tanglewood for the benefit despite a steady downpour of rain.

Mrs. Robert K. Waite and her brother, Roy B. Peebles, both of Adams, are shown listening to the program.



Mr. and Mrs. C. Douglass Hewat of Briggsville had Mrs. Hewat's parents, Mr. and Mrs. D. L. Vaill of Winsted, Ct., as their guests. Mrs. Hewat is shown talking to them while Mr. Hewat leans over their shoulders.

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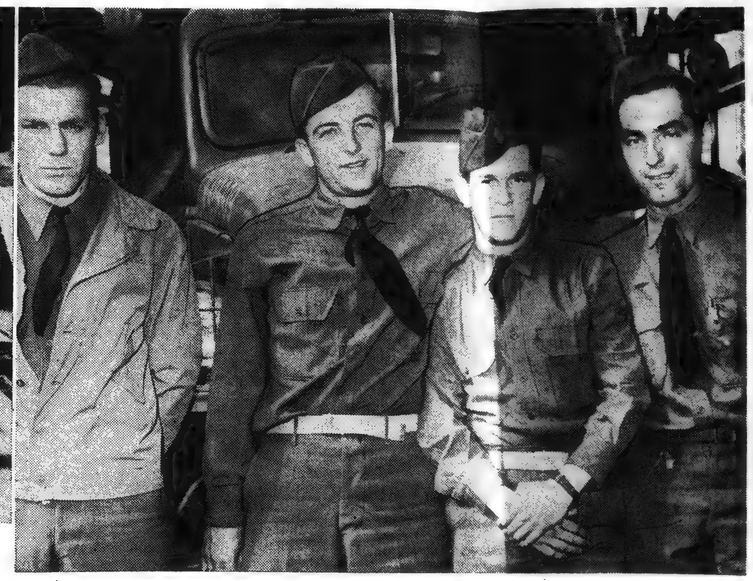

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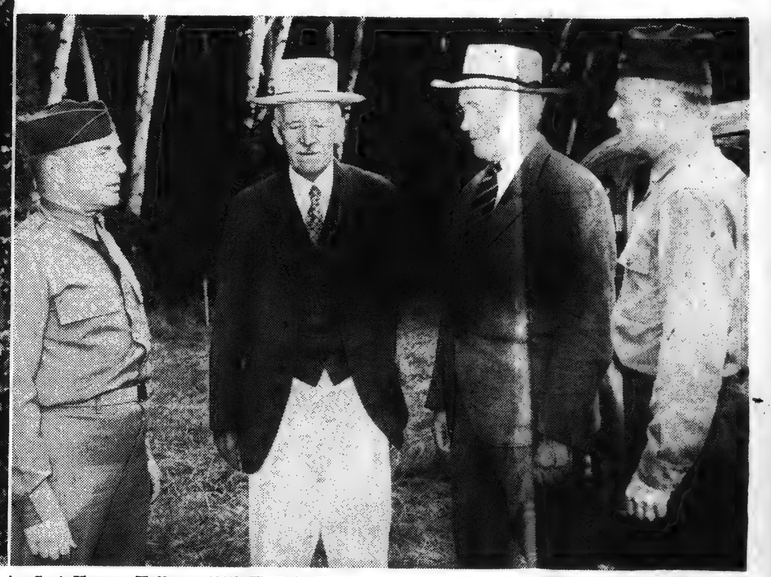

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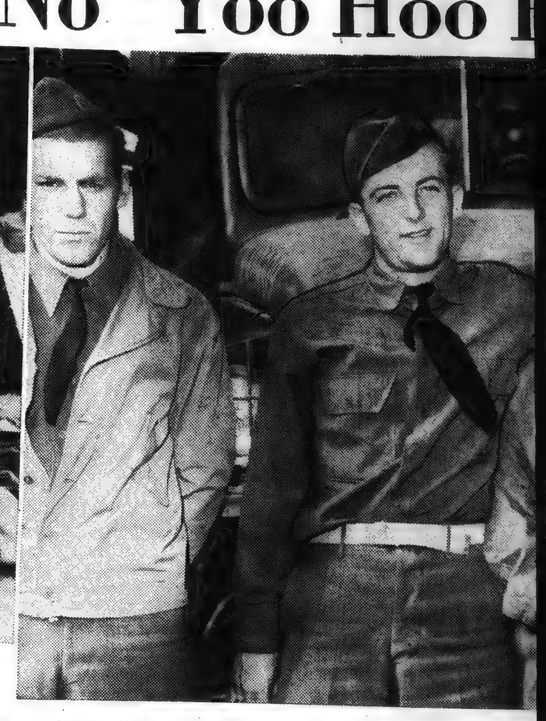

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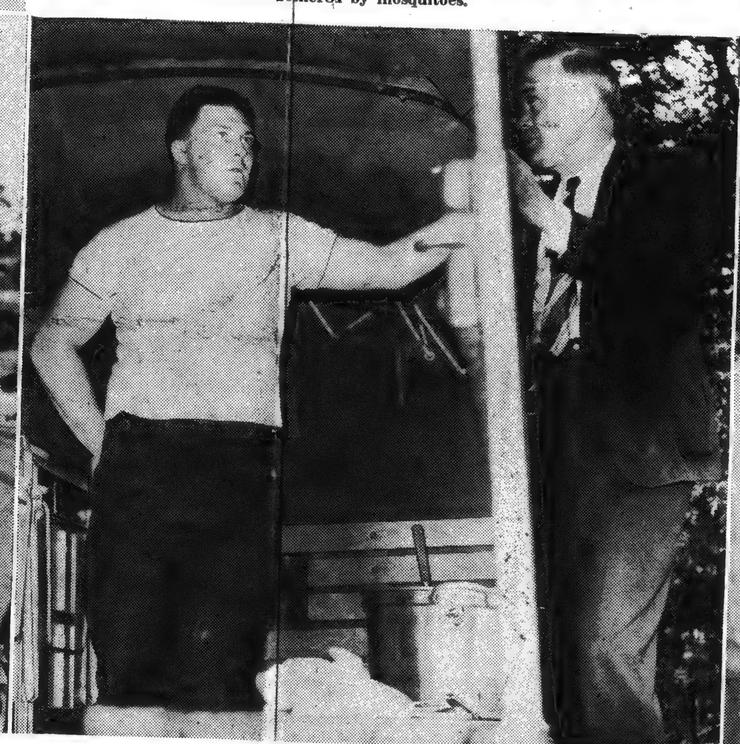

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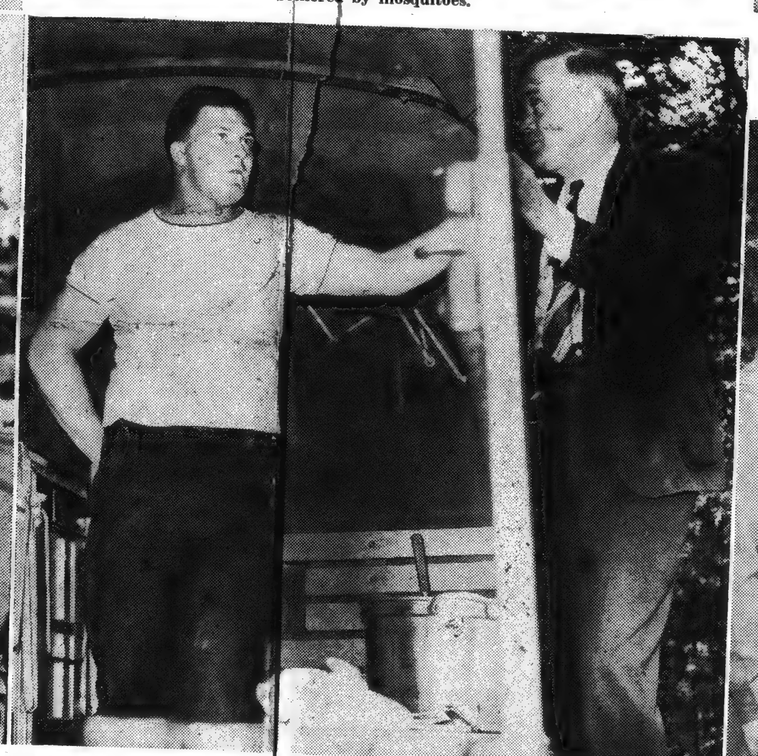

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ohn McIntyre and Alfred Marno of Lenox both showed great uracy in guessing the number pennies in a glass jar at the n party, and divided the coins ween them. The count showed re were 2488 pennies. Both Mr. Intyre and Mr. Marchino essed 2482.

Awards for fancy articles were won by Mrs. Frederic Schenck, first prize; Rev. Eugene Arcney, second and third; Mrs. Edmond C. L. Dupont, fourth; and Rev. William Foran of Webster, formerly of Pittsfield, fifth.

—Rev. Joseph J. Johnson, Northampton, is visiting his mother, Mrs. Joseph H. Johnson, School Street.

—Charles Blake of Greenfield is visiting his grandparents, Mr. and Mrs. George E. Blake, East Street.

—Miss Katherine Bain of Lenox left today for Amenia, N. Y., to take a position as governess for the children of Mr. and Mrs. Gene Tunney.

—Miss Louise Ludlow is visiting Mrs. H. G. Wilde at High Lawn Farm.

—Mr. and Mrs. William Daley, Boston, are visiting Mr. Daley's father, Patrick Daley, Stockbridge Street.

—Mr. and Mrs. Bryant M. Patten are on a vacation trip to Southwest Harbor, Me. Mr. Patten is employed by the New England Telephone & Telegraph Company.

—Mrs. B. I. Degnan of Fairview Avenue has just returned from Falmouth, Cape Cod.

—Mr. and Mrs. Cecil Lovelace of Boston are visiting Mr. and Mrs. William L. Bull of Walker Street.

For Sale or Rent—7 room house, Lenox Village, Sept. 1. Bldg. sites for sale. See Manley Fairfield after 6.—Adv. —18

Firemen's Ball Fri. P.M. Stockbridge Town Hall.—Adv. —16.

Carrots for Tank Drivers

CAMBERRA, Australia (UP) — Australian army authorities are experimenting with carrotin, a derivative of raw carrots, as an aid to night vision. It is believed that tank and mechanized unit drivers with sufficient carrotin in their diet will be able to drive at night without lights.

Halifax

Sir Ronald Ian, Ca minister at Was take over duties in Washington if bassador return

U. S. STATESMAN

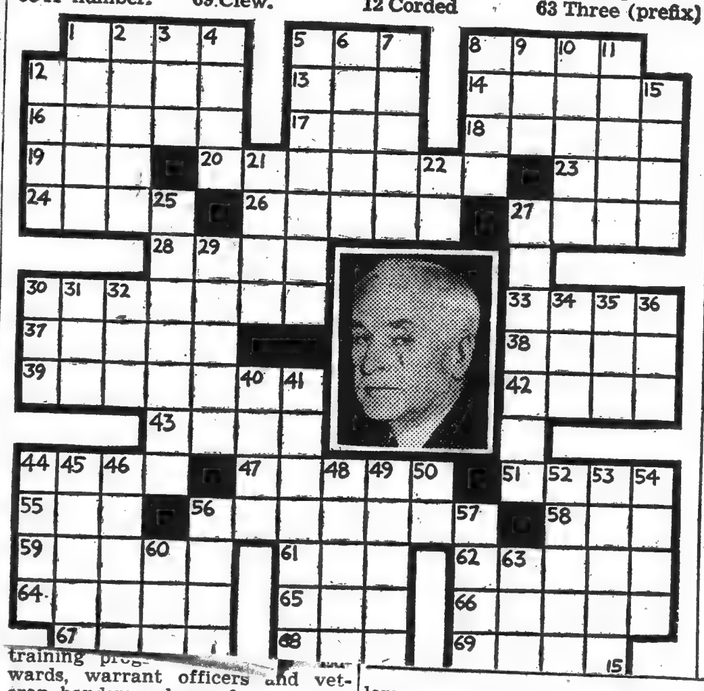
HORIZONTAL

1 Mohammedan judge.
5 Watering place.
8 Germinated barley.
12 Furious.
13 A fish.
14 Vigilant.
16 Rub out.
17 Relative (abbr.).
18 Step.
19 Fondle.
20 Landing field.
23 Look.
24 Stalk.
26 Social class.
27 Give in.
28 Help.
30 To rust.
33 Grade.
37 Make a speech
38 Opium.
39 Withdraws.
42 Therefore.
43 On the sea.
44 U. S. secretary of state.
47 Sovereign.
51 Part of ear.
55 A number.
56 One of two words with same meaning
58 In place of.
59 Not fresh.
61 Lincoln's son.
62 Essence of roses.
64 Shaft for turning things
65 Compass point
66 Lock of hair.
67 Limbs.
68 Color.
69 Clew.

Answer to Previous Puzzle

VERTICAL

1 Mark of omission.
2 Lessen.
3 Prefix.
4 Notion.
5 Notched.
6 Peers.
7 Assign.
8 Part of a ship.
9 Altitude (abbr.).
10 Rent.
11 Attempted.
12 Corded materials.
15 Large plant.
21 Cooled.
22 Musical note.
25 Warlike.
27 First name of 44 across.
29 Natives of Africa.
30 Corner (abbr.).
31 Raw metal.
32 Rodent.
34 Arrive (abbr.)
35 River boat.
36 Self.
40 Weird.
41 Stroll.
44 Hospital (abbr.).
45 Later.
46 Depart.
48 Open.
49 Finished.
50 Railway (abbr.)
52 Not rarely.
53 Brags.
54 Makes mistakes.
56 Puts down.
57 A school subject (abbr.).
60 Tree after cutting.
63 Three (prefix)



OUR BOARDING HOUSE . . . with

BOOTS AND HER BUDDIES

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29

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 15 1941

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SPRINGFIELD, MASS.
NEWS
AUG 14 1941

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This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 15 1941

TANGLEWOOD IS TAKEN OVER BY U. S. ARMY

250 Military Musicians Pitch Camp at Lake, Will Play Today

PITTSFIELD, Aug. 14—The United States Army took over Tanglewood in Stockbridge late this afternoon when 50 trucks, mobile kitchens and other vehicles rolled into the grounds on Stockbridge Bowl. and 250 military musicians piled out. The bandsmen are from the various regimental bands at Camp Edwards, and have arrived to take part in the concert tomorrow night for the benefit of the U. S. O. and the British relief.

Camp on Shore

The Army trucks rolled down the road toward the lake and camp was set up on the lakeshore, and the soldiers immediately went in for a swim in the water which has bathed scores of America's "Four Hundred." Meals were prepared by Army chefs.

Tonight the bandsmen were guests of the Berkshire Festival at the opening of the third series of concerts.

Tomorrow they will play in massed formation late in the afternoon and will combine with the Boston Symphony Orchestra and the student orchestra in the final concert of the day.

This Clipping From
PITTSFIELD, MASS.
EAGLE
AUG 15 1941

Lenox

e Woman ins $100 Prize

ENOX—Mrs. Raymond Norton, Park Street, Lee, won the draw prize at St. Ann's Church n party this week, it was anced today.

ohn McIntyre and Alfred Marno of Lenox both showed great uracy in guessing the number pennies in a glass jar at the n party, and divided the coins ween them. The count showed re were 2488 pennies. Both Mr. Intyre and Mr. Marchino essed 2482.

Awards for fancy articles were won by Mrs. Frederic Schenck, first prize; Rev. Eugene Arcney, second and third; Mrs. Edmond C. L. Dupont, fourth; and Rev. William Foran of Webster, formerly of Pittsfield, fifth.

—Rev. Joseph J. Johnson, Northampton, is visiting his mother, Mrs. Joseph H. Johnson, School Street.

—Charles Blake of Greenfield is visiting his grandparents, Mr. and Mrs. George E. Blake, East Street.

—Miss Katherine Bain of Lenox left today for Amenia, N. Y., to take a position as governess for the children of Mr. and Mrs. Gene Tunney.

—Miss Louise Ludlow is visiting Mrs. H. G. Wilde at High Lawn Farm.

—Mr. and Mrs. William Daley, Boston, are visiting Mr. Daley's father, Patrick Daley, Stockbridge Street.

—Mr. and Mrs. Bryant M. Patten are on a vacation trip to Southwest Harbor, Me. Mr. Patten is employed by the New England Telephone & Telegraph Company.

—Mrs. B. I. Degnan of Fairview Avenue has just returned from Falmouth, Cape Cod.

—Mr. and Mrs. Cecil Lovelace of Boston are visiting Mr. and Mrs. William L. Bull of Walker Street.

For Sale or Rent—7 room house, Lenox Village, Sept. 1. Bldg. sites for sale. See Manley Fairfield after 6.—Adv. —18

Firemen's Ball Fri. PM. Stockbridge Town Hall.—Adv. —16.

Carrots for Tank Drivers

CAMBERRA, Australia (UP) — Australian army authorities are experimenting with carrotin, a derivative of raw carrots, as an aid to night vision. It is believed that tank and mechanized unit drivers with sufficient carrotin in their diet will be able to drive at night without lights.

Halifax

Sir Ronald Ian C... minister at Was... take over duties ... in Washington if ... bassador return...

U. S. STATESMAN

HORIZONTAL

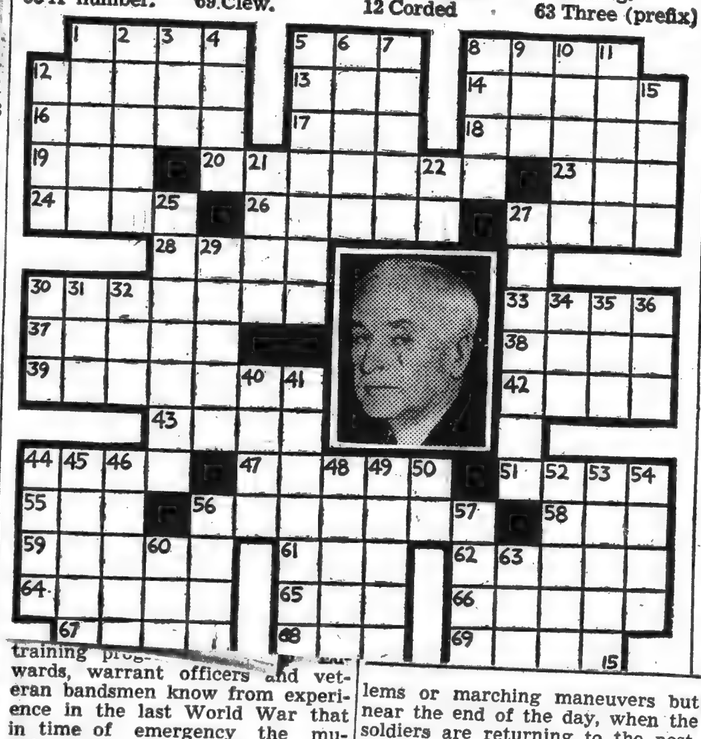
1 Mohammedan judge.
5 Watering place.
8 Germinated barley.
12 Furious.
13 A fish.
14 Vigilant.
16 Rub out.
17 Relative (abbr.).
18 Step.
19 Fondle.
20 Landing field.
23 Look.
24 Stalk.
26 Social class.
27 Give in.
28 Help.
30 To rust.
33 Grade.
37 Make a speech.
38 Opium.
39 Withdraws.
42 Therefore.
43 On the sea.
44 U. S. secretary of state.
47 Sovereign.
51 Part of ear.
55 A number.
56 One of two words with same meaning.
58 In place of.
59 Not fresh.
61 Lincoln's son.
62 Essence of roses.
64 Shaft for turning things.
65 Compass point.
66 Lock of hair.
67 Limbs.
68 Color.
69 Clew.

Answer to Previous Puzzle

B	R	A	T		C	R	U	M	B		R	A
R	U	T	H		R	U	R	A	L		E	V
O	D	O	R		A	M		P	A		T	E
S	E	P	A	L	S		S	P	A	D	E	D
		L	E	S	T		D	E	E	R		
T	I	T	L	E		G	E	O	R	G	E	
O	N	E		K		E		D	I	C	T	
A	T			E		O	R		T	O	O	
S	E	N		G		R	U	T	H		D	I
T	R	U	E	R		E		E	L		F	R
		G	O	R	E		S	A	R	A		
G	E	O	R	G	E		C	A	N	D	O	R
L	A	V	E		F	A		D	O		C	O
U	S	E	S		E	R	R	O	R		E	V
T	E	N	S		R	E	I	G	N		R	E

VERTICAL

1 Mark of omission.
2 Lessen.
3 Prefix.
4 Notion.
5 Notched.
6 Peers.
7 Assign.
8 Part of a ship.
9 Altitude (abbr.).
10 Rent.
11 Attempted.
12 Corded materials.
15 Large plant.
21 Cooled.
22 Musical note.
25 Warlike.
27 First name of 44 across.
29 Natives of Africa.
30 Corner (abbr.).
31 Raw metal.
32 Rodent.
34 Arrive (abbr.).
35 River boat.
36 Self.
40 Weird.
41 Stroll.
44 Hospital (abbr.).
45 Later.
46 Depart.
48 Open.
49 Finished.
50 Railway (abbr.).
52 Not rarely.
53 Brags.
54 Makes mistakes.
56 Puts down.
57 A school subject (abbr.).
60 Tree after cutting.
63 Three (prefix).



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MORNING UNION
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This Clipping From
HARTFORD, CONN.
TIMES
AUG 15 1941

30

Missa Solemnis Sung At Berkshire Concert

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass.—Each season witnesses the performance of at least one large choral work at Tanglewood. Previously have been heard Bach's B minor Mass, the Choral Symphony and operatic excerpts. Last night Dr. Koussevitzky and the Boston Symphony Orchestra with the aid of the Berkshire Festival Chorus, which has been trained during the summer by G. Wallace Woodworth and Hugh Ross, gave Beethoven's Missa Solemnis.

There may be those who say that Dr. Koussevitzky is not a great choral leader but I cannot agree with them. True, he handles a chorus as no one else does, but then so did Beethoven when he wrote for it.

Instrumental Perspective

To this conductor, human voices are no different from string, reed and brass instruments. The attack of his human basses must be in texture precisely like that of his string basses; more than once the sopranos were called upon for a sustained piercing tone like that which Richard Burgin sets for the first violins; even the soloists were made to adjust themselves to a consistently orchestral fabric. During one quartet they were quite covered by the instrumental dynamics.

Now that was just about the perspective of Beethoven in creating this imposing work. He was utterly uncompromising in his demands upon the human voice, no less so in the Missa Solemnis than in the Ninth Symphony. Parts of it are scarcely singable. But he knew precisely what he wanted to say and the great effects as well as the persuasions are there.

This constitutes the success of Koussevitzky. He was pitiless in his demands but all of his ideas were securely founded and almost without exception the objectives were realized.

Great masses of tone were built up in the Gloria and the Credo, producing a compelling brilliance and grandeur. Details, such as a quick diminishing and resurgence on a single tone, another conductor would hardly dare expect to get from a whole chorus but this and other designs were splendidly achieved.

Koussevitzky's interpretation had solemnity and a votive if not liturgical feeling. Although there were some very telling technical achievements, nothing in the performance savored of virtuosity in the shallower sense. The program requested that applause be withheld but there were spontaneous ovations for leader, soloists and all participants.

Chorus and Soloists

With a strongly built up soprano section, the balance was just the reverse of the situation when the Mozart Requiem was performed in the first series. The male voices easily dominated the picture on that occasion. Last night the sopranos were distinguished by incisiveness and power. Pitch was well maintained; if it erred it was on the sharp side.

The soloists were well matched and in general gave commendable accounts of their parts. Rose Dirman, soprano, and John Priebe, tenor, seized their first tones in the Kyrie with assurance and strength. Hertha Glaz took the contralto part creditably and Julius Huehn, bass, was heard to advantage. The soloists had individual merits rather than an integrated working together as a quartet.

The opening number was Handel's Concerto for Organ and Orchestra in D minor with E. Power Biggs at the console. It was a clean, straight-forward performance. The organ tones had definition but lacked body for while the acoustical properties of the Tanglewood shed are good, it remains substantially an open air performance.

Other Programs

This afternoon and evening is being held the gala benefit for USO and British Relief. Besides other speakers and many musical attractions, Mrs. Roosevelt and Viscount Halifax will be heard.

The Saturday night program features Vaughan Williams' "A London Symphony," preludes to Parsifal and Tannhauser and Ruth Posselt will play Samuel Barber's Violin Concerto.

The 1941 Tanglewood season closes Sunday afternoon at 3:30 with the following program: Sibelius' Symphony No. 7; Prokofieff's "Lieutenant Kije" Suite and Tschaikowsky's Fifth Symphony.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 16 1941

Mrs. Roosevelt at Tanglewood

Don Jose Browning Photo

Seated on the platform during the manifestation at the benefit performance at Tanglewood last night, in upper photo are: Mrs. Roosevelt, Dr. Koussevitzky and James P. Baxter, 3d, president of Williams College, who presided. Lower: Many who came for the festivities did so with an idea of being comfortable—inside as well as outside. It seemed like one huge picnic. Everyone had food. This scene is typical with one exception . . . it does not show the mud or the countless persons hurrying through the rain trying to balance cups of coffee atop box lunches. This party brought chicken!

THIS CLIPPING FROM
GREENFIELD, MASS.
RECORDER-GAZETTE
AUG 16 1941

Tanglewood Benefit Receipts $15,000

TANGLEWOOD — A crowd officially estimated at 7,800 disregarded recurrent downpours yesterday afternoon and evening to attend the gala benefit at Tanglewood for the United Service organizations and the British War Relief fund.

Arranged under the auspices of the Berkshire Symphonic Festival and the Boston Symphony orchestra, the benefit was unofficially figured to have brought in at least $15,000.

Bringing together one of the largest groups of musicians ever to play at Tanglewood — the Boston Symphony orchestra and the 250-piece massed bands of the 26th division—the benefit concert provided almost every sort of musical fare.

Principal guest was Mrs. Franklin D. Roosevelt, while Jerome D. Greene, secretary of the corporation of Harvard college and an officer of the Boston Symphony, read a prepared address by Lord Halifax, Great Britain's ambassador to the United States, who was unable to attend.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
AUG 16 1941

FESTIVAL SEASON CLOSES TOMORROW

Advance Ticket Sales Are Favorable

CONCERT TONIGHT

Ruth Posselt, Violinist, Will Join Koussevitzky and Orchestra in Next to Last Program.

Advance ticket sales indicate that the final concerts of the Berkshire symphonic festival tonight and tomorrow afternoon at Tanglewood in Lenox will be well patronized; and, if the weather is fair, it is anticipated that the new attendance record established last week-end may be equalled or surpassed.

As the feature of tonight's concert at 8:30 o'clock, Ruth Posselt, violinist, will join Dr. Serge Koussevitzky and the Boston symphony orchestra in presenting Barber's Violin Concerto. The program will open with the "London" Symphony of Vaughan Williams. Following the intermission, the orchestra will play Wagner's Prelude and Good Friday Spell from "Parisfal", and the Overture to "Tannhauser."

As the closing number of the festival, tomorrow afternoon, Dr. Koussevitzky has selected Tchaikovsky's stirring Fifth Symphony. Preceding this will be the Symphony No. 7 of Sibelius, and the "Lieutenant Kije Suite" of Prokofieff. The Sunday concert will start at 3:30 o'clock.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 15 1941

BEETHOVEN MASS GIVEN AT FESTIVAL

Koussevitzky Directs Boston Symphony and the Berkshire Chorus in Missa Solemnis

HANDEL CONCERTO PLAYED

Members of Camp Edwards Army Bands Are Guests at Opening of Third Week

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 14—Serge Koussevitzky is making it a policy to give at least one major work with chorus and soloists at the Berkshire Symphonic Festival each year. Last year it was Bach's B minor Mass. This season fell on Beethoven's lofty and impassioned Missa Solemnis. The great score dominated tonight's program as the third week of the Eighth Annual Berkshire Festival began at Tanglewood.

Handel's concerto for organ and orchestra, No. 10 in D minor, with E. Power Biggs as organist, served as a curtain raiser. In the mass the soloists were Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, baritone. The Berkshire Festival Chorus, comprising students of the Berkshire music center, trained by G. Wallace Woodworth and Hugh Ross, was the vocal ensemble. The orchestra, of course, was the Boston Symphony.

The early intimations of Fall, which had given the Berkshires near frost early this morning, had softened into mild weather by sundown, and the usual trek of automobiles headed for Tanglewood. The audience filled the music shed and spilled over onto the lawn. There were more than 7,800 on hand and they followed the enfolding of the Missa Solemnis with intenseness and solemnity, heeding the program's request not to applaud between sections.

Army Men Are Guests

In the audience was a contingent of more than 320 men of the United States Army's Twenty-sixth Division from Camp Edwards on the Cape. They arrived in a long motorized column late this afternoon, bringing their own mobile kitchens, and pitched camp at the edge of Stockbridge Bowl, the lake toward which the festival grounds slope.

Two hundred and fifty of these United States Army men were members of Camp Edwards bands, who will play at tomorrow's gala benefit for the USO and the British War Relief. The tasks of the other soldiers included cooking, driving and the like. They were all the guests of the festival at tonight's concert.

The visit of the Army bandsmen is a return call on Serge Koussevitzky who went to Camp Edwards to conduct the nine bands there last May. The Camp Edwards bands are led by Bandmaster Chester Whiting and the motorcade was in command of Captain Herman A. Hoffman.

At intermission time tonight a wire arrived from Lord Halifax, British Ambassador, to Jerome D. Greene, member of the board of trustees of the Boston Symphony Orchestra, saying that he could not leave Washington to appear as principal speaker here tomorrow at the manifestation of "unity in diversity—under democracy." "Pressing reasons of state" will keep the Ambassador in Washington, but he is forwarding a copy of his planned speech, which will be read to the audience. Lord Halifax expressed the gratitude of the people of Great Britain.

Mrs. Franklin D. Roosevelt will motor from Hyde Park to address the gathering. Dr. Lewis Perry, headmaster of Phillips Exeter Academy, will also be a speaker, and the chairman will be Dr. James Phinney Baxter 3d, president of Williams College.

Rendition of Handel Concerto

The Handel concerto, graceful, full blooded and joyous in its stride, was a happy introduction to the more solemn part of the program. And it was played with freshness and lift.

The Missa Solemnis is no small undertaking, particularly when one remembers that the Berkshire Festival Chorus has been working together only since the beginning of the music center term less than six weeks ago. Mr. Ross and Mr. Woodworth did a yeoman job of preparing the young singers, and Mr. Koussevitzky fused chorus, soloists and orchestra with commanding resourcefulness.

The singing of the chorus was astonishingly fine, under the circumstances; it was a vivid endorsement of the high caliber of the center's student body. The soloists traversed their share with security and confidence. But the Missa Solemnis derives its most searching and dramatic moments from the orchestra, for here Beethoven wrote with the hand of an incomparable master, and here Mr. Koussevitzky and his players brought the vitalizing imagination that a work of this nature must have to realize its full stature.

This Clipping From
BUFFALO, N. Y.
NEWS
AUG 16 1941

Berkshire Festival Sets Nation's Tempo

By THEODOLINDA C. BORIS

LENOX, Mass., Aug. 16.—"Music has two ills, the one mortal, the other wasting; the mortal is ever allied with the instant which follows that of the music's utterance, the wasting lies in its repetition, making it seem contemptible and mean."

The Berkshire Symphonic Festival gives the lie to Leonardo da Vinci's indictment of music. The inspiration of magnificent performances of symphonic works amid the beautiful surroundings of the Berkshires can scarcely be ephemeral, either to the musically untutored ear or to the musically indifferent soul.

Evanescent though music's sounds may be, these festivals have a lasting and far-reaching influence, in that they have set a standard for the entire country, and, through the Music Center, have established a source of creative inspiration for the talented young musicians who are to be the musical leaders of tomorrow.

Critical Basins Needed

And whatever of "wasting" there may seem to be in the repetition of the tried and true works from the symphonic repertoire, the importance to the public of hearing and re-hearing thoughtfully-wrought interpretations cannot be overemphasized. If this nation is fully to take her place as the music center of the world, her public must attain a high degree of understanding of music and a solid basis for critical judgment.

Certainly there can be little doubt that the country is on its way to a substantial musical maturity as one observes the hundreds of people, old and young, professional musicians and the lay public, representative of every state in the Union, flocking to these festival concerts. This eighth annual Berkshire Symphonic Festival has broken all previous attendance records and already there are plans afoot to broaden the scope of the festival for next season.

Those Zealous Brasses

After hearing the concerts of the first two series of 1941 and the first concert of the third series, this listener remains more than ever impressed with the remarkable qualities of the Boston Symphony Orchestra—its precision, the sheen of the strings, the warm, full boldness of the brasses, and the exquisite purity of the woodwinds. And—over it all—that patina of tonal blending that has grown through the years and under the baton of Dr. Serge Koussevitzky into a mellowness that cannot be surpassed by any other orchestral organization of today.

There have been moments during the concerts so far when the brasses, zealously responding to Dr. Koussevitzky's demands, assailed the ear with a strained harshness, when occasional dampness played havoc with the sensitive strings, and when certain interpretations lacked impact, but, by and large, one could not ask for more satisfying performances.

Debussy and Beethoven

Superlative readings of Debussy's "La Mer" and the Beethoven Fifth and Third Symphonies; of Mendelssohn's "Italian" Symphony and Beethoven's Third Leonore Overture; of Shostakovich's Fifth Symphony and Mozart's E flat Symphony (K. 543) have highlighted the first six concerts of the festival.

Of the three Brahms works offered—the First and Fourth Symphonies and the B flat Concerto—the Concerto fared by far the best. This was chiefly by virtue of Pianist Leonard Shure's sensitive interpretation. The Concerto rather made up for the opening work on that particular program—Mozart's "Eine kleine Nachtmusik," which was played neatly and nicely but without that final imaginative spark to make the performance alive. Not that the delicious Mozart measures suffered at all, they merely didn't register their full beauty.

A Rare Musical Experience

Not up to Boston Symphony standards were the Wagner Preludes to Lohengrin and Die Meistersinger, while Mozart's G minor Symphony received a pleasant if unimportant performance.

Dr. Howard Hanson's Romantic Symphony received a devoted reading from orchestra and conductor but it still seems very self-conscious music. Hindemith's 'Cello Concerto with Gregor Piatigorsky as soloist was interesting, although the solo instrument's part lay too much in the upper register to be consistently effective.

The work of the Berkshire Musical Association chorus in Villa-Lobos' "Choros No. 10," and in excerpts from Mozart's Requiem was creditable if not distinguished.

In the American musical scene the Berkshire Symphonic Festival is unique and of vital import. For the individual music-lover it provides one of the rarest and most worth while of musical experiences.

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Kousevitzky Led Army Bandsmen

Stockbridge, Aug. 16—Serge Koussevitzy last night led American army bandsmen in blood-tingling martial music opening a five-hour program to help British war relief and the United Service Organizations.

His face flushed with emotion, the famed conductor of the Boston Symphony orchestra, who recently became an American citizen, directed 250 soldier musicians from Camp Edwards in Sousa's "Semper Fidelis" and "Stars and Stripes Forever."

Al all-afternoon rain failed to dim the enthusiasm of the crowd which sloshed over the lawns of picturesque Tanglewood and cheered long and loud.

Viscount Halifax, British ambassador to the United States, was unable to attend because of pressure of duties in Washington, but in a prepared speech read for him he asserted:

"Here, I would think, is an example and I know that it does not stand alone, both of devotion and sacrifice freely offered which should inspire us all who believe in those principles just expressed in such arresting language on behalf of our two nations by the president and the prime minister."

Present was Mrs. Eleanor Roosevelt, wife of the president, who said: "I would say to Lord Halifax, if he were here, how happy I am that the two great nations have joined together to build a better world for the future, in which all people will freely determine their own governments and within their own borders the well being of all their citizens."

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AUG 16 1941

STOCKBRIDGE CONCERT HEARS FREEDOM PLEA

Stockbridge, Mass. (AP) — A Russian-born conductor interrupted American army bandsmen long enough last night to tell an audience of approximately 8,000 persons that the open hand of America held "the torch of freedom against the clenched, threatening fist of despotism."

Flushed with emotion, Serge Koussevitzky, recently admitted to American citizenship, directed 250 soldier-musicians from Camp Edwards in Sousa's "Semper Fidelis" and "Stars and Stripes Forever" before halting to say:

"We are witnessing, and in some degree we participate in, the act of stretching a hand of hope and help across the acean—the open hand of America holding the torch of freedom against the clenched, threatening first of despotism and destruction."

Koussevitzky directed the martial music which opened a five-hour program in the spacious Tanglewood shed to aid British relief and the United Service Organizations.

Unable to attend because of pressure of duties in Washington, Viscount Halifax, British ambassador to the United States, in a prepared speech read for him, asserted:

"Here, I would think, is an example, and I know that it does not stand alone, both of devotion and sacrifice freely offered which should inspire us all who believe in those principles just expressed in such arresting language on behalf of our two nations by the President and the Prime Minister.

Mrs. Eleanor Roosevelt, who was in the audience, said she would like to say to the ambassador that she was happy that "two great nations have joined together to build a better world for the future."

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MIDDLETOWN, CONN.
PRESS
AUG 16 1941

8,000 MUSIC LOVERS AT STOCKBRIDGE EVENT

Rain Fails to Dampen Ardor of Assembly at Tanglewood.

STOCKBRIDGE, Mass., Aug. 16.—(UP)—A steady rain failed to dampen the ardor of 8,000 music-lovers who crowded the lawns of lovely Tanglewood last night and cheered Mrs. Eleanor Roosevelt who keynoted a five-hour patriotic program to help British war relief and the United Service Organizations.

A unit of 250 soldier-musicians from Camp Edwards returned the compliment of Conductor Koussevitzky's earlier visit to camp, and under his direction rendered two Sousa marches. Later 60 picked soldiers joined with a mixed group of Boston Symphony artists and students from the Berkshire music center in presenting Tchaikovsky's Overture: 1812.

This Clipping From
SPRINGFIELD, MASS.
NEWS
AUG 16 1941

32

7800 Attend Tanglewood For U. S. O., British Relief

Tanglewood, Aug. 16—A crowd officially estimated at 7800 disregarded recurrent downpours yesterday and last night to attend the gala benefit at Tanglewood for the United Service organizations and the British War Relief fund.

Arranged under the auspices of the Berkshire Symphonic Festival and the Boston Symphony orchestra, the benefit was unofficially figured to have brought in at least $15,000. From sale of boxes alone $5000 was realized.

Bringing together one of the largest groups of musicians ever to play at Tanglewood — the Boston Symphony orchestra and the 250-piece massed bands of the 26th division—the benefit concert provided almost every sort of musical fare.

Mrs Roosevelt Main Guest

Principal guest was Mrs Franklin D. Roosevelt, while Jerome D. Greene, secretary of the corporation of Harvard college and an officer of the Boston symphony, read a prepared address by Lord Halifax, Great Britain's embassador to the United States, who was unable to attend because of urgent matters requiring his attention at Washington.

Mrs Roosevelt expressed pleasure at the recent action joining more closely the United States and Great Britain, and the address of Lord Halifax urged that "those peoples who are still free and who are determined to maintain their freedom must, by their devotion and self-sacrifice, match those same qualities which Hitler has perverted to such evil ends in Germany."

Mrs Roosevelt paid tribute "to all those who have made this festival possible" with particular and specific mention of Miss Gertrude Robinson Smith. Mrs Roosevelt emphasized the importance of music in unifying people, and, praising the increasing success of the Berkshire festival, expressed hope "the appreciation people have shown will continue."

Cites Government Program

"I feel the development in a people of an appreciation of the arts is a sign that the people are coming of age," Mrs Roosevelt said. The government's program has brought music, the graphic arts and other cultural interests nearer to the people, she continued.

Noting that last year contributions were confined primarily to British War Relief work, Mrs Roosevelt asserted that this year we are preparing not only for our own defense but also for that of all other democracies of the world. We should think today of the things which draw us together, the President's wife continued, and try to wipe from our consciousness all those things which keep us apart.

"I would say to Lord Halifax, if he were here," Mrs Roosevelt said, "how happy I am that the two great English-speaking nations have joined together." Together the United States and England will build a better world for the future, she continued, in which all people will freely determine how they wish to be governed, and will be enabled to increase the well-being of all within their borders.

Military Bands Open Concert

The benefit opened officially at 5.30 with a concert by the massed bands of the 26th division. While some 5000 gathered in and around the huge music shed, hundreds of others—and more without protection against the rain than with—strolled about the grounds as showers fell.

Led by Chester Earl Whiting, chief bandmaster, the massed organizations representing bands of nine regiments opened their program with the "Washington Greys" march, followed by the "William Tell Overture." Despite the huge size of the band, it was well balanced and its work was marked by the acme of precision.

Full capabilities of the band, however, were not realized until Dr Serge Koussevitzky took over to conduct "Semper Fidelis" and "The Stars and Stripes Forever."

The brief band concert was followed by simultaneous performances by various groups. In the music shed, Walter Hendl conducted the orchestra.

In the new opera house, the opera department presented scenes from Humperdinck's "Hansel and Gretel," Verdi's "Otello" and "Falstaff," and Lortzing's "Czar and Carpenter." In the chamber music hall, the Galindo sextet was given its premiere.

The "manifestation" program opened with "Alleluia" especially composed for the Berkshire Music center by Randall Thompson and sung by the festival chorus under the direction of G. Wallace Woodworth.

Introduces Dr Baxter

Dr Koussevitzky introduced Dr James Phinney Baxter, 3d, president of Williams college, in an address in which he asserted that "the undaunted spirit of a people is proof of their faith in the justice of their cause. The English nation holds that faith," he continued. "In standing by and voicing our belief in England, we are helping our own nation. For the victory of freedom is also the victory of truth."

As chairman, Dr Baxter introduced Mrs Roosevelt and, after her remarks, Dr Lewis Perry, headmaster of Phillips Exeter academy, whose speech was devoted mostly to personal tribute to Dr Koussevitzky, and to the Berkshire Music festival.

Lord Halifax's prepared address, read by Mr Greene, recalled that England, too, has its music festivals, although they have been "put by" for the past two years. He mentioned such collectors of music and composers as Cecil Sharp, Orlando Gibbons and Thomas Weelkes, the latter two represented on tonight's program by madrigals, as evidence that England is not a "land without music," and noted that "the gracious presence of Mrs Roosevelt confirms the significance of what you have done and of all that this festival stands for in the musical and artistic life of New England . . ."

Speaking of the joint benefit for U. S. O. and British relief, the address continued, "It will be an inspiring thought to the people in Britain that you should have coupled together these two great organizations and it is yet one more testimony of the way in which you are helping Great Britain in her present challenge to the forces of evil."

Picnic Suppers Served

The speaking program was followed by intermission, during which picnic suppers were served, with thousands wandering about the grounds munching sandwiches which quickly became soggy and drinking coffee which was cooled and diluted by rain.

The evening was devoted to a gala concert by the Boston Symphony orchestra, during which Albert Spalding presented Mendelssohn's Concerto for violin and orchestra, and the combined Boston Symphony and Berkshire Music Center orchestra and the bands of the 26th division presented a rousing performance of Tschaikowsky's 1812 overture.

Final event was drawing of prizes at which Elsa Maxwell officiated.

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CHICAGO, ILL.
TRIBUNE
AUG 17 1941

The Berkshires Crowded for Musical Fete

PITTSFIELD, MASS.

The Berkshire hills are crowded with visitors for the final series of concerts in the Tanglewood Music festival. The last of them will be given tomorrow afternoon by the Boston Symphony orchestra.

The climax of the festivities was reached last night with a gala program at which the principal speakers were Mrs. Franklin Delano Roosevelt and Lord Halifax. Among the box holders were Mr. and Mrs. John Alden Carpenter of Chicago, who motored over from Beverly and are guests of Mr. and Mrs. Donald F. McPherson at Court Hill, Pittsfield. Among others having boxes were Mrs. W. Rockwood Gibbs, Mrs. John B. Casserly [Cecilia Cudahy], Mrs. John S. Newberry of Grosse Pointe, Mich., Mr. and Mrs. Joseph O. Eaton of Cleveland, O., Dr. James Phinney Baxter III.' president of Williams college and Mrs. Baxter, and Mr. and Mrs. Thomas H. Blodgett, who have as guests at Great Pine farm, Great Barrington, Mrs. Edward Strong Avery of New York and Miss Clara A. Harmer of Doylestown, Pa.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
AUG 16 1941

8,000 Attend Tanglewood Music Benefit

Koussevitzky Leads Military Band; First Lady Speaks

LENOX, Mass., Aug. 16—With Mrs. Franklin D. Roosevelt as one of the speakers, the second annual large-scale benefit event to be held at Tanglewood during the Berkshire Symphonic Festival here ran a successful course yesterday from 5:30 p. m. until nearly midnight.

This was in spite of the weather which, after an unfulfilled hint of clearing up, settled down to a fairly continuous rain. Nevertheless, 7,000 were on hand when the bands of the 26th Division began their part of the program, and another thousand had braved the downpour by the time the 45 minutes of speeches, known as the Manifestation, began at 7 p. m.

Last year's benefit was for the British War Relief Society, which will share the proceeds of last night's event with the United Service Organizations.

Halifax Not Present

Lord Halifax, the British Ambassador, was to have been a fellow speaker with Mrs. Roosevelt on the platform in the Tanglewood Music Shed, but owing to pressing reasons of state was unable to leave Washington. His speech was read by one of the Boston Symphony Orchestra's Trustees.

Dr. Lewis Perry, headmaster of Phillips Exeter Academy, was a speaker, and Dr. James Phinney Baxter 3rd, President of Williams College, presided. He was introduced by Serge Koussevitzky, conductor of the Boston Symphony, who earlier in the program had conducted the military musicians from Camp Edwards in two Sousa marches, "Semper Fidelis" and "The Stars and Stripes Forever."

Anglo-American cooperation towards bringing about a better world was an important theme in all the speeches. Another was the value of music and other arts in helping to break down barriers between peoples and to bring about better mutual understanding.

Mrs. Roosevelt Speaks

Mrs. Roosevelt congratulated Miss Gertrude Robinson Smith, President of the Berkshire Symphonic Festival, and her collaborators in the foundation and development of the institution, and expressed the hope that it will continue to draw ever-growing audiences.

The 26th Division band, which held a vigorous rehearsal under Dr. Koussevitzky in the morning, had intended to play on the lawn by the flagpole, but the rain sent it to the southeastern border of the music shed.

Chester E. Whiting, its regular leader, conducted the first two numbers, "The Washington Greys March" and Rossini's "William Tell" overture, then Dr. Koussevitzky took charge and, particularly in "The Stars and Stripes Forever," the best known of all American marches, led a superb, rousing performance, which should remain long in its hearers' memory.

Informal Supper

After the speeches, the rain conveniently slackened to a sprinkle to allow the throng of patrons to make their way from the music shed to the tents, where an informal supper was served. At 9 o'clock, they returned to the shed or the principal concert of the day.

Dr. Koussevitzky and the Boston Symphony began its program with the first movement of Beethoven's fifth symphony, here announced as the "V Symphony," since its first four notes have provided the theme for the V-for-Victory campaign.

Stanley Chapple conducted the Mars and Venus sections from Gustav Holst's "The Planets." Albert Spaulding was the soloist in Mendelssohn's violin concerto.

Hugh Ross conducted the festival chorus in two Elizabethan madrigals, "The Silver Swan" and "Long Live Fair Oriana," and the concert closed triumphantly with Tschaikowsky's 1812 overture, played by the Boston Symphony and Berkshire Center Orchestras and the bandsmen from Camp Edwards under Dr. Koussevitzky's leadership.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 16 1941

First Lady Speaker At Stockbridge

Festival Called Symbol of of Unity By Mrs. Roosevelt; Message From Halifax Read

BY T. H. PARKER.

Stockbridge, Mass., Aug. 15.—(Special.)—"I have said publicly more than once since my arrival here that I am convinced that those peoples who are still free and who are determined to maintain their freedom, must, by their devotion and self-sacrifice match those same qualities which Hitler has perverted to such evil ends in Germany," Lord Halifax, British ambassador to the United States, said through a representative here tonight.

The address of Viscount Halifax, who himself was detained in Washington by the critical state of international affairs, was read on the same program on which Mrs. Eleanor Roosevelt also was heard, at the second annual gala, sponsored by the Berkshire Symphonic Festival for the benefit of the United Service Organizations and British war relief.

Symbol of Unity.

Mrs. Roosevelt viewed the festival closing this week end as "a symbol of unity which has drawn us all closer together." After paying tribute to Dr. Serge Koussevitzky and the Boston Symphony orchestra, she said in part:

"Last year this gala was held for British war relief only. This year it is being held for the United Service Organizations also. I think that the festival has drawn us all closer together, and that it is a happy thing that we are being joined through art.

"I think of this festival as a symbol of unity, bringing together people from all over the United States, and wiping out of their consciousness all those things which keep the world from mutual understanding.

"How happy it is that the two great English speaking nations should not only be united in their war views, but in their aim to pull a better world from out of this chaos."

Dr. James Phineas Baxter, 3d, president of Williams College, presided, introduced the speakers and in brief remarks of his own, recalled a speech by Admiral Mahan who in the turn of the century already foresaw Britain and the United States sharing a mutual destiny on the seas, and eventually coming to defend it jointly.

Fight For Freedom.

Dr. Lewis Perry, headmaster of Phillips Exeter Academy said in part:

"This is our fight for freedom. It is no foreign war, no war fought on behalf of a foreign nation. It is our fight, to win or lose, and the longer we wait, the harder the battle will be."

The applause meted out to Dr. Perry for his militant statement was the most enthusiastic given any speaker and together with widespread is politely sotto voce comment after the "manifestation," indicated that the vast and audience of over 8000 people had come to huzza something more stirring than the strains to Art which made up 90 per cent of the speeches.

Last year a similar gala had heard many such militant, war-like paragraphs, and the applause of the audience had rolled out to the surrounding hills. Tonight, despite the great happenings which have transpired in the last 12 months, and the acutely critical state of affairs at the moment, the speakers carefully skirted the matter of war, making only oblique references to it while speaking of music.

The "manifestation," which was held in the big music shed, was described on the program as follows:

"The speakers, in giving their support of their present to the objects of the benefit—war relief and the health, comfort and morale of the armed forces and industrial workers of the United States,—will express the thoughts and feelings engendered by the day's assemblage, a tribute to music and other creative arts, a manifestation of unity in diversity under freedom, the way of life which we are determined to defend."

Tribute to Music.

The tribute to music was copious, and Dr. Koussevitzky glowed red with modesty at the praise heaped upon him from all speechmaking quarters. Dr. Koussevitzky himself had said in his broken, soft-spoken English that "in helping Britain we are but helping our own nation." He had also conducted the combined bandsmen of the 26th Division, 250 of them, in a program of familiar marches, after which one bandsman phoned his girl: "I have just had the greatest thrill of my life, playing under Dr. Koussevitzky when he conducted 'The Stars and Stripes' I could feel my hair stand up. It was terrific."

The audience thought so too, standing on chairs in the shed to see the bandsmen play, shouting and cheering each number.

But although Lord Halifax's speech made passing and undeveloped reference to "those principles just expressed by the President and the prime minister," he had nothing else to utter on collaboration between the two nations, nor any statement on the state of British affairs. The greatness of art and its spiritual part in a nation were the entire substance of his and Mrs. Roosevelt's talks.

Neither were the topics of the USO or British war relief more than mentioned academically in passing.

The manifestation, though the nub and heart of the gala, was but one of the events on a long program, presented by the Boston Symphony Orchestra and the music center sponsored here by the orchestra and the festival.

Rain Falls Continuously.

In the rain which swept over the festival grounds in solid sheets for much of the afternoon and evening, the audience truged squishily from the main shed, where the student orchestra performed under student conductors, from Borodin, Lambert and Stravinsky, to the opera building where excerpts from "Otello," "Falstaff," "CosiFan Tutti," "Hansel and Gretel" and other familiar works were sung and staged by students of the opera and stage school, and to the Chamber Music Hall.

They stood about in the downpour, under the dripping eaves of the refreshment tents, munching sandwiches and drinking coffee. They heard the Boston Symphony's gala concert at which Beethoven's Fifth Symphony, now dubbed the "V" was heard in excerpts, at which Albert Spalding played the Mendelssohn violin concerto, the festival chorus under Hugh Ross sang from Holst's "Seasons" and did Madrigals, and the combined orchestra and 26th Division bands put on the "1812 Overture."

They loved it all, apparently, absolutely undamped in spirit though dripping in the flesh and mackintosh. They gave a great hand to Elsa Maxwell who supervised the distribution of prizes. They wondered whether the fireworks could be shot off in the rain but they weren't.

HARTFORD, CONN. COURANT Aug 17, 1941

Big doings up at Lenox, Mass., on the Tanglewood estate where 56,000 persons sat in the shell and on the lawn before it to listen to the Boston Symphony Orchestra under Serge Koussevitzky play as only the Boston Symphony men can play. The Berkshire Festival concerts are going beautifully.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 16 1941

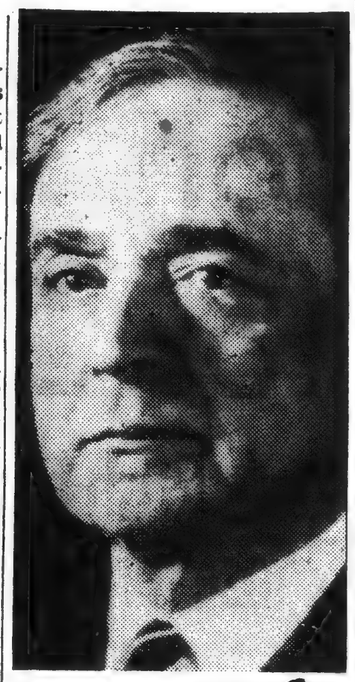
Over 8,000 Attend Tanglewood Benefit

By CARL E. LINDSTROM
Special to The Hartford Times

Lenox, Mass. — The Manifestation, which is Dr. Koussevitzky's name for the gala benefit concert for British relief and the United Service Organizations, drew another throng to Tanglewood Friday in spite of a soaking rain.

The attendance was officially reported in excess of 8,000, many of whom were doubtless attracted by the fact that the First Lady of he Land was present as a speaker.

About the only departure from plan was the inability of Viscount Halifax, British ambassador, to be there because of the pressure of international affairs. He was to have flown from Washington. His speech was read by Jerome D. Green. Telegrams of regret were read from Governor Saltonstall and Fiorello LaGuardia, chief of civilian defense. Dr. James Phinney Baxter 3rd, president of Williams College, presided. Completing the list of speakers was Dr. Lewis Perry, headmaster of Phillips Exeter Academy.



DR. SERGE KOUSSEVITZKY

Over Six Hours of Music

There was music on all sides from 4:30 in the afternoon until nearly 11, for this was also Tanglewood-on-Parade, which has come to describe the public review of the summer's work of Berkshire Music Center. And while music of every sort was heard from opera to choral and symphonic works, easily the most exciting performance was Dr. Koussevitzky's leading of the combined bands of the 26th Division in the playing of Sousa marches.

Mrs. Roosevelt paid tributes to Dr. Koussevitzky and to Gertrude Robinson Smith, president of the Berkshire Festival, for their efforts at Tanglewood and for their help to young artists.

Widespread appreciation of art, she said, indicated the nation's coming of age and in this the government had greatly helped by bringing art of all kinds nearer to the people.

Furthering Defense

Last year's benefit had been for British relief alone, but this year's had the additional objective of furthering defense and the defense of other democracies against aggression.

Music, said Mrs. Roosevelt, brought all peoples closer together; art had no barriers, of nationality, language or creed, but was the symbol of unity. For that reason it was important to cling to the things that brought people closer together and to put away those things which tended to spread disunion. She referred in closing to the Atlantic conference by expressing thankfulness that the English speaking peoples had "joined in war aims and also the determination to build for the future."

'Music Center of World'

"In this shed we have heard the sacrificial call of freedom and democracy," declared Dr. Perry. Out of the confusion of Babel, music was the only remnant of a language that men understood the world over, and Tanglewood had become the music center of the world. It symbolized what America was and may become. The Boston Orchestra, he said, with its diversity of nationalities represented America as did the Army bands.

The speaker addressed Koussevitzky as "a rare man in that he is one of those who are capable of feeling excitement."

Dr. Perry asked that the excitement generated by these concerts in such works as the Fifth Symphony of Shostakovitch and the Fifth of Beethoven be preserved and translated into action.

"This is not a fight to save any nation," he declared. "This is our fight!"

Halifax Message

The speech of Lord Halifax, as did Mrs. Roosevelt's, referred to the joint Roosevelt-Churchill declaration as follows: "I have said publicly more than once since my arrival here that I am convinced that those peoples who are still free and who are determined to maintain their freedom, must by their devotion and self-sacrifice match those same qualities which Hitler has perverted to such evil ends in Germany. Here, I would think, is an example, and I know that it does not stand alone, both of devotion and sacrifice freely offered which should inspire us all, who believe in those principles just expressed in such arresting language on behalf of our two nations by the President and the Prime Minister, and for which the United States and British Commonwealth of nations today stand."

Said Koussevitzky: "We are witnessing, and in some degree we participate in, the act of stretching a hand of hope across the ocean—the open hand of America holding the torch of freedom against the clenched, threatening fist of despotism and destruction."

Tide of Enthusiasm

The usual perspective of musical judgment is not suited to proceedings of such magnitude, diversity and objectives. A great tide of enthusiasm was set moving that ignored the discomforts of rain, crowding and the difficulty of obtaining refreshment.

One can only particularize about those things which were unique, like the performance of Tschaikowsky's 1812 Overture by the Boston Orchestra with the mighty re-inforcement of the Army bands. It was gigantic, thunderous, brazen, but it was meant to be just that.

A Thrilling March

Koussevitzky's conducting of the "Stars and Stripes Forever" was electric. In a way it was the answer to the perennial question: What does a conductor do? Without rehearsal he projected his own wholly unconventional ideas as to what the famous march ought to sound like. Ritards and accelerandos as well as all the nuances that the Boston Orchestra is capable of were drawn from the bandsmen on the spot. And when it was over they were all patently thrilled at their own performance.

The festivities began at 4:30 with a performance in the new theater-concert hall of Mozart's "Cosi Fan Tutti" by members of the opera department under the direction of Herbert Grof. Immediately following there were simultaneous programs in the shed, the theater and the chamber music hall. These comprised quotations from "Hansel and Gretel," "Otello," "Falstaff" and "Czar and Carpenter;" a Hindemith Harp Sonata, a Haydn Quartet and Galindo's Sextet for Wind Instruments.

In the main auditorium the student orchestra was put through its paces by three young conductors, all of whom showed the obvious influence of Koussevitzky. Programmed were Stravinsky's Petrouchka Suite, Lambert's "The Rio Grande" and one movement of Borodin's B minor Symphony.

Spalding Soloist

The highlight of the concert proper was Albert Spalding's playing of Mendelssohn's Violin Concerto, of which the slow movement was one of the finest things Spalding has ever done. He was tremendously acclaimed.

Stanley Chapple directed the Boston Orchestra in the war and peace movements of Holst's "The Planets" and Hugh Ross directed the Festival chorus in madrigals of Gibbons and Weelkes. The concert began with Koussevitzky conducting the first movement of Beethoven's Fifth.

Auditorium and grounds were especially decorated for the occasion but the effectiveness of the setting was spoiled by the weather.

The regular programs for tonight and Sunday afternoon, the last of the Festival, are as follows:

Tonight—Vaughan Williams' "A London Symphony;" Barber's Concerto for Violin and Orchestra and Prelude to "Parsifal" and the Overture to "Tannhauser."

Sunday — Sibelius' Symphony No. 7; Prokofieff's "Lieutenant Kije" and Tschaikowsky's Symphony No. 5 in E minor.

This Clipping From
NEW HAVEN, CONN.
REGISTER
AUG 17 1941

PROGRAM TO AID U. S. O. AND BRITAIN REALIZES $20,000

Stockbridge, Mass., Aug. 16—(AP)—New England weather gave a little unwanted atmosphere to the major work of tonight's Berkshire festival concert—rain for Vaughan Williams' "London" symphony.

A crowd of 8,500 at the festival's next-to-last program heard Serge Koussevitzky and the Boston Symphony Orchestra pay tribute to Great Britain with an interpretation of the Williams' music that was uniquely forceful and logical in preentation.

Soloist was Ruth Posselt who played the violin concerto of Samuel Barber. The concert closed with two Wagnerian excerpts.

Announcement was made that last night's program to help United Service Organizations and British war relief netted $20,000.

THIS CLIPPING FROM
HUNTINGTON, W. VA.
HERALD ADVERTISER
AUG 17 1941

IN THE BERKSHIRE HILLS, where Serge Koussevitzky is lecturing on conducting when he is not acting as a model director on the podium during the Berkshire Festival, a few tips on how to be a skillful baton waver were given. "You must conduct your lives in such a way that when you come out on the stage to lead your orchestra you can truthfully say to your self: 'Yes, I have the right to appear before these lovers of good music. They can watch me without shame. I have the right because my life and my work are clean.'"

Again, I cannot resist a quibble. What if the reviewer were to remark:

"Mr. Albertini conducted an inspiring performance of the Bach Chorale but how such an unlicensed libertine would dare to appear before an audience of highly moral music lovers passes our compresension. Shame on you, Mr. Albertini!"

Still Mr. Koussevitzky may have given us the clue to Richard Wagner's failure to make much headway as a conductor. Let us be thankful for that blessing and strive to live a better life.

This Clipping From
CHATTANOOGA, TENN.
TIMES
AUG 17 1941

The Enduring Record

BY HARRY V

SYMPONHY NO. 29 IN A MAJOR (K 201) and SYMPHONY NO. 34 IN C MAJOR (K 338) (Mozart). Serge Koussevitzky and the Boston Symphony orchestra. Victor album M-DAY 795. Nine 12-inch faces. $5.

Two short symphonies not played often of recent years until Mr. Koussevitzky delighted his audiences and had them asking for more. The first has an Allegro Moderato, a Menuetto and an Allegro con Spirito. The entire work, particularly the Andante passages is Mozart at his most haunting loveliness with a depth of feeling underlying the apparent ingenuousness of the music. The second symphony, also in three movements, may possibly wear better with longer hearings. Although it fails to achieve the captivating melody of the slow movement in No. 29, its rapid excursions from the signature key and its brisk final allegro, suggestive of a Highland fling, give it great interest.

The playing and recording have that admirable quality of orchestral richness without sacrifice of the cleanness of structural lines. Altogether the album is a must for the Mozart devotee to hear.

This Clipping From
PORTLAND, OREGON
OREGONIAN
AUG 17 1941

33

Tribute to Mozart Feature Of Concerts at Berkshire

BY DOROTHY D. RYAN
Exclusive Dispatch to The Oregonian

NEW YORK, Aug. 16 (Special)—Perfect summer weather and great music in a setting of rare natural charm have combined to draw record crowds to the Berkshire Symphony festival at Tanglewood, near Lenox, Mass.

The programs of last week end were planned, in part, to honor the 150th annivarsary of Mozart. On each of the three programs Serge Koussevitzky and the Boston Symphony orchestra played some of the music of the master.

Mozart's G minor symphony and some excerpts from the requiem stirred the large audience on Thursday night to tumultuous applause. Critics, who always have praised Koussevitzky's reading of Mozart, called his interpretation of the requiem "stupendous," and spoke of its "panoramic sweep."

Many There From Afar

Many in the large audience had driven long distances. Among the appreciative listeners was Mrs. Franklin D. Roosevelt, who had driven 70 miles from Hyde Park with a party of friends. During the intermission Mrs. Roosevelt expressed to Dr. Koussevitzky her enjoyment of the program and her interest in the extensive music program at Tanglewood, now in its eighth season.

Although the majority of music-lovers travel to the festival by car or plane, some enthusiasts this season have walked, arriving with packs on their backs, as young people used to do at Salzburg. For them, and for others who desire modest accommodations, there is a listing of rooms in tourist homes and private families, increasingly in demand this season.

Many noted persons attended last night's gala benefit for the benefit of the U. S. O. and the British war relief. The list of box-holders included names of many men and women who are leaders in government, business, soiety, finance and the arts.

Notables Attend

Simplicity of architecture marks the new buildings opened this season for students of the academy. Participation in the programs is a keynote of the enterprise, and many distinguished musicians can be seen enjoying music together with young students. In a rehearsal group, where a double chorus and double orchestra were performing antiphonal music, the famous composer, Paul Hindemith, was seen singing away among the choristers.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 17 1941

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 17 1941

Berkshire Symphony British Benefit Nets $20,000

By JOHN SELBY
Associated Press Arts Editor

STOCKBRIDGE, Aug. 16 (AP) — New England weather gave a little unwanted atmosphere to the major work of tonight's Berkshire Festival concert—rain for Vaughan Williams' "London" symphony.

A crowd of 8500 at the festival's next-to-last program heard Serge Koussevitzky and the Boston Symphony Orchestra pay tribute to Great Britain with an interpretation of the Williams music that was uniquely forceful and logical in presentation.

Soloist was Ruth Posselt who played the violin concerto of Samuel Barber. The concert closed with two Wagnerian excerpts.

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This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
AUG 17 1941

34

At Tanglewood

Mrs. Franklin D. Roosevelt congratulates Dr. Serge Koussevitzky during intermission at a recent concert by the Boston Symphony Orchestra.

Music World

By Isabelle Workman Evans

One of the interesting memories which the writer will hold following her recent exploration of the home territory of the Berkshire Symphonic Festival is a visit to Seranak, the Tanglewood home of Dr. Koussevitzky. The view from the terrace impresses one with a sense of peace and relaxation. Dr. Koussevitzky explained in his very kindly manner that the title Seranak was derived from the first three letters of his name, Serge, from the first name of Mrs. Koussevitzky, and the K, of course, from Koussevitzky.

This Clipping From
SPRINGFIELD, MASS.
NEWS
AUG 15 1941

Beethoven 'Missa Solemnis' Features Berkshire Festival

Stockbridge, Aug. 15—Featuring the mighty "Miss Solemnis" of Beethoven and the "Concerto for Organ and Orchestra in D minor" by Handel, the third and final series of concerts in this year's Berkshire Symphonic festival began last night at Tanglewood before an audience of 7800, the smallest crowd this year. Dr Serge Koussevitzky and the Boston symphony orchestra were assisted by the Berkshire Festival chorus, G. Wallace Woodworth and Hugh Ross, conductors, E. Power Biggs, organist, and a quartet of soloists: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; and Julius Huehen, bass.

The chill weather and the gravity of the program undoubtedly kept attendance down, though there were nearly 1500 listening outside the shed. Tonight's U. S. O. benefit is expected to boost the attendance to record hights, though Lord Halifax will be held in Washington by the international situation.

The principal problem in the presentation of so massive a choral work as the Beethoven mass is the preparing of singers to work on the same level as that of the Boston orchestra. When that problem is further complicated by a score that has no mercy on voices, the achievement of the festival chorus last night was quite commendable. There was plenty of forthright tone and a sureness in attacks, though a greater variety of tone color might come with longer rehearsals than are possible at the music center.

The soloists had a rather ungrateful task, sandwiched geographically between the chorus and the orchestra, and often inundated musically by both. Mr Huehn was a tower of strength, though the soaring soprano of Miss Dirman rode the sea of sound surely and safely. Mr Priebe's light voice would be more effective indoors while Miss Glaz did her little with distinction. The personal experience of this reviewer is that the choral works sound better outside the shed, particularly toward the sides, a surprising phenomenon in view of the excellent acoustics during instrumental passages.

It is amusing to note that the first performance of the mass was delayed because it was scheduled the worldly atmosphere of a theater. Today the mass is not acceptable liturgically because of its constant repetition of phrases and its theatricalism. Though the audience was requested not to applaud it gave manual manifestation of its pleasure and of the secular appeal of the work.

To Mr Biggs who also assisted at the organ during the mass should go a deserved tribute. One of the foremost organists of the day, he achieved a fine balance with the orchestra and notable registration effects. The organ, fortunately, has its own amplification system within itself, far beyond the poor powers of a solo voice, piano, or cello.

Numbered among the guests were 250 bandsmen of the 26th division who will participate tonight in the U. S. O.-British War relief benefit. The varied program will run from 5.30 until nearly midnight. Programs Saturday night and Sunday afternoon will conclude this year's series of nine regular concerts.

J. D. D.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 15 1941

'MISSA SOLEMNIS' IS MUSICAL CLIMAX AT TANGLEWOOD

Handel's 10th Concerto for Organ and Orchestra Also Excellent — Soloists and Chorus Are Competent

By FRANCIS REGAL

Stockbridge, Aug. 14—In the production tonight of Beethoven's great "Missa Solemnis" by the festival chorus, the Boston Symphony orchestra and a competent quartet of soloists, all under the direction of Dr Serge Koussevitzky, the eighth Berkshire Symphonic festival in a sense reached the musical climax. Another kind of climax will be attained tomorrow in the varied festivities connected with the gala program of music and speech-making, beginning at 5.30 and stopping when it ends, which is to be given for the benefit of the United Service organizations and British war reuef. Also there are still two concerts in the regular series still to come, and both of them have excellent programs. But the production of a great and difficult choral work is the severest test of a music festival and the quality of tonight's performance makes it this season's outstanding event.

The mass was preceded by an excellent performance of Handel's 10th concerto for organ and orchestra, the solo part of which was played by E. Power Biggs, who also played the organ part in the mass. This concerto is a fine example of the perfect coordination of organ and orchestra which so few composers have attained and it has in full measure the heartening power which flows from Handel's music at its best. Both in the solo part, and in combination with the orchestra. Mr Biggs was fortunate in his registration and his touch had a crispness in rapid passages which added much to the perfection of the ensemble.

Good Chorus Work

Perfection comparable to that of one of the world's greatest orchestras is of course not possbile for a chorus under actual conditions, but the singers tonight deserve much credit for the success with which they brought out the rugged grandeur of Beethoven's rather intractable music.

Perhaps by temperament he was incapable of the small concessions which to this singer make a vast difference; it is much easier for instrumental performers to conform to his bold and uncompromising style. Beethoven pays little attention to those lines of least resistance which sympathetic composers like Handel, Mozart or Verdi follow instinctively when writing for voices. From the singer's standpoint this sublime mass runs sometimes across the grain, but if sung truly and with feeling the effect nevertheless is grand and moving, and this was the case tonight.

Praise for good intentions and for good singing as well may also be given to the quartet of solo singers, Rose Dirman, Hertha Glaz, John Priebe and Julius Huehn, but the effect intended was not fully realized because the solo parts did not carry well. Theoretically it is more artistic for the solo singers to be put with the chorus with which they cooperate. But in so vast an auditorium a position behind the orchestra is too remote. Is the solution to be found in amplification or in bringing the singers nearer to the audience?

This year the festival has been rich in its choral resources, for besides the festival chorus, made up of students in the summer school at Tanglewood, which sang tonight and appeared last year in Bach's B-minor mass, some excellent singing has been done by the Berkshire Musical association chorus which was heard on August 7 in excerpts from Mozart's "Requiem Mass" and in a work by the Brazilian composer, Villa-Lobos, at the opening concert on July 31.

This Clipping From
ALBANY, N. Y.
TIMES UNION
AUG 16 1941

Albany
MUSIC NEWS

By EDGAR S. VAN OLINDA

The usual capacity audience under the music shed at Tanglewood and the overflow which extended over the ajacent lawns experienced the unusual situation of hearing only half-hearted applause following each of the two sections of Beethoven's "Missa Solemnis," the principal work of the evening. This was due, in part, to the small program note requesting the audience not to applaud, and partly to the fact that the many of the audience failed to see the fine print. In any case, it was a superb rendition of the great music of the Mass as visualized musically by Beethoven; music built on such heroic lines as to preclude its use in the ritual of the church at the present time.

The entire program had a distinctly ecclesiastical tone, since the first third of the evening was devoted to the playing of the concrto for organ and orchestra by Handel. When it is considered that the organ approximates the various tonal colors of the instruments of the orchestra, the opportunity for contrasting effects is nil. However, E. Power Biggs, at the console of the music shed organ, displayed virtuosity of a very high order and musical intelligence in the use of registration.

For the "Missa Solemnis," every available inch of space on the great stage was utilized. The some 100 men of the orchestra; the Berkshire chorus of over 200; four soloists; Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass, not only made an imposing picture, but sang the difficult score, under the inspired direction of Serge Koussevitzky, with admirable attention to the conductor and vocal oppulance brilliant in the extreme. As is the case of the same composer's use of a chorus in the Ninth symphony, he has no regard for the limitations of the human voice, with the sopranos and tenors frequently straining along on high A's and higher B-flats. This not only subjects the soloists to severe strain, but the members of the chorus as well, resulting, at times, in a certain dry, stringy quality which denotes an excess of strain on the vocal cords, but not in any case, a reflection on the merits of the singers. It is just not in the vocal book. The penultimate concert of the 1941 series will be held tonight when the program will consist of "A London Symphony," by Vaughan Williams; Concerto for violin and orchestra by Barber, with Ruth Posselt, wife of the concertmaster of the Boston Symphony orchestra as soloist; the Prelude to "Parsifal" and the Overture to "Tannhauser" by Wagner.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 16 1941

UNITY FOR VICTORY URGED BY HALIFAX

Speech Read at the Berkshire Festival Links USO With British War Relief

JOINT AIM TO END CHAOS

Mrs. Roosevelt Hails Ties of the Two Peoples as Opening Way to Better World

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 15—The increasing unity of the two great English-speaking peoples in the cause of ending chaos and insuring a better world for all was the keynote sounded by speakers at the gala benefit put on at Tanglewood today by the Berkshire festival forces for the USO and the British War Relief.

More than 6,000 seats in the music shed were filled and another thousand persons stood under the colonnade at the edges of the enclosure to hear speeches by Mrs. Franklin D. Roosevelt, Dr. Lewis Perry, headmaster of Phillips Exeter Academy, and Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

The principal speaker was to have been Lord Halifax, British Ambassador, but "pressing reasons of State" kept him in Washington and his prepared address was read by Jerome D. Greene, trustee of the Boston Symphony Orchestra.

Dr. James Phinney Baxter, president of Williams College, presided.

Lord Halifax's speech, as well as Mrs. Roosevelt's, stressed the rightness of joining the USO and the British War Relief as beneficiaries. He remarked that it would be "an inspiring thought to the people in Britain that you should have coupled these two great organizations and it is yet one more testimony of the way in which you are helping Great Britain in her present challenge to the forces of evil."

Lord Halifax's address went on to say that nothing had touched him and Lady Halifax in their seven months here "more than the work which is being done all over these United States, and in large part by the American women for those who in Great Britain have lost nearly everything they had."

One Boy's Sacrifice

The ambassador told of help that had come from all quarters, high and low, and in particular of an American boy of 14, who for six months had sent 50 cents each week, half his allowance to help the British cause.

Lord Halifax wrote the boy a letter of thanks, and the lad replied:

"Tell them [the British children] that we American boys and girls are backing them all the time and that our President, Mr. Roosevelt, who is a great man, will send them all the food they need and all the supplies that England needs."

Lord Halifax said that he was convinced that "those peoples who are still free and who are determined to maintain their freedom, must by their devotion and self-sacrifice match those same qualities which Hitler has perverted to such evil ends in Germany."

Mrs. Roosevelt gave a brief talk with a statement of conviction that men of good-will working together could achieve unity. She remarked that the two English-speaking nations had joined together, not only in art, but also to bring order out of chaos, to let free men pre-determine their own forms of government and to permit all to live a better and fuller life in the future.

Mrs. Roosevelt said that art knew "no barrier of nationality, language of creed," and added that we must wipe out of our consciousness the things that keep people apart.

Holding Out "A Hand of Hope"

In introductory comments, Mr. Koussevitzky said:

"We are witnessing, and in some degree we participate in, the act of stretching a hand of hope and help across the ocean, the open hand of America holding the torch of freedom against the clenched, threatening hand of despotism and destruction."

"In standing by and proclaiming our belief in England, we are helping our own nation, for the victory of freedom is also the victory of truth."

Dr. Perry, turning to Mr. Koussevitzky, said:

"Music speaks in different voices to different individuals, but your music has strengthened me in the conviction that we in America should be on the march."

He added:

"The longer we wait the harder will be our battle. If throughout history men had been willing to fight only when the percentage was in their favor, where would civilization be today?"

Dr. Baxter read telegrams from Governor Saltonstall and Mayor La Guardia regretting their absence. The Mayor's wire observed that there were only 168 hours in a week and his many duties prevented him from being among his friends and admired musicians.

On the platform with the speaker were Ernest B. Dane, president of the Boston symphony; Norman H. Davis, national chairman of the Red Cross; Harper Sibley, national chairman of the USO; Albert G. Milbank, general counsel for British War Relief; Colonel Charles G. Moore, representing Major General Roger W. Eckfeldt, commanding officer of the Twenty-sixth Division.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 16 1941

Drizzle Dampens Festival

But 7000 Hear Music Nevertheless

By ROBERT BAGAR.

STOCKBRIDGE, Mass., Aug. 16.—Rain in a steady drizzle may have injured the attendance prospects for the gala day planned as a benefit for the United Service Organizations and British War Relief, by the Berkshire Symphonic Festival, but it could not dampen the spirits of more than 7000 who had come to Tanglewood.

One of the major disappointments was the absence of Lord Halifax, whose commitments prohibited him from taking part. The British Ambassador's speech, however, was read by Jerome Greene of the board of trustees of the Boston Symphony Orchestra.

The opening points of his talk covered the importance of the Berkshire Symphonic Festival and the fact that Great Britain has its festivals, too.

* * *

Mrs. Roosevelt Talks.

Mrs. Franklin D. Roosevelt, introduced by Dr. James Phinney Baxter 3rd, president of Williams College, who presided, spoke of the value of music in the cultural and spiritual life of a people. "Art knows no barriers of race or creed," she said. Then she praised Serge Koussevitzky and his men of the Boston Symphony for the important influences they have been in the musical life of America.

Other speakers included Mr. Koussevitzky and Dr. Lewis Perry, headmaster of Phillips Exeter Academy.

The gala day began at 4 p. m., with a performance of the second act from Mozart's Opera Cosi Fan Tutte. It was given by the students of the Opera Department of the Berkshire Music Center, and an overflow audience applauded enthusiastically. The piece was given under Herbert Graf's direction, and Boris Goldovsky conducted the orchestra.

* * *

Many Things to Hear.

Soon after that there were so many things going on at once that the best one could do was to skip from one to the other and trust to luck about getting the important features.

For instance, the combined bands of the 26th Division, which had been camped on the lake on the Tanglewood property, played a program under the twin directorship of Mr. Koussevitzky and Chester E. Whiting, warrant officer at Camp Edwards. The Boston Symphony's batonist conducted the Semper Fidelis and Stars and Stripes Forever, marches of Sousa, and Mr. Whiting took similar care of the Overture to William Tell and the American Patrol march.

* * *

Students Conduct.

The Music Center's Orchestra gave a program under various student conductors in the shed, while the Opera Department again came through with scenes from several works in the Theater-Concert Hall.

Following the distinguished speakers, the Boston Symphony supplied another of its programs with Dr. Koussevitzky, Stanley Chapple and Hugh Ross taking turns on the podium. The list consisted of the Beethoven Fifth Symphony, described as the V Symphony, because of the Morse code V which opens the work, two pieces by Holst, the Mendelssohn Violin Concerto with Albert Spalding as soloist, a pair of Madrigals and the Tschaikowsky 1812 Overture.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 16 1941

35

8000 BRAVE RAIN AT TANGLEWOOD

Mrs. Roosevelt Among Noted Speakers

STOCKBRIDGE, Aug. 16 — Undaunted by a pelting rain which soaked grounds and garments and leaked through roofs to damage silks and satins and slacks, more than 8000 people turned to Tanglewood yesterday afternoon and last night to benefit the British war relief and the USO.

Plenty of Entertainment

But they had plenty of entertainment to keep them occupied and three quarters of an hour of speechmaking by the great and near great of the Nation. The theme of the second annual event at Tanglewood was cooperation with England, and voicing this were Mrs. Franklin D. Roosevelt, James Phinney Baxter, president of Williams College, who presided, and Dr. Lewis Perry, headmaster of Phillips Exeter Academy. A telegram was read from Viscount Halifax, British ambassador to the United States, who, along with the others, pointed to the Berkshire Symphonic Festival as a symbol of unity of people and nations toward which Britain and America are working.

While the benefit revolved around the speakers, the principal events were music, and chief among them was the playing of 250 musicians of the Yankee Division, massed under the baton of Dr. Serge Koussevitzky and their own director, Chester Earl Whiting. The audience, which moved about the grounds under umbrellas and raincoats, also heard the Boston Symphony Orchestra, the student orchestra of the Berkshire Music Center, Albert Spalding, violinist, chamber music groups, singers in several scenes from operas, and the Berkshire Music Center chorus.

The benefit was opened at 5.30 by the 36th Division Band, massed to the right of the shed playing a march and the William Tell overture under the baton of Lieut. Whiting. Then, covered by a cape, Dr. Koussevitzky made his way through the crowd in the shed, and the audience cheered. He mounted the podium and led the band in two stirring marches, Semper Fidelis and "The Stars and Stripes Forever." Once, calling for the bass drum, he pointed to the left and the bang came from the right, but he put on a good show and the audience loved it.

A half hour was then given for the opera and chamber music departments to perform in the respective buildings. Scenes from four operas were given: Hansel and Gretel, "Otello," "Falstaff" and "Czar and Carpenter." Among the five singers was Mary Van Kirk, soprano, who this winter won the Metropolitan Opera auditions.

Then came the manifestation. Dr. Koussevitzky told of what the Festival and Music Center was trying to do, and found in it a reason for the American way of life. Dr. Baxter called Tanglewood the musical capital of America and a "symbol of the way of life cherished by all of us."

Mrs. Roosevelt, after praising Dr. Koussevitzky and the Festival directors for what they have built, expressed herself as "happy that the great English-speaking peoples have joined together, not only for purposes of war, but to build a better world," thus noting the recent declaration of aims by Prime Minister Churchill of England and President Roosevelt. In speaking of the Festival, she said she felt that development in the people of an appreciation of the arts is a sure sign that the people are becoming of age. She pointed to the government program along this line and felt "that we should all be grateful" for it.

The concert in the shed, the last event on the program with the exception of a fireworks display which was somewhat rained out, featured the whole battery of organizations: the Boston orchestra, the student orchestra, the massed soldier bands, and the chorus. Albert Spalding, American violinist, was heard in the Mendelssohn concerto.

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PAGE(S)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 16 1941

38

Tanglewood Benefit For British War Relief And U. S. O. Brilliant Success

An outpouring of people, estimated at 8000, nothing daunted by a steady downpour of rain, flocked last evening to Tanglewood for a brilliant program of music, directed by Serge Koussevitsky, and a speech manifestation in which some of the country's most outstanding leaders took part. Mutual benefits, amounting to the unofficial total of $15,000, will be shared by the British War Relief and the United Service Organizations.

Mrs. Franklin D. Roosevelt, James Phinney Baxter, president of Williams college who presided, Dr. Lewis Perry, headmaster at Phillips Exeter academy, and Jerome D. Green, representative of Viscount Halifax who was unable to leave Washington for the event, alike hailed Tanglewood and Koussevitsky as symbols of the freedom for which Great Britain and the United States are striving.

"The V for victory of freedom is the victory of truth, declared President Baxter, who spoke after Koussevitsky had briefly explained the purpose of Tanglewood.

Mrs. Roosevelt, attired in a black ensemble with white fox neckpiece, paid tribute to those who have made the Berkshire festival possible. The appreciation of the art, she interpreted as an indication that we, as a nation, are coming of age, and the sharing of proceeds between the British and American societies seemed especially fitting.

In his speech, Dr. Perry asserted, "We should be on the march for it is up to us to win or lose this battle. Freedom is truth and this is a fight for freedom." He described the master director of the Boston Symphony orchestra as a spiritual as well as musical leader.

The events opened at 5.30 o'clock with the rendition of a march and the William Tell overture by the 36th Division band under the baton of Lieut. Chester Earl Whiting. Dean of the bandmasters who brought their charges to the benefit, was Warrant Officer Cyril Lafrancis of Springfield, leader of the 104th regiment band who is well known in Holyoke. Ever since 1917, when he joined the regiment band, Officer Lafrancis has been with it.

Looking to the spot to the right of the shed where the soldiers played, the audience could discern clouds of rain being carried by the breeze. "Semper Fidelis" and "Stars and Stripes Forever" were the selections thundered harmoniously by the band under the direction of Koussevitsky.

Scenes from "Hansel and Gretel", "Otello", "Falstaff", and "Czar and Carpenter" were then given in the theater by the opera department while a simultaneous program was rendered in the shed by the chamber music departments. After the manifestation and partaking of lunches by the throng, the concert proper started. Taking part were the symphony orchestra, student group, band and chorus, with Albert Spalding, noted violinist, heard in the Mendelssohn concerto. He was called back for numerous ovations at its close.

The selections started with Beethoven's Fifth symphony, now called the Victory symphony, because its first four notes are similar to the Morse code signal for V. Following Koussevitsky's direction of this work which was followed raptly by the audience, Stanley Chapple led the orchestra in "Mars, the Bringer of War" and "Venus,, the Bringer of Peace" from Holst's "The Planets."

Conducted by Hugh Ross, the festival chorus, which opened the manifestation with "Alleluia," was again heard. This time, two madrigals, "The Silver Swan", and "Long Live Fair Oriana" were given. To complete the program, the entire group of 500 musicians gave a terrific account of "Overture 1812" by Tschaikowsky.

After the concert, Elsa Maxwell wittily presided at the drawing of a number of prizes, which included a dozen pair of nylon stockings, a heifer, tickets for next year's festival, a defense savings bond, and a ton of coal. The fireworks display had to be cancelled.

THIS CLIPPING FROM
ATHOL, MASS.
NEWS

AUG 17 19[illegible]

'Battle of Music'

The gala concert at Stockbridge Friday evening, to benefit the United Service Organization an the British War Relief, promises to be nothing less than a world shaking event. At the very least its echoes should go resounding down the Berkshire valleys for months to come.

The speakers, it seems, will range from Lord Halifax to Elsa Maxwell, and the prizes, from a pedigreed Guernsey heifer to a ton of coal. But these will provide only the quieter, the more refined parts of the entertainment. The real noise, the big "smash" as Variety would call it, will be a double concert by the Boston symphony orchestra and 250 army bandsmen from Camp Edwards, both led by Dr. Koussevitsky, climaxed by a joint rendition of Tchaikowsky's ripsnorting, old war-horse, "Overture, 1812." Although as yet no firing of cannon is promised, there will be rockets aplenty and bombs bursting in air.

Even if the ensuing din is not heard across the Atlantic and fails to frighten the Nazis into beginning their retreat from Moscow, it should precipitate a handsome flow of coins into the coffers of two extremely worthy organizations. People living within fifty miles of Stockbridge will do well to prepare for a minor seismic disturbance Friday night.—Boston Herald

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT

AUG 15 1941

Final Series Of Festival Opens; Attendance Drops

Cold Weather Blamed as Only 7,800 Persons Gather to Hear Beethoven's "Missa Solemnis"—Program Again Emphasizes That Music Shed, Despite Fine Acoustics, Does Not Give Vocalists Fair Opportunity—YD Bandsmen in Audience.

The third and final series of concerts by the Boston Symphony orchestra under the direction of Serge Koussevitzky opened last evening at Tanglewood before an audience estimated at 7,800, one of the smallest gatherings at any concert this year. Beethoven's lofty and impassioned "Missa Solemnis" dominated the program.

Only Two Works

The program was composed of only two works, the Beethoven composition and the Handel Concerto for Organ and Orchestra in D minor, No. 10. which served as the curtain-raiser, with E. Power Briggs at the organ. Cold weather was blamed for keeping many of those who usually sit outside the shed from attending the performance.

The audience, which completely filled the structure, however, heard the "Missa Solemnis" with intensity and solemnity, heeding the program's request not to applaud between the various sections. This work enlisted the services of the Berkshire Festival chorus as well as four soloists—Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor, and Julius Huehn, bass. The technical difficulties the work offers to a festival chorus which has a limited amount of time for practice are great, but the Berkshire chorus was not only enthusiastic but vocally opulent. Quite impressive was the tonal shading in some of the passages, demonstrating the fine vocal control of the chorus, and the numerous climaxes in the work thrilled the audience. The work of the soloists was so closely interwoven with the whole that their voices were heard to less advantage than they might have been in other compositions. To most concert goers it has also been evident from the first experiment that the big music shed, for all its fine acoustics, does not give solo singers a fair opportunity. Those who sang last night suffered from this circumstance in the impression their work conveyed.

The Handel concerto, a lilting, graceful and light composition provided a joyous introduction to the solemn remainder of the program. The refreshing rendition of this popular work provided a sharp contrast to the Beethoven piece.

"From the Heart"

Beethoven's intention in writing his "Missa Solemnis" was that it came "from the heart" and should be "received by the heart." While it is not closely identified with the music of the church—Catholic, Protestant, or any other—the composer leaves little doubt that his piece is concerned with a musical expression of ideas and emotions which all men share in common and no faith can claim as its own.

Three hundred and 20 men of the U. S. Army's 26th division from Camp Edwards—250 of whom are members of the division's bands who will play at tonight's gala benefit concert—were in the audience for last night's program. The extra men will take care of the camp which has been set up on the shores of Lake Mahkeenac, towards which the Tanglewood lawns slope, and do the kitchen police duty. The soldiers arrived late yesterday afternoon in a long motorized column of more than 300 trucks, supplemented by mobile kitchens, and complete camping equipment.

The next-to-last concert tomorrow evening will open with the London symphony by Vaughan Williams, and will include the Concerto for Violin and Orchestra by Samuel Barber, played by Ruth Posselt, the prelude to "Parsifal" and the overture to "Tannhauser."

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 17 1941

SINGLE SYMPHONIC WORK ON PROGRAM OF MUSIC FESTIVAL

Ruth Posselt, Violinist, Assists Orchestra in Concert at Tanglewood—Excellent Program for Final Concert Today

BY FRANCIS REGAL

Stockbridge, Aug. 16—The last of the evening concerts in the three-weeks' Berkshire Symphonic festival was given tonight at the Tanglewood music shed, leaving only tomorrow's concert at 3.30, for which an attractive program of contemporary or fairly modern music has been reserved. In this final concert the symphonic idea will again be stressed. It will open with the seventh symphony by Sibelius, and come to a splendid close with Tschaikowski's fifth symphony, perhaps the favorite of all that composer's works. Between these serious and intense major works will be the gay and entertaining suite, "Lieut Kijie," by the clever bad boy of contemporary Russian music, Serge Prokofieff.

Tonight's program contained but one symphonic work, "A London Symphony" by the contemporary British composer Ralph Vaughan Williams, but it is of ample proportions and would have sufficed for a full program if it had not been cut and cut again by the author after its first performance in 1914. Even in its reduced dimensions it filled the first half of the concert, the second offering an attractive feature in the new violin concerto by Samuel Barber, completed last July and first performed last February.

It was played tonight by a distinguished Massachusetts violinist, Ruth Posselt, who began her concert giving at Medford at the age of three and has moved on steadily from prodigy to mature artist. To the classical repertory she has added ultra-modern works, including Hindemith's violin concerto and the concerto by Walter Piston which she gave its first Boston hearing last season.

She was in line, therefore, for tonight's performance of a new concerto by one of the most promising of the younger American composers. Mr Gardner at 31 has written works of various types but with a general slant toward the stringed instruments. This concerto shows the mastery of the violin which might be expected from its author, and is not lacking in originality. It opens in an unusual way with the sounding of the first theme by the solo violin without orchestral introduction, a severe test for the performer, and it closes with a brilliant perpetual motion in rapid tempo which gave Miss Posselt a chance for a dazzling display of virtuosity.

The principal work of the evening, Vaughan Williams' "A London Symphony," composed in 1912-13, remains in its revised form one of the composer's most successful works, and it is perhaps the most attractive symphonic work yet produced by a British musician. It is neither in the strictly classical form nor a loose descriptive tone poem, but stands somewhere between.

The listener, if on the alert, may catch hints of the Westminster chimes and "Who'll buy my lavender?" but the composer has sanctioned no programs, and one would need to know prewar London very well to surmise, without the title, that its pulsing life and varied scenes had inspired the work. But listeners are likely to reflect that the "vigorous vitality and merriment (even rowdiness)," attributed to the composer to parts of the work, would be replaced by something very different in a London symphony as of today. The symphony was first heard in America in 1920, and in 21 years it has had many performances and has won much favor. Its varied beauties were finely brought out tonight by Mr Koussevitzky and the Boston Symphony orchestra. Especially beautiful was the performance of the second movement and the unusual liminuendo at the close of the work.

The program ended with the prelude to Parsifal and the overture to Tannhauser by Wagner.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 17 1941

RESULTS OF A FESTIVAL

Berkshire Returns—Stadium Audiences—Power of the Interpreter

By OLIN DOWNES

THE Berkshire Symphonic Festival gives its final concert of 1941 this afternoon in Stockbridge, Mass. The present and the future of this festival are bright indeed. The audiences, which have grown steadily season by season during the period of the stewardship of Dr. Koussevitzky and the Boston Symphony Orchestra, have reached almost the limit of numbers which can be accommodated and receive the full benefit of the sound of a symphonic body of the customary proportions. The financial returns of the festival keep pace with the patronage, and they are impressive. They prove the popularity of a music festival which asks a Winter scale of prices, ranging from $5 per box seat to $1.50 for admission. At these rates the festival emerges from its three weeks' season of nine concerts with returns which are flatttering from the artistic as well as practical point of view.

Attendance Figures

It is true that other Summer performances in America than these attract on occasion immense audiences. If 11,000 people have attended a single Boston Symphony concert at Tanglewood, over 20,000 have gathered on occasion at the Lewisohn Stadium concerts, which finished their season last Wednesday. One could quote equally imposing figures from places like Grant Park in Chicago and Forest Park in St. Louis, which nightly attract their many thousands. In these places prices are popular or non-existent. The size of the audiences varies with the attraction.

The Berkshire Symphonic Festival has special advantages which more popular priced and less artistically exacting concerts have not. First and foremost, at Stockbridge is the nucleus of the audience formed by people of means who buy the box seats and pay practically Winter prices for other places in the covered auditorium. This festival has the great advantage of beautiful natural surroundings as well as a public which in the main is carriage trade, one that can spend week-ends out of town and plan to attend the events as features of an outing which costs much more than the subway fare and the admission prices of New York's Summer concerts.

Nine symphony concerts, three each week, are given at Tanglewood, as compared with the eight weeks of programs given on successive evenings, weather permitting, at the Stadium. A nearer approach to the character of the Stadium concerts, as regards prices of admission and public accommodation, are those given for many thousands nightly at the Hollywood Bowl in California. But performances of the supreme finish and distinction of those of the Berkshire Symphonic Festival are not given anywhere else in the United States during the Summer months, despite the various and important seasons of opera and of concert given in many cities and out-of-door places all over the country and attended literally by millions of listeners.

Public Response

Two things are proved in broad outline by these manifestations. One is the love of good music which characterizes the American public. The other is its unfailing response to performances of highest quality. If any one doubts this, let him recall the returns from the symphony concerts given under the leadership of a very fine and authoritative musician at Stockbridge in the two years before Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival Association, invited Dr. Koussevitzky and the Boston Symphony Orchestra to be its ministrants. It is no disparagement whatever to their predecessors to remark upon the plain fact that when one of the finest orchestras, directed by one of the greatest leaders of this period, began to function, the box office responded, and for the best and simplest of reasons.

Great Interpretation Needed

Some look askance at this phenomenon. They say that it demonstrates a public interest in reputations rather than music and an appetite for "personalities" of the baton rather than the sincere presentation of masterpieces. But why rush to such a conclusion?

Why should a justified antagonism to virtuosity of the sensational order cause us to deny the extreme importance of revealing interpretation? And remember, the supreme interpretation can only come from the artist of distinction. It does not suffice for a routined, experienced and well intentioned conductor to wave a stick in the proper tempo and make the traditional shadings and nuances in a Beethoven symphony.

That is a great deal to accomcomplish, but it is not the consummate achievement. It goes without saying that the cause of the composer and not the personality of the virtuoso is the thing that is important for music. Who would dream of claiming the contrary? But we are speaking of the supreme revelation of masterpieces.

Interpretation, next to the production of music, is the most important and creative field of effort that the art knows. To have developed the profound knowledge necessary to decipher every meaning of the printed score; to fully comprehend not only its details but the inner significance of its structure; to have developed the technical means whereby this knowledge and understanding can be communicated, and finally by the flash of re-creative genius to resurrect the music as it took shape in the composer's consciousness, is possible only to the most finished and intuitive performers.

Music a Short-Lived Art

The average laborer in the vineyard will go as far as he may toward these gleaming portals. We honor and acclaim such a man for his worth and his services. Admitted, and gladly, that it is mainly upon his efforts that the artistic level of the community must rest, and that he must not be slighted for the advantage of showier and more superficial persons. It nevertheless remains that it takes genius to reveal genius, and that this cannot be accomplished by less than virtuosity and creative vision. Were it otherwise, great performances of music would be the common thing instead of the rare exception which the public will sacrifice to hear. Perhaps this is a cruel fact. No doubt the best is at times the enemy of the good, though we should be too well informed for it to be so. But the instinct the people have for the best is not abnormal or unsound at all. It is perfectly healthy and logical. If it were otherwise the race would not need to develop genius.

How necessary the perceptive and re-creative powers of the master interpreter are to music is illustrated every other day, as also throughout the pages of history. There has been lost, beyond question, much if not most of the music of certain bygone periods because of the plain fact that living people have forgotten how to interpret it. Of course, the greatest masterpieces live the longest. They have in them the strength of structure and universality of content which has significance for successive generations. But music, of all the arts, is undoubtedly the shortest lived. Architecture, sculpture, painting, literature, are of less volatile and perishable material. We speak of Palestrina, Bach, Beethoven, as "immortals." "Immortals," please, for how long?

Nothing is truer than the remark that Ernest Newman makes in his early study of Gluck (the book is not at hand, but the thought is unforgettable) that music which once moved men to delirious ecstacy is a voice from the shadows, that statues of gods once glorious stand, pale, silent, with arrested tongues, inarticulate. His thought is of the music of Gluck, once so potent, still noble and antique, communicating certain grand emotions, yet far from the thrill and communicative power of the dramatic music of a later day.

Interpreters for the Classics

How many, today, can interpret Gluck? How many can interpret Cherubini, or even Donizetti? Yes, Donizetti! But we have heard Arturo Toscanini direct "Lucia di Lammermoor." Then only did we know the meaning of that composer's patrician style, if you please, and the elevation of his melody and his sentiment. Last week at Stockbridge Koussevitzky and his men gave their unique performance of Debussy's "La Mer." Will their secret die with them? Probably not, since we have now our modern devices of recording, and it will nevermore be a matter of deduction or conjecture as to how the music of the immediate past sounded. Lacking the records we could easily imagine a conductor or historian, after a gap of, say, a hundred and fifty years, fumbling over some faded score, among them "La Mer," saying, "Look at this! Once it was considered a masterpiece. Can you imagine that? Take a lesson from it. You see what the music is, don't you? Nothing but a series of harmonies, without cohesion or form, invertebrate and meaningless aside from its title. A first-class example of the musical impotence of that period!" Only a master interpreter could refute him.

Familiarity With Scores

Should we then insist upon the greatest interpretations of music, and ignore any lesser accomplishments? Obviously not. If we did that, we would in the first place listen to very little music. If we failed to become through many hearings fully acquainted and familiar with every detail of a score, and form our own ideas of it, and repeatedly compare them with rank and file performances, we would greatly limit our comprehension and delight in our musical inheritance. We cannot wait for the man of genius to open the book of the art for us, and we should not. But he is the man for whom we wait to be ushered into the master's presence.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 17 1941

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Benefit Concert In Berkshires Yields $20,000

Dr. Koussevitzky Leads Orchestra in Rehearsal for Last Two Programs

By Francis D. Perkins

LENOX, Mass., Aug. 16.—According to a preliminary estimate, the receipts of last night's benefit concert at Tanglewood for the United Service Organizations and British War Relief amounted to more than $20,000. This was considered a remarkable showing in view of the evening's fairly continuous rain and, had the weather been a little drier, the proceeds would undoubtedly have topped the $26,000 realized by the corresponding performance last summer. About $4,000 of yesterday's revenue came from the sale of chances for prizes contributed by residents of the Berkshire region.

About eleven hours after it had played the last notes of Tchaikovsky's 1812 Overture at the close of yesterday's benefit, the Boston Symphony Orchestra reassembled this morning to rehearse the two final programs of the Berkshire Symphonic Festival under Serge Koussevitzky's direction. Meanwhile, the 250 bandsmen of the 26th Division, whose playing of Sousa marches under Dr. Koussevitzky had been one of the memorial features of last night's extensive program, departed soon after breakfast for Camp Edwards on Cape Cod.

In this morning's semi-public rehearsal Dr. Koussevitzky led the Boston Symphony through the Vaughan Williams London symphony and Samuel Barber's violin concerto which, with music from Wagner's Parsifal and Tannhäuser, composed the semi-final program played at Tanglewood tonight. Ruth Posselt, young Boston violinist, was the soloist in the concerto.

The rehearsal also included two numbers from the ninth and last festival program to be presented tomorrow afternoon, Prokofieff's amusing Lieutenant Kije suite and the finale of Tchaikovsky's fifth symphony. The quality of the playing suggested that the orchestra was not yet fatigued by a schedule which rivals in intensity that of its regular season in Symphony Hall.

Thursday night's performance of Beethoven's Missa Solemnis in D spoke well for what the festival chorus was able to accomplish after four weeks of preparation at the Berkshire Music Center under the direction of G. Wallace Woodworth and Hugh Ross. On the whole, it could be said that the singers had mastered not only the notes, but also the emotional significance of this exceptionally exacting and rewarding masterpiece. In the Kyrie the tone quality had an occasional opacity which vanished later and in the Plenisunt Coeli a few of the soprano section's highest tones took on a slightly shrill timbre. But points admitting cavil were few; in tone quality, balance and co-ordination and responsiveness to Dr. Koussevitzsky's interpretative indications the record was mainly one that called for much praise. Climaxes were set forth with imposing sonority and the dynamic range was wide and marked by a realization of fine points of shading.

The soloists were Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor and Julius Huehn, Metropolitan opera barytone. Here and in the ninth symphony the solo quartet usually makes it apparent that its music is difficult and on Thursday there was some of the familiar evidence of vocal effort during the first two sections. But after the intermission the solo singing gained notably in freedom and fluency; it was also expressively persuasive, especially in one of the most poignant episodes of the score, the appeals for peace after the instrumental harbingers of war in the Dona Nobis Pacem. The orchestra observed its wonted high standards and, as in last April's performance of the Missa Solemnis in Boston Dr. Koussevitzky's general interpretation told of his devotion for and his understanding of the work. In the Kyrie there were moments when the performance was not entirely integrated, but emotional spontaneity as well as unity or conception and interpretation characterized most of its course from then on. In the great rolling fugue near the end of the Gloria, Dr. Koussevitzky favored a relatively broad pace which made for clarity of detail, but preserved the essential momentum of the music. In the matter of preserving a due balance between the choral and orchestral elements, the conductor and instrumentalists deserved warm encomiums.

Handel's tenth organ concerto in D minor, which opened this program, was played in the edition of Max Seiffert including the short air supplied by this editor in lieu of a slow movement. E. Power Biggs, the soloist at the console, gave a performance distinquished for technical skill and interpretative musicianship. In the orchestral playing one sometimes missed a full sense of the characteristically Handelian combination of pomp, state and vitality, but one could find much for relish in the delectability of the orchestral tone.

The festival chorus also took advantage of an opportunity to illustrate its notable talents in two Elizabethan madrigals sung in last night's program. One reason why it had been able to master its assignments with unusual celerity is that its members are all musicians or music students who have been attending this summer's session of the Berkshire Music Center. Among these are several advanced students and instructors.

In addition to the Vaughan Williams symphony, which was the principal subject of Olin Downes's discourse at this morning's rehearsal, and the Barber concerto, tonight's program included two Warner excerpts, the preludes to Parsifal and Tannhäuser.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 17 1941

In the Berkshires

Festival Ends Today; Quartet Series Closes Aug. 24

The eighth annual Berkshire Symphonic Festival, which has established a new record for attendance in this series, will close with today's concert by the Boston Symphony Orchestra under [redacted]itzky's direction in the Music Shed at Tanglewood, Lenox, Mass., beginning at 3:30. The works scheduled are Sibelius's seventh symphony, Prokofieff's "Lieutenant Kije" suite and Tchaikovsky's fifth symphony.

The South Mountain String Quartet will not play today, but will give the last concert of its series at South Mountain, Pittsfield, Mass., next Sunday afternoon, Aug. 24, at 4 o'clock. Albert Spalding, violinist, and Kathe[redacted], pianist, will be guest artists with the regular members of the quartet: Kathleen Parlow and Edwin Ideler, violinists; Conrad Held, violist, and Willem Willeke, cellist. The program includes a sonata by Mr. Spald[redacted]

Two scenes from the production of Mozart's "Cosi Fan Tutte," which climaxed the work of the opera-dramatics division, under Herbert Graf, at the Berkshire Musi

John C

This Clipping From
NEW BEDFORD, MASS.
MERCURY

AUG 18 1941

NEW YORK, N.Y.
TIMES

AUG 17 1941

'LONDON SYMPHONY' HEARD AT FESTIVAL

Work by R. Vaughan Williams Is Played at Tanglewood by the Boston Orchestra

VIOLIN CONCERTO IS GIVEN

Ruth Posselt Soloist in Number by Samuel Barber — Last Concert to Be Held Today

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 16 — The eighth annual Berkshire Symphonic Festival swung into its final phases tonight with the last program but one. The Boston Symphony Orchestra, under [illegible] Koussevitzky, devoted the greater part of tonight's concert at Tanglewood to two contemporary works—one by an Englishman and the other by an American, once again underscoring the hands-across-the-sea motive that has characterized much of this year's festival.

The Englishman was R. Vaughan Williams, the most eminent living composer of his land, and his composition was "A London Symphony." The American was Samuel Barber, who, at 31, has seen his works performed throughout the country; his composition was his concerto for violin, with Ruth Posselt as soloist.

Though the city of London has had a relative respite from the vicious bombing attacks of recent months, it is not, physically, the city that the world knew before this war began. Nor is it quite the city that Vaughan Williams memorialized in tone, for the composer's picture was evoked by the familiar sights and sounds of London—sights and sounds that have undoubtedly undergone modifications.

Essence of City Captured

It was good to hear this music again and to travel with a tone poet along his imaginative conception of a great metropolis and its people. For we know that the spirit of London endures through blackouts and bombings, and whatever the destruction, Vaughan Williams has done his share to capture the essence of a fascinating and brave city.

Mr. Barber completed his concerto a year ago, and it had its first performance last February in Philadelphia and New York, with the Philadelphia Orchestra playing under Eugene Ormandy and with Albert Spalding as soloist. Miss Posse[illegible]t's soloist, may be considered a member of the Boston Symphony family, for her husband is Richard Burgin, concert master and assistant conductor of the orchestra.

Tonight's program ended with two works by Richard Wagner, proving once more that, though this festival's official and unofficial sympathies are emphatically anti-Nazi, no one confuses nazism with the music of the great German composers long since dead. The Wagner works were the prelude to "Parsifal" and the overture of "Tannhaeuser."

Concluding Program Listed

For the concluding program tomorrow afternoon Mr. Koussevitzky will direct Sibelius's Seventh symphony, Prokofieff's "Lieutenant Kije" suite and Tchaikovsky's Fifth symphony.

It has been announced that the Berkshire Music Center will open next year on July 6, and that the 1942 concerts will start on July 30. The announcement adds that the concerts will be held as usual on Thursday and Saturday evenings and Sunday afternoons, but it does not specify the length of the festival. It is a foregone conclusion that a three-week season is the minimum and it is possible that a fourth week may be added.

The war and its attendant uncertainty is giving the festival corporation and the Boston Symphony pause. The officials fear that rationing of gasoline might hurt attendance, for every one comes by car and there are as many as 3,000 to 4,000 autos at Tanglewood for a concert. On the other hand, it has been noted that more young people in their 'teens and twenties have attended this year's festival, and it is believed that this element forms a convincing nucleus for the increased audiences that must be counted upon for a longer festival.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 17 1941

A Musical Miracle

One would have needed to be a prophet of greater matters than musical trends to forecast, 20 or even 10 years ago, the amazing development of a great music center in Berkshire. Even 20 years ago, it is true, interest in music was growing rapidly, and the tendency to make a summer in the country more than a vacation had already begun. Summer classes in music, as in painting and other arts, were springing up at many places throughout New England. At Pittsfield the delightful festivals of chamber music long maintained by Mrs Coolidge made South Mountain, for a week every year, the Mecca of the musical world.

Yet when the first Berkshire Symphonic festival was held in 1934, with Henry Hadlay as conductor, it seemed a precarious adventure. How was a large audience to be assembled so far out in the country? How was it to be housed? What if it rained? Courage was needed, but it has been wonderfully rewarded, and the gift in 1937 of Tanglewood as the summer home of the Boston Symphony orchestra gave the festivals an ideal setting.

Yet even the artistic and popular success of these concerts could not have led to so amazing an expansion as that of recent years if world developments had not increasingly thrown musical America upon its own resources, with the aid of a great influx of foreign musicians escaping from a tormented Europe.

Dr Serge Koussevitzky, whose great gifts as an interpreter of musical masterpieces gave the concerts high prestige, also deserves praise for his clairvoyant sense of the possibilities which these conditions would offer to the Berkshire festivals. Multitudes of young Americans who had been accustomed to spend their summers abroad were forced to stay at home, and Tanglewood offered them tuition under eminent masters under ideal vacation conditions.

Moreover, the number of people flocking to the resorts of New England because of the disturbed state of Europe was bound to increase, and the growing fame of Tanglewood warranted a long journey to hear such superlative concerts. To all these factors, to which may be added the excellent management of the festivals and the thoughtful care taken for the comfort of patrons, is due the astonishing fact that an auditorium designed for 6000 listeners is now called upon, at the festival which closes today, to make room, with the help of the beautiful lawns outside, for 12,000. The faith of the founders has borne splendid fruit.

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 16 1941

250 Army Bandsmen Led by Koussevitzky At Tanglewood Event

Mrs. F. D. Roosevelt Makes Brief Address Among Cheers

Stockbridge, Mass., Aug. 16—Despite a pounding rain which started early in the afternoon and continued all evening, the Berkshire Symphonic festival and the Boston Symphony orchestra, of which Dr. Serge Koussevitzky is conductor, presented last evening its gala benefit in behalf of the United Service Organizations and the British War Relief society.

Russian-born Koussevitzky led 25 American army bandsmen in blood-tingling martial music opening the five-hour program.

His face flushed with emotion, the famed conductor, who recently became an American citizen, directed the soldier-musicians from Camp Edwards in Sousa's "Semper Fidelis" and "Stars and Stripes Forever."

Koussevitzky himself sounded the key note of the performance when he told the 8,000 who crowded the Music Shed that "we are witnessing, and in some degree we participate in, the act of stretching a hand of hope and help across the ocean—the hand of America holding the torch of freedom against the clenched, threatening hand of despotism and destruction."

An all-afternoon rain failed to dim the enthusiasm of the crowd which sloshed gaily over the lawns of the picturesque Tanglewood and cheered long and loud.

As early as 5:30, several thousands of bedraggled spectators were thronging the already sodden grounds of the Tanglewood estate to witness the opening of the evening's ceremonies, a short program by the combined bands of the 26th division and a parade of simultaneous performances of various units of the Berkshire Music Center. It was estimated that some 500 men from Camp Edwards were stationed on the grounds, with 250 playing in the military band under the direction of Chester Earl Whiting, chief bandmaster.

Halifax Sends Message

Principal guest of the benefit was Mrs. Franklin Delano Roosevelt, who along with Dr. James Phinney Baxter 3d, president of Williams college, Dr. Lewis Perry, headmaster of the Phillips Exeter academy and Dr. Serge Koussevitzky appeared on the speakers' platform in the Music Shed during the "manifestation" portion of the program. Viscount Halifax, ambassador to the United States from Great Britain, was unable to appear as scheduled because of "pressing reasons of state." However a message from him was read by Jerome D. Greene, member of the board of trustees of the Boston Symphony orchestra.

The message read:

"Here, I would think, is an example, and I know that it does not stand alone, both of devotion and sacrifice freely offered which should inspire us all who believe in those principles just expressed in such arresting language on behalf of our two nations by the President and the Prime Minister."

Mrs. Roosevelt Wildly Cheered

Mrs. Roosevelt, greeted by wild cheers and a standing audience, asserted that "men of good will working together will achieve unity." She emphasized that two English-speaking nations have joined together "not only in art, but to bring order out of chaos, to let free men pre-determine their own forms of government and to permit all to live a better and fuller life in the future."

Continuing with a personal salutation to the Berkshire symphonic festival and Dr. Koussevitzky, she said in effect that the development of the appreciation of art is a "sign that a people is coming of age" and that the government program in support of the arts, whether music or graphic, had helped in this direction.

Symbolizes What U. S. Is

Dr. Lewis Perry stated that the music of the festival is "not a mere sensuous selfish enjoyment but that it symbolizes what America is and what it may become." In commending Dr. Koussevitzky on his achievements, not only in respect to the growth of the Boston Symphony orchestra but in the realization of both the summer festival and the Berkshire Music Center, he said that "the message of the shed and of all of Tanglewood has been a message of aspiration, of courage, of unity."

"Freedom is our truth, and this is our fight for freedom."

In closing, he asserted that "guns, ships, planes, ammunition are necessary, but even in a mechanical age, real beliefs are more vital still."

Koussevitzky Speaks

Dr. Koussevitzky in his opening remarks said that "it is significant that our manifestation takes place in the heart of New England, and that today in New England the cause of Old England and the cause of America are merged into one."

"No one can deny that the spirit of the people of England is a great example in the history of the world. But let us not forget that the undaunted spirit of a people is proof of their faith in the justice of their cause." He further added that "the English nation holds that faith. In standing by and proclaiming our belief in England, we are helping our own nation. For the victory of freedom is also the victory of truth."

Following the manifestation, the crowds thronged to the tent pavilions to partake of hot plate suppers and box lunches. With early darkness, the only semblance of festivity was to be found in the numerous colored lights which surrounded the three main pavilions the inner lighting of the shed and the spot lights which featured the outer decorations on both shed and the small pavilion built on the base of flag pole which carried both the American and British flags.

"V-" Theme Song Played

A gala concert featuring the Boston Symphony orchestra, the advanced orchestra of the Berkshire Music Center and the bands of the 26th division formed the major musical portion of the program. As guest soloist Albert Spalding rendered the Mendelssohn Violin Concerto.

Serge Koussevitzky conducted the first movement of the Fifth Symphony of Beethoven, theme song of the British "V-for-Victory" campaign. Stanley Chapple, assistant to Dr. Koussevitzky in the Berkshire Music Center led two movements, Mars and Venus, from "The Planets" of the English composer, Gustav Holst, and Hugh Ross, conductor of the Scola Cantorum led the festival chorus comprised of students of the center in two madrigals "Silver Swan" and "Long Live Fair Oriana" by Gibbons and Welkes respectively.

As grand finale the Overture 1812 of Tchaikovsky was played by the 400 musicians on the stage under the conductorship of Dr. Koussevitzky.

(Celine Koester).

This Clipping From
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CHRONICLE

AUG 16 1941

World Wide News Briefs

Stockbridge, Mass., Aug. 16—A benefit program at Tanglewood by the Boston Symphony Orchestra and United States Army bandsmen for British war relief and the United Service Organizations today had been featured by messages of Anglo-American unity from Lord Halifax, British ambassador to the United States, and Mrs. Franklin D. Roosevelt, wife of the president.

This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 16 1941

First Lady, Noted Conductor At Festival

—Republican Photo

Mrs. Franklin D. Roosevelt, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra (center), and Dr. James Phinney Baxter, 3d, president of Williams college, took leading roles in the gala benefit program of the Berkshire Symphonic festival at Tanglewood, between Lenox and Stockbridge, Mass., last night. The proceeds were donated to the United Service Organizations and British War Relief. One of the highlights of the day was the directing by Russian-born Koussevitzky of 250 soldier-musicians from Camp Edwards in Sousa's "Semper Fidelis" and "Stars and Stripes Forever." (Story

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS

AUG 16 1941

At Tanglewood

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The United Service Organizations this year, along with British relief, are the beneficiaries. That even a larger sum than before was raised was scarcely to be doubted not only because Tanglewood audiences are breaking all records but because Mrs. Roosevelt and Viscount Halifax was among the speakers.

Not to be lost sight of is the fact that this is also the occasion of a demonstration of the summer's work at the Music Center. The vital educational functions undertaken by the Boston Symphony Orchestra in connection with the Berkshire Festival prove that comparisons between Tanglewood and the famous Old World festivals are no longer in order.

This Clipping From
PITTSFIELD, MASS.
EAGLE

AUG 16 1941

41

Tanglewood Benefit Nets USO and British $20,000

Waterdrenched Crowd of 8000 Jams Music Shed To Hear Mrs. Roosevelt And Witness Colorful Program

TANGLEWOOD.—Approximately 20,000 slightly water-soaked dollars will be divided between the USO and the British Relief as the result of last night's multi-ringed musical circus, held at Tanglewood in the face of intermittent rain that blew in from the south across the gray waters of Stockbridge Bowl.

8000 Crowd Shed

Despite the weather, 8000 people from all over the East, many laden with thermos bottles and picnic boxes, came to hear and see Mrs. Franklin D. Roosevelt, principal speaker in the brief manifestation ceremonies; Dr. Serge Koussevitzky as conductor not only of his own Boston Symphony Orchestra, but of the 250-piece band of the 26th Division; Elsa Maxwell as official number-drawer for prizes contributed to the benefit, and a procession of other attractions which filled the late afternoon and evening.

For many, the first event on the program was the high light of the benefit. Promptly at 5.30, Warrant Officer Chester Earl Whiting raised his baton over the 250 players of the combined bands of the 26th Division, massed in the colonnade at the northeast corner of the Shed. They played the "Washington Greys" march and followed it with the "William Tell" overture, both of which drew tremendous applause. Then Dr. Koussevitzky mounted the podium and proceeded to light a fire under both the band and the audience. The applause after "Semper Fidelis" was deafening, but it paled before the stamping and whistling and shouting that greeted the conductor and his soldier musicians after the last crashing notes of "The Stars and Stripes Forever."

Programs Simultaneous

At 6, simultaneous programs were presented by three departments of the Berkshire Music Center. In the Shed, three student conductors put the Center orchestra, assisted by the chorus and student soloists, through their paces.

Tanglewood

This Clipping From
WATERBURY, CONN.
REPUBLICAN

AUG 16 1941

First Lady, Noted Conductor At Festival

—Republican Photo

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AUG 16 1941

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Tanglewood

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 16 1941

AT TANGLEWOOD BENEFIT CONCERT

Photographed on the lovely grounds at Tanglewood yesterday were, left to right, Mrs. George W. Edman of Pittsfield, Mrs. John H. P. Gould of Lenox and New York, Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra and Mrs. William Felton Barrett of Egremont and Rye, N. Y. Mrs. Edman and Mrs. Gould were cochairmen of the ticket committee for the British War Relief benefit yesterday and Mrs. Barrett was a member of the executive committee.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 18 1941

8TH SEASON ENDED AT TANGLEWOOD

13,000 Hear Koussevitzky and Boston Symphony at Close of the Music Festival

87,000 AT THE CONCERTS

Attendance Gain Noted This Year—Works by Sibelius and Prokofieff Given

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 17—A perfect day and a new record audience of about 13,000 men, women and a host of children brought the eighth annual Berkshire Symphonic Festival at Tanglewood to a dazzling end today. Add to the weather, the beautiful site and eager disposition of the crowd, a program by Serge Koussevitzky and the Boston Symphony Orchestra which showed them both at their shining best and you have the measure of a brilliant farewell.

It is clear, and the figures are the best proof, that this festival is solidly established. Only the shadow of war or some other major catastrophe could halt this festival in its road to a dominant place in America's musical scene.

Consider the statistics. About 87,000 persons came from all over the nation—and some from other lands—to attend the nine concerts of this year's festival. Last year's festival, which was pronounced a success, drew 67,000 to a similar number of concerts. This year's budget was about $100,000, but income far exceeded expense as far as the festival proper was concerned. Almost $10,000 was taken in at the box office today for general admission.

Audience Cheers Works

But figures are only part of the story. The enthusiasm of this audience, which overflowed the shed, out on the vast lawn almost like a crowd on the Coney Island sands on a hot Sunday, is a vital element. This gathering, however, was quietly intent on the music. It gave expression to its holiday feeling only at the end of each composition, and especially at the close of today's concert. Then the thousands stood and cheered, waving handkerchiefs and recalling Mr. Koussevitzky for many minutes.

The music was made to order for Mr. Koussevitzky and his band, ordered, of course, by Mr. Koussevitzky. The program began with Sibelius's Seventh symphony, which gave the orchestra and conductor an opportunity to show their talents as lyricists on a broad scale. The compact simplicity of the score was set forth with eloquent directness; the colors were deep and mellow; the great climaxes were steadily and truly arrived at.

Then came the amusing and deft "Lieutenant Kije" suite of Serge Prokofieff. This was music in another vein—glittering, witty and mockingly lush. Conductor and orchestra knew how to convey the bite and irony of this music. One wonders whether Prokofieff, who is living somewhere in Russia, is still composing today in the sparkling, satiric style of which he is a contemporary master.

Tchaikovsky on Program

The program ended with Tchaikovsky's Fifth symphony, the rhapsodic qualities of which are as meat and drink to Mr. Koussevitzky. The urgency of the performance seemed to make the same impression on today's spontaneously responsive gathering.

At last night's penultimate concert the largest works were by living composers: "A London Symphony," by Vaughan Williams, English composer, and the violin concerto by Samuel Barber, American. Mr. Koussevitzky and his players gave the gracious, evocative symphony of Mr. Williams a performance of spacious loftiness.

This is a sensitive, tasteful score. Its poetry has the voice of a generous singer; it is neither excessive nor puny in scope. The breadth and the good taste of its design were felicitously conveyed. Solo passages by the wind instruments and the concertmaster were expertly and colorfully played.

It does not matter whether Mr. Williams now admits a program for his symphony, or whether it should be called rightfully "A Symphony by a Londoner" instead of "A London Symphony." There was a feeling among many in the audience of 9,000 that here was a memorial in tone to the spirit of a city that cannot be crushed by bombs or incendiaries.

Violin Concerto Heard

Mr. Barber's concerto, which had its première last February, went well with the Williams symphony, for the young American's artistic sympathies seemed to be close to those of his English confrère. This is music both deeply felt and well-bred. Only in the last movement, a delightfully fresh moto perpetuo, is there the boldness that one expects from a young composer. Otherwise, Mr. Barber writes soberly, earnestly and feelingly.

Adherents of the more progressive camp of composers would call much of this work conservative and perhaps old-hat. But we can see no harm in having Mr. Barber pursue his own path—even a backward one—if that is how he feels, and there is no doubt of his integrity.

Ruth Posselt, as the violin soloist, gave an expressive performance of the work; only in the light, graceful third movement did her tone and style seem rather small for the immense enclosure. Mr. Koussevitzky led a full-blooded and comprehending reading that must have been a joy to the composer, who shared in the audience's applause at the end.

Officials of the Berkshire Festival Corporation and the Boston Symphony may well say that, come what may, the 1941 fete has made a mark to aim at in the future.

This Clipping From
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HERALD TRIBUNE
AUG 18 1941

Music Festival In Berkshires Ends 8th Year

Record Attendance at Last Concert Carries Total for the Series to 95,500

By Francis D. Perkins

LENOX, Aug. 17.—The eighth annual Berkshire Symphonic Festival closed at the Music Shed at Tanglewood this afternoon when an audience of 13,000 left the previous record of 11,000 for attendance, made last Sunday, far in the rear. Clear, cool weather had proved a stimulating factor in bringing forth this afternoon's record gathering and what was also, in all probability, a record number of cars on the roads.

For their closing program Serge Koussevitzky and the Boston Symphony Orchestra performed Jean Sibelius's Seventh Symphony, Serge Prokofieff's "Lieutenant Kije" suite and Tchaikovsky's Fifth Symphony.

Applause after the playing of new music is more likely to be cordially polite than vigorously fervent, but a feature of last night's concert was the unusually extensive display of enthusiasm which followed the performance of Samuel Barber's violin concerto. The plaudits lasted for several minutes and the Pennsylvania composer was called to the stage to share several bows with Ruth Posselt, who was the soloist, and with Dr. Koussevitzky. Both had done very well by Mr. Barber's music.

Miss Posselt's Playing

Miss Posselt, who is the wife of the Boston symphony's concert master, Richard Burgin, is a young Boston violinist who has been heard in New York as recitalist and orchestral soloist and who in the latter capacity has introduced several modern concertos. Her playing yesterday was of notably consistent merit; it was marked by unerring and impressive technical skill and deftness and a tone which preserved its appealing quality, its evenness of texture and fluency throughout its compass, while her interpretation told of well grounded musicianship and artistry and understanding of the score. The conductor and orchestra set forth the concerto with the intent vitality and high standard of performance which they also brought to Ralph Vaughan Williams's London Symphony at the beginning of the program and to Wagner's prelude to "Parsifal" and "Tannhaueser" overture at the close.

Mr. Barber's concerto completed thirteen months ago, was introduced to Philadelphia and New York last February by the Philadelphia orchestra under Eugene Ormandy, with Albert Spalding as soloist. There is nothing refractory in this score. His thematic ideas are outspokenly lyric in character and his writing for the violin generally grateful and idiomatic. The solo instrument is allowed to sing and also to display agility.

Vaughn Williams Work

The orchestration is good, but there were a few times when the composer seemed to give the soloist a little unnecessary work in playing over sonorous passages which absorbed the violin's tones instead of providing them with a contrast or complement. One could also relish the melodies generously provided by Mr. Barber in the first two movements and at the same time feel that their effectiveness might have been enhanced had the composer interspersed some more pungent material and thus increased the variety of the work as a whole. Comments such as this, however, should not withdraw attention from the positive assets of a noteworthy American work, and the reaction of yesterday's listeners was gratifying.

A symphony associated with London can be regarded as a particularly appropriate offering just now, but the Vaughan Williams work has long shown its independence of the need of any extra musical stimulus toward public favor. The twenty years which have elapsed since its American premiere have proved its durability, have shown that it gains by rehearing and that it can stand on its musical merits, whether one prefers to hear it with Albert Coates's detailed program in mind or listen to it in a more absolute way as a symphony by a Londoner, to quote a later title suggested by the composer. The performance under Dr. Koussevitsky was memorably expressive, and the close of the "Tannhaeuser" overture gave the concert an imposingly sonorous conclusion.

In spite of the shower at the start of the program, the audience numbered 9,000.

Sibelius and Prokofieff

Today's program was ably arranged from the standpoint of variety, contrast and cumulative effectiveness. The meditative breadth of Sibelius's latest symphony was followed by the tunefulness and humor of the suite which Prokofieff derived from his incidental music for a Soviet film, shown seven years ago, which has an imaginary officer for its title role. Tchaikovsky's Fifth Symphony, whatever one may think of its essential merits as music, provides a proclamative and climatic close. The Prokofieff work gave the audience some unusual visual diversion in watching an assistant conductor on the southern margin of the shed transmit the beat to the distant player of the opening trumpet fanfare. The suite is not momentous music, but yet often witty music that can be thoroughly enjoyed.

Dr. Koussevitzky and his orchestra, as on former occasions, proved at home in Sibelius's music, and the color, sonorous pomp and emotional effect of their playing of the Tchaikovsky Symphony was none the less telling because it was predictable. At the end the excited audience gave the conductor and instrumentalists long salvos of applause; some shouted "encore." But after several recalls Dr. Koussevitzky finally motioned to the orchestra to leave the stage, and another festival had completed its record.

Talk of the addition of a fourth week next summer, which would be a natural consequence of this summer's record patronage, has been current here for the last few days, but no decision will be made until the festival trustees have met. The additional series, if decided upon, would probably follow the others in the third or fourth week of August.

Roosevelt

Anna Eleanor Roosevelt, 56, wife of the President, has long been known as a writer on current affairs and personal observations. She writes daily the column below which she calls "My Day."

Girls can serve as nurses

HYDE PARK, N. Y.—I took my annual pilgrimage night before last to Stockbridge, Mass., to hear the fourth program of the Berkshire Music Festival. In commemoration of the 150th anniversary of Mozart's death, excerpts were played from his Requiem Mass. His Symphony in G. Minor also was played and, after the intermission, the Beethoven "Eroica."

The chorus of the Berkshire Musical Assn., of which Horace Hunt is the conductor, sang the Mass and the whole program was a most finished and beautiful performance. I enjoyed every minute of it. Even though we did not return until rather late, for it takes us two hours to drive from here, still it was well worth it.

WE HAD the pleasure of speaking with Dr. Sergei Koussevitsky for a few minutes during the intermission. My admiration for his work increases every year.

On the way up, we met Mrs. Henry Morgenthau Jr. and her daughter, Joan, and had a picnic supper together in a field on a dirt road leading off from Route 7, before we reach Great Barrington. One of the boys with us carelessly put his hand on the wire which surrounded part of the field we were in and discovered that it was charged. I suppose it was intended to keep erring cattle who attempted to jump the fence, within proper limits.

We picked up everything very carefully like good Boy Scouts, not even leaving chicken bones about, for fear the dogs or cattle might find them. We were very grateful for the nice, grassy spot under the shade of a tree and the view of the gently flowing stream below us.

I HAVE just been told that there is a great shortage of young women entering the nursing schools. At this time nurses are much needed, and it has always seemed to me that it is good training for any girl to take, whether she means to take up nursing as a profession or not. At the present time, the girls in training release nurses already trained, for duty where they are needed.

If later these girls marry, or have no reason for earning a living by nursing, but wish to serve in some way in their community, there are innumerable opportunities to use the knowledge they have acquired in the service of a great many people. Therefore, if any young woman feels she wishes to do something for her country in the present crisis, and is willing to work hard, put in long hours, and sacrifice her leisure during these years of stress, I can think of few things as useful as taking a course in one of our good training schools for nurses.

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NEWS
AUG 19 1941

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ROCKY MT. NEWS
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CAPITAL TIMES
AUG 20 1941

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CITIZEN NEWS
AUG 19 1941

RENO, NEV.
STATE JOURNAL
AUG 21 1941

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PRESS-SCIMITAR
AUG 19 1941

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TIMES HERALD
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COURIER-JOURNAL
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EVENING SUN
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REPUBLICAN
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READING, PA.
TIMES
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NEWS
AUG 20 1941

PENSACOLA, FLA.
NEWS
AUG 21 1941

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NEW YORKER
AUG 19 1941

WICHITA, KAN.
BEACON
AUG 20 1941

BUFFALO, N.Y.
COURIER-EXPRESS
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NEWS-SENTINEL
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AUG 19 1941

FORT SMITH, ARK.
TIMES-RECORD
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SUN & CITIZEN-LEADER
AUG 19 1941

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HERALD-POST
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PRESS
AUG 9 - 1941

PITTSBURGH, PA.
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NEWS LEADER
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INDIANAPOLIS, IND.
TIMES
AUG 9 - 1941

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NEWS
AUG 9 - 1941

CHICAGO, ILL.
TIMES
AUG 10 1941

43

My Day

BY ELEANOR ROOSEVELT

Hyde Park, Monday.

Yesterday we had a quiet and peaceful Sunday. The high spot of the day was a talk with the President in Washington after his return. I shall be seeing him there on Tuesday evening, but I could hardly wait to hear some of the details of his trip and some news of our two sons. He did not know that the destroyer on which Franklin Jr. is an ensign, would be anywhere near him, so it was a pleasant surprise when he was told it was part of the group of ships in attendance. I can well imagine what it meant to both Elliott and Franklin Jr. to have this chance with their father.

I forgot to tell you yesterday about the gala benefit given under the auspices of the Berkshire Music Festival and the Boston Symphony Orchestra at Tanglewood, Mass.

Not even the rain, which would ordinarily have spoiled most festivals, had any effect on this one. Crowds were there. The music was perfect and the speeches, including Lord Halifax's which had to be read since he could not be present to deliver it, seemed to give the audience pleasure.

We were whisked away for dinner with kind Mr. and Mrs. Myron Taylor and had a delightful time, though it nearly broke my heart to come in after Albert Spaulding had begun to play. We were able, however, to hear most of the evening concert and went home very happy that we had had the opportunity to take part in this benefit, given for our united service organizations and the British war relief.

I have just received a cook book, compiled by the American friends of France, called "Specialties de la Maison." The preface is written by no less a person than Louis Bromfield and I must quote one statement: "A man indifferent to food not only is uncivilized, he is without a soul."

So it is fitting that the proceeds of the sale of this book should go to: "Help those who are fighting for civilization, and in civilization the art of cooking holds a high place." The illustrations by Alajalov will certainly catch your eye. The jacket, by Clement Hurd, should surely attract you so that you cannot pass by without buying this book for your cook bookshelf.

Today I am driving with Mrs. Lyman Delano to the Girl Scout encampment near Springfield, Mass., but I shall have to tell you about that tomorrow.—E. R.

SAN FRANCISCO, CALIF.
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CORPUS CHRISTI, TEXAS
CALLER
AUG 12 1941

NEW YORK, N.Y.
SUN

AUG 18 1941

44.

13,000 HEAR FINALE OF MUSIC FESTIVAL

Koussevitzky Ends Eighth Annual Series.

By IRVING KOLODIN.

Stockbridge, Aug. 18.—Since no festival at Tanglewood could be complete without a new attendance record, it may be duly noted that the concert yesterday afternoon which completed the eighth annual series by Serge Koussevitzky and the Boston Symphony produced two of them. The throng of 13,000 which streamed into the grounds and spread itself over much of the surrounding lawn, as well as filling the shed to overflowing, was the largest for a single concert in the long span of the festival's history; and it swelled to 87,000 the total for the nine concerts. This was a more than 25 per cent increase over last year's total, which was the previous high.

However, these prosaic words hardly cover the quality of the occasion, the rich golden sonority of the orchestra's playing of a program that was, inimitably, Boston Symphony and Koussevitzky. As seems to be a fashion these days (it happened at Lewisohn Stadium also a week ago), there was a Russo-Finnish juxtaposition, with Sibelius and Prokofiev joined in artistic fraternity, though they stand today as citizens of enemy countries. The first was represented by his seventh symphony and the second by his film suite, "Lt. Kije."

No subscriber to the Boston Orchestra, or phonograph enthusiast, for that matter, requires to be told of the style and virtuosity with which Mr. Koussevitzky fills the patterns of these works. Nevertheless there seemed to be an added surge of power in his playing of the symphony, a more pointed humor in the treatment of Prokofiev's memorial to a mythical hero which made the ear tingle.

Even for those who consider this symphony a repetitious, unsatisfactory restatement of much that can be found elsewhere in Sibelius (the writer is one of them) there was much to absorb the attention in the mere physical sound of the instruments, the superb blending of them by the conductor. The series was concluded by a stunningly forceful and virile performance of the Tchaikovsky fifth symphony.

The patrons of the Saturday evening program were accompanied to their chairs by a shower which ceased soon after the concert began, but probably contributed to hold the attendance down to a mere 9,000. It began with the "London Symphony" of Vaughan Williams, proceeded with the Samuel Barber violin concerto, with Ruth Posselt as soloist, and concluded with two Wagner excerpts.

There has been no discussion of plans for next season's series as yet, the hazard of long-distance planning in these days being what it is. According to semi-official sources, it is not likely that the organization will embark on any ambitious plans of expansion in length of festival or variety of offerings, however.

This Clipping From
NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 18 1941

13,000 Hear Last Concert of Berkshire Festival

Koussevitzky Leads Works of Russian and Finnish Composers

By ROBERT BAGAR.

STOCKBRIDGE, Mass., Aug. 18.—The eighth annual Berkshire Symphonic Festival came to a close yesterday afternoon with the performance of three works before an audience estimated at 13,000. This brings the total attendance for the whole series to 106,000 persons, quite a handful of customers for any three-week festival.

If America had been looking forward to the day when a music festival of universal appeal, offering everything in the field of the art, this is at least the nucleus for it, and the credit may be laid largely to the tireless efforts of Serge Koussevitzky.

As far as yesterday's program went, Mr. Koussevitzky proved eminently in the vein, speaking for his program devising and for the magnificent performances accorded the music by his men of the Boston Symphony.

* * *

Scores of Implications.

Witness the combination of pieces played: The Sibelius Seventh Symphony, the Prokofieff Lieutenant Kije Suite and the Fifth Symphony of Tschaikowsky. There are implications by the score—and that's no pun—in the assortment. Sibelius, the Finn, whose country is fighting that of Prokofieff, the Russian, and mixed up in the proceedings is another Russian, Tschaikowsky, who came long before modern political associations.

Be that as it may, there was splendid playing all through. Perhaps, there may have been some who took their Prokofieff with a touch of "so what?", but they certainly could not have missed the delicious irony running rampant in the music. And if they did—so what?

Sibelius originally called this one movement work of his a Fantasia Sinfonica, which seems better suited to it. Symphonies in one movement don't jell, speaking of titles. Anyway, that's the way it is and who's to change it now?

The Sibelius genius is at work here, and no mistake. The manner in which he takes simple themes, puts them through the most sinuous weavings and, at the same time, makes sense and perfectly fine music is something for the younger generations of composers to look up to.

* * *

Four-Piece Program.

The Saturday night concert offered a four-number list. To open there was the Vaughan Williams London Symphony. This was followed by the Samuel Barber Violin Concerto with Ruth Posselt essaying the solo part and, finally, two Wagnerian items, the prelude to Parsifal and the overture to Tannhaeuser.

Mr. Barber is a composer to watch. Not that he hasn't done enough to have warranted watching all along. He is now the proud possessor of several important performances of works of his and, no doubt, more coming.

The Concerto, which Miss Posselt and the orchestra, not to forget Mr. Koussevitzky, did unqualified justice to, is a finely knit, thoroughly workmanlike job of writing and the best feature of all is the individuality that shines through its intricate web.

The London Symphony needs no encomiums at this late date. One may only report that under the tender ministrations of Mr. Koussevitzky it emerged in all its picturesque, yet somber beauty.

* * *

Wagner Well Treated.

Wagner is one composer who rarely gets a bad reading from the Bostonians. You can imagine the splendor of their playing in the Parsifal and Tannhaeuser pieces.

The crowds here have enjoyed the programs immensely. In fact, great numbers of people make Tanglewood their day-long headquarters, surveying the beauties of the scenery, and, so to speak, those of the music. In more ways than one the Festival has been a huge success.

This Clipping From
PITTSFIELD, MASS.
EAGLE

AUG 18 1941

The Note Book

By *J. H.*

The Uncrowned King

IT was my privilege and pleasure to have a front seat directly in front of Koussevitzky the night of the benefit, and thus to study him at close range. What a man! Into direction he throws, unreservedly, everything he has and that is a very great deal. His facial expressions are a study. There is perfect unity in all he does, every motion of a hand, every wiggle of a finger, every word spoken above the tumult of the night, every gesture, has its significant meaning. Nothing is wasted. Such energy, such poise, such action, such tempo! And to read a score and to sense what was in the mind and heart and spirit of the composer way back there over the reach of the musical years! What temerity, what confidence, what perfect confidence, what insight and understanding, what weird prescience! Interpretation attains apogee here. I cannot think of the Festival without the contribution of this inexplicable and matchless man. He commands many of the absolutes. One of these, and not the least, is harmony. I wish I could marshal language that, in some measure, would illustrate his genius and words that would be the mirror of his fame.

This Clipping From
NEW YORK, N.Y.
PM
AUG 18 1941

Boston Ladies and Stadium Sadies Tchaikowsky Fans Under the Sky

By HENRY SIMON

STOCKBRIDGE, Mass., Aug. 18.—A couple of weeks ago Mark Schubart and Martin Harris made a brief survey for PM and found that overwhelmingly the most popular composer at Lewisohn Stadium this summer was Tchaikowsky. Apparently the same truth holds for the carriage trade at the Berkshire Festival, which closed here yesterday afternoon, as for the subway and bus trade at City College. The afternoon's last number was the Tchaikowsky Fifth Symphony, and by far the largest crowd that had ever attended one of these concerts turned up—an estimated 13,000. Almost half of these had no seats, but sprawled on the grass outside the shed on blankets, overcoats and newspapers.

"It's always like that," said one of the festival officials. "Maybe you think Tchaikowsky is old hat [I don't], but he certainly packs 'em in."

The fact that it was a beautiful, cool Sunday afternoon may also have had something to do with it. Again, it might have been the fact that conductor Serge Koussevitzky squeezes the last ounce of sentiment and drama from symphonies—that is, the last ounce he can without becoming mawkish.

Changing the time and exaggerating retards isn't out of bounds for him, but it's got to sound good. With his magnificent orchestra and the perfect acoustics of the music shed, it always does. The fashionable audience stood up on its hind legs at the end—or at least on its benches—and cheered and yelled as Mr. Koussevitzky, nattily but unconductorially dressed in a smart brown business suit, amiably waved farewell.

For Maestro Koussevitzky's a great showman as well as a great conductor. His movements interpret the music for the audience, even though that is not his purpose in making them. When he wants the band to play more loudly and with passion, his forearm develops a violent circular motion so that the sound seems to be shaken right out of his sleeve. He signals entrances with his left arm, like a southpaw catching a runner off third, beating time simultaneously with his right. He faces the first fiddles or turns to the basses squarely and dramatically—and he sings along. Loud, too, in baritone that is nearer the pitch than Toscanini's tenor.

He's a good program-builder. The first half of yesterday afternoon's bill contrasted the one-movement Sibelius Seventh and the Prokofieff *Lieutenant Kije* suite. The symphony is a long, sturdy and rather somber "profession of faith," as the composer called it; the suite is derived from one of the most engaging and wittiest scores ever written for a motion picture. Top that off with the Tchaikowsky Fifth and you have earnestness, humor and drama in about ideal proportions for a closing concert.

Saturday night he didn't have quite the same luck, for the new Samuel Barber violin concerto, very ably played by Ruth Posselt, lacked dramatic contrast with the Vaughan Williams London Symphony that preceded it. Preliminary rain and the less popular program held the crowd down to 9000, not a bad showing, considering. But Mr. Koussevitzky, aided by clearing weather, sent everyone home in a glow with a *Tannhauser* overture the like of which I have never heard for richness of sound and building up of climax.

This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 18 1941

This Clipping From
BUFFALO, N. Y.
NEWS
AUG 18 1941

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TIMES
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AUG 18 1941

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AUG 18 1941

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EXPRESS
AUG 18 1941

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BULLETIN
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POST-STANDARD
AUG 18 1941

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AGE HERALD
AUG 18 1941

This Clipping From
WILMINGTON, DEL.
NEWS
AUG 18 1941

Berkshire Festival Ends As 13,000 Overflow Shed For Russo-Finn Concert

BY JOHN SELBY
(Associated Press Arts Editor)

Stockbridge, Mass., August 17—(AP)—The eighth Berkshire Symphonic Festival, which broke records for attendance, came to a close today with Serge Koussevitzky and his Boston Symphony presenting a Russo-Finnish program.

Although the "Music Shed" at Tanglewood seats only 6,000 persons, there were 13,000 in the audience which spread a hundred yards back on the lawn.

This year's series of nine concerts were attended by 87,000 persons—exceeding last year's record by 20,000. In addition, a benefit performance last Friday drew 8,500, and 10,500 persons heard the three Saturday morning rehearsals, at which Olin Downes, music editor of the New York Times, gave brief comment on the music played.

The extreme interest shown by town folk in the festival is demonstrated by the way year-'round residents, and even some of the summer visitors, open their homes to persons unable to find accommodations in such historic inns as the Red Lion Inn here and the Curtis Inn at Lenox. One Lenox householder this week rented each of his eight rooms, and with his wife slept on cots in the woodshed.

Today's wildly applausive audience heard a cohesive and brilliant interpretation of Sibelius's Seventh Symphony, a performance which once again established Dr. Koussevitzky as the high priest of Sibelius in the country.

Before intermission there was Serge Prokofieff's "Lieutenant Kije" suite. The festival came to a rousing close with the Fifth Tchaikowsky Symphony—another of Dr. Koussevitzky's favorites, and for a good reason. It is music which he invariably recreates fresh for the ears of his hearers, although it would be difficult to find music more familiar to concert goers.

Next year's festival certainly will be played, officials said today, unless international conditions unexpectedly interfere. "It depends on the fate of Hitler," one officer said this afternoon. The festival budget was met, with substantial margin to be put into improvements," he added.

This Clipping From
PITTSFIELD, MASS.
EAGLE

AUG 18 1941

Tanglewood Crowd Thunders Approval

Eighth Annual Berkshire Festival Closes With Record-Smashing Attendance

By JAY C. ROSENFELD

The curtain on the 1941 Berkshire Symphonic Festival was lowered yesterday afternoon with great difficulty.

Records Smashed

A record-sized audience just would not release the Boston Symphony Orchestra and its leader Serge Koussevitzky, from the cordial grasp of its unceasing applause. The final concert, the ninth in three week ends, offered a program which was mostly apple-pie for the crowds, judging from the way they ate it up, and it was just as luscious a dish for the orchestra, from the way the players attacked it: A Sibelius symphony, Prokofieff's "Lieutenant Kije" suite, and the Tschaikovsky fifth.

The attendance at the closing concert of the Berkshire Symphonic Festival smashed all records. It was more than 13,000 bringing the total for the nine concerts to 87,000. Counting the USO-British War Relief benefit Friday and the three Saturday morning rehearsals, the total attendance was about 106,000. Last year's attendance for the nine concerts was 67,000 and counting the benefit concert and three Saturday morning rehearsals, the grand total was about 87,000.

The weather for Tanglewood concerts naturally is an important element. There was cause to grumble at this final week end; Saturday night rain preceded the concert and a chill in the air pervaded the Shed for the duration of the program. Fortunately the audience had taken precautionary measures, but even then muffled coughs were noticeable all about. Yesterday afternoon the sky was bright and clear, but the temperature was not up to standard. The final brace of concerts, however, were the most generally satisfying of all. There has been comment, more than usual this year, about programs. The main point brought up was the withdrawal from early-announced lists of several pieces which would have been Festival first-times. But Saturday night, except for a couple of beautiful Wagner fragments, everything was new. Vaughn Williams "London" symphony opened the concert. Williams, like so many of his fellow English composers, seems to have mastered the cool,

The BSF President Speaks

Miss Gertrude Robinson Smith, right, president of the Berkshire Symphonic Festival, photographed in the Shed with two friends at yesterday's intermission.

Festival

Continued From First Page

reposeful mood. Not that they do not have their turbulent moments, but they do have a distinguishable atmosphere at their command, and it was from this that the symphony drew some of its character. Williams states that the title is misleading; that "symphony by a Londoner" would be more to the point. The clear transparency of the music was executed with a sotto voce which, especially in the strings, remained remarkably round and balanced. The device of using the distant sound of the Westminster chimes as the final coda of the symphony is a master touch on Williams' part. There was a long moment of tense silence after the final sound had evaporated which indicated the spell which had been cast by the interpretation. There then followed one of those demonstrations which are part of the spectacle which is Tanglewood. Granted that the music merits all the approval, the combination of several elements at Festival concerts seems to remove inhibitions from men and women otherwise normally restrained or introversial. These wild expressions occurred twice more in this same evening. At the conclusion of the program and following the concerto for violin with Ruth Posselt as soloist.

Barber's Concerto

The Barber violin concerto is of this year's vintage, having been introduced by Spalding in Philadelphia only six months ago. It is in three movements of which the first two are definite additions to the literature for the instruments. Of the last movement as much can not be said. A perpetual motion idea, even though played with meticulous technic by Miss Posselt, and equal virtuosity by the orchestra, it has not sufficient musical value. The other movements offer wide and grateful opportunities for the soloist, although there is not enough development matter. Miss Posselt played with opulent tone, a sure and facile left hand, and a bow, except for those instances where she was seduced into too much pressure in the many string-crossings of the first movement, which brought out a virile and confident expression of the music. Barber accompanied the soloist and the conductor from the wings on the unending recalls Miss Posselt won for herself and the music. Among the innumerable mutual felicitations, the soloist clasped the hand of the concertmaster, Richard Burgin, to convey through him her appreciation of the orchestra's splendid accompaniment. He acknowledged it by a courtly gesture, a kiss of the hand, which had in it a delightfully unashamed extra fervor, the respectful esteem of a fellow artist with additional uxorious homage.

Yesterday afternoon the final demonstration following the Tschaikovsky symphony exceeded any that the most faithful Festival attendants could recall. There was reason for it, too. Koussevitzky laid his Tschaikovsky on with a trowel, with a prodigious extravagance which brought out the faintest delineation of its emotional pattern. The orchestra played as though doubly inspired. Climax after climax was reached with telling effect.

A Symphonic Fantasy

The Sibelius choice was the last symphony, the seventh. This is played in one movement without pause, and is not really a symphony. Sibelius once intended to label it a symphonic fantasy. It resembles most the form in which Richard Strauss wrote so successfully—the tone-poem. It rambles on without symphonic design, and suggests imaginative incidents which possibly the composer had in mind. This kind of music has a faculty which Virgil Thomson described once so aptly as having meditative possibilities. What could be more gratifying than to hear this type of music which, because of its indefiniteness, conjures up in each one's mind fictional excursions into lands of romance and adventure. Koussevitzky worked most arduously on this; he was in excellent voice, and in some of the pianissimo passages, the orchestra was plainly audible through his untrained baritone.

Prokofieff's huge joke "Lieutenat Kije" was played four years ago on a similar Sunday afternoon. Indeed this could not be half so much fun if played at night or completely indoors. The trumpet calls, heralding the approach, and later indicating the departure of this jolly but nonexistent character, came from the far edge of the adjoining field. The wit of this miniature suite was a perfect escape between the sober Sibelius and the self-pitying Tschaikovsky.

The history of this Festival will signal, first of all, the phenomenal attendance records, 87,000 in nine concerts. This will no doubt overshadow one feature which, nevertheless, is more important: The standard of performance. So long as the Boston orchestra and its leader, Serge Koussevitzky, continue to strive and to expend their best efforts, which happen to be about as good as there are on this planet, they will continue to merit all the unbelievable audiences and the lavish appreciation they have enjoyed.

This Clipping From
BRIDGEPORT, CONN.
TELEGRAM

AUG 18 1941

Berkshire Symphonic Festival Ends in Russo-Finnish Program

By JOHN SELBY

STOCKBRIDGE, Mass., Aug. 17—(AP) The eighth Berkshire symphonic festival, which broke records for attendance, came to a close today with Serge Koussevitzky and his Boston Symphony presenting a Russo-Finnish program.

Altnough the "music shed" at Tanglewood seats only 6,000 persons, there were 13,000 in the audience which spread a hundred yards back on the lawn.

This year's nine concerts were attended by 87,000 persons—exceeding last year's record by 20,000. In addition, a benefit performance last Friday drew 8,500, and 10,500 persons heard the three Saturday morning rehearsals, at which Olin Downes, music editor of the New York Times, furnished brief comment on the music played.

The extreme interest shown by town folk in the festival is demonstrated by the way year 'round residents, and even some of the summer visitors, open their homes to persons unable to find accomdations in such historic inns as the Red Lion inn here and the Curtis nn at Lenox. One Lenox householder this week rented each of his eight rooms, and with his wife slept on cots in the wood shed.

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Before intermission there was Serge Prokofieff's "Lieutenant Kije" suite. The festival came to a rousing close with the Fifth Tchaikowksy symphony—another of Dr. Koussevitzky's favorites, and for a good reason. It is music which he invariably recreates fresh for the ears of his hearers, although it would be difficult to find music more familiar to concert goers.

Next year's festival will certainly be held, officials said today, unless international conditions unexpectedly interfere. "It depends on the fate of Hitler," one officer said this afternoon. The festivale budget was met "with a substantial margin to be put into improvements," he added.

This Clipping From
CHICAGO, ILL.
TRIBUNE

AUG 18 1941

Berkshire Musical Festival Ends After Record Attendance

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This Clipping From
HARTFORD, CONN.
TIMES
AUG 18 1941

Tanglewood Events Attended by 105,000

By CARL E. LINDSTROM

Lenox, Mass. — Another Berkshire Festival, the eighth, is now history and in view of only those hazards which are now on the horizon, it is entirely possible that this was one of the peaks of the Tanglewood record.

Some 13,000 people heard the final concert on Sunday and they drove about 5,000 cars a total of a good many miles more than gasoline rationing would permit. However, the festival is now successfully concluded and it is too soon to worry about next year.

To dispose of the statistical angle, series A and B together drew 57,000 people and series C 30,000. Adding the number of those who came for the benefit concert on Friday and those who attended Saturday morning rehearsals, the figure rises to 105,000. Complete data is not yet available but the sum realized for British relief and USO will be in excess of $20,000, only slightly less than last year in spite of the rain.

Old Favorites

The final program comprised the Tanglewood favorites, Symphony No. 7 of Sibelius, Prokofieff's "Lieutenant Kije" suite and Tschaikowsky's Fifth Symphony. It was the third appearance for each of them on these programs.

The Sibelius symphony was aptly accompanied by the susurrant obbligato of waving branches, for a strong breeze had sprung up. This work with repetition seems more and more to summarize the Sibelius dialect. Not only are there intimations of his other compositions to be heard but it is the acme of his style. Koussevitzky is the supreme Sibelius interpreter and his orchestra this time fulfilled all his demands.

Finn and Russian rubbed elbows in perfect amity on this program. The Prokofieff fantasy was as delightful as ever. There is an air of unreality about the offstage trumpet as played at Tanglewood that is just the right touch for this immortal characterization.

Heard From the Lawn

The Fifth of Tschaikowsky as done last year provoked such a deal of talk that it is easy to understand why it was programmed again. This time your reviewer as a professional obligation chose to hear the performance from the lawn with the idea of finding out how much the lawn sitters get for their $1.50. Of course, they can hear the music. But to say that they get full benefit of the detail and polish of the Boston Symphony Orchestra is to pretend. Especially on a day like yesterday, with a breeze blowing, effects are frequently blurred or erased. But 6,000 music lovers (that was the number of general admissions Sunday) can't be wrong. And Tanglewood is a sort of elysium any way you look at it.

Saturday's Concert

Ruth Posselt garnered all the honors Saturday night. Playing Samuel Barber's Violin Concerto, she made an easy conquest of her audience. Dr. Koussevitzky paternally took her hand in both of his; with the composer all three exchanged felicitations. The concert master, who led the orchestra in applauding her, kissed the virtuoso's hand. (She happens to be Mrs. Richard Burgin).

With most violinists you first have to like violin playing before you like their particular brand of it, but Miss Posselt draws from her instrument consistently a stream of tone that is pleasurable and satisfying, without regard to its diction. It might be compared to the sensuous pleasure of listening to a euphonious and well-modulated voice speaking in a foreign tongue. But for those who do understand the tonal language, Miss Posselt's violin has an extraordinary eloquence. She is a sturdy player with a generous, warm-hearted tone. Mr. Barber's Concerto had a compelling advocate.

There is nothing esoteric about his composition. It is couched in simple, direct terms, melodically and harmonically, one of its fundaments being a reliance upon arpeggio material. It has zest, optimism and an engaging loquacity. The finale is an excellent display piece.

Vaughan Williams' "A London Symphony" received an affectionate interpretation and was listened to raptly. The bell tones of Big Ben endow the closing bars with a drama now that was beyond the designs of the composer when he wrote this work. Although he repudiated a descriptive program published in its behalf this symphony cannot help but put the audience in a mood to look for literary suggestions. But it is one of the enduring rewards of music that the best of it permits us to hear what we want to hear, in other words to listen wishfully.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
AUG 18 1941

Record Audience Closes Berkshire Music Festival

13,000 Persons, Bringing Three-Series Total for Eighth Annual Event to 106,000, Give Serge Koussevitzky Most Enthusiastic Demonstration to Date at Tanglewood, Recalling Him to Stage Six Times at Conclusion of Sunday Afternoon's Sibelius-Prokofieff-Tschaikowski Program — 5,000 Cars Recorded.

A record-breaking attendance, 13,000 persons, marked Sunday afternoon's closing concert of the eighth annual Berkshire Music Festival at Tanglewood, where Serge Koussevitzky led the Boston Symphony orchestra in a triumphant finale, comprising compositions of Sibelius, Prokofieff and Tschaikowski.

Recalled Six Times

Demonstrative of the enthusiasm with which the audience received the final concert was the applause, cheering and handkerchief waving by which Koussevitzky was recalled to the stage six times. The demonstration has yet to be equalled at Tanglewood or any other Western Massachusetts music center.

The Sunday attendance figure, supplemented by an audience of 12,000 persons at Saturday's programs brought the total attendance for the past three weeks to 106,000, according to figures posted at the press headquarters by George W. Edman, clerk of the festival corporation.

Saturday night's concert, the last of the season's evening programs, found general admissions cut down by showers. By admission time, however, the skies had cleared. The program featured but one symphonic work, the London symphony by a contemporary composer, Ralph Vaughan Williams. Also included on the program were Samuel Barber's Concerto for violin and orchestra, with Ruth Posselt as soloist, and Wagner's prelude to "Parsifal" and the overture to "Tannhauser."

Weather Favorable

Fair weather, however, favored yesterday afternoon's concert and the lawn audience outnumbered the patrons in the music shed by several hundred persons. Sibelius' Seventh symphony was separated from the rhapsodic fifth symphony of Tschaikowski by a witty contemporary production, "Lieutenant Kijie," by Serge Prokofieff. Smiles played over the faces of the attentive audience as the orchestra presented a musical biography of the mythical military officer of the Czar; but the emotions that greeted Koussevitzky's presentation of the Tschaikowski symphony were held in sacred reign until the completion of the piece, when the audience broke out with an exuberance hitherto not witnessed at Stockbridge. Six times Koussevitzky left the stage and six times he was recalled, each time acknowledging the acclaim with a dignified indifference of omnipotence which is his in all things musical at Tanglewood.

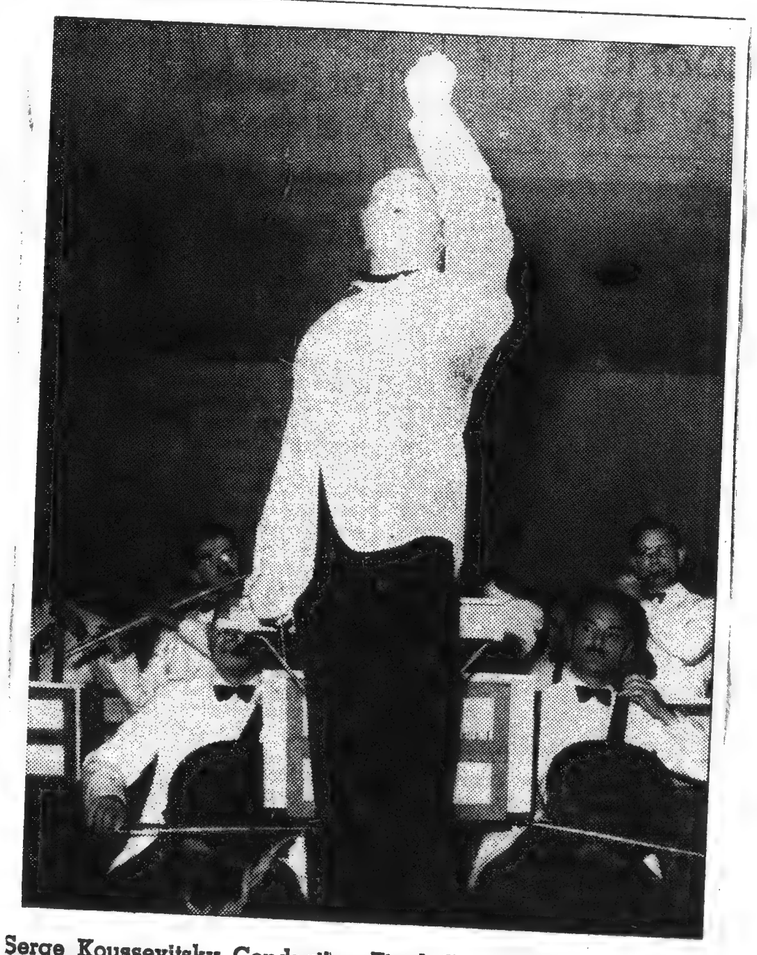
Saturday morning the rehearsal of the orchestra, which was open to the public, attracted several thousand persons. Various aspects of the music were commented on by Olin Downes, music critic of the New York Times. Musical activity Saturday on the part of the students, most of whom were preparing for departure to their homes, was somewhat curtailed. All the same, at 3 o'clock in the afternoon, the members of the music department gave an informal concert in the theater-concert hall, with Paul Hindemith, resident instructor in composition, participating as both conductor and tambourinist. Others conducting the student orchestra were Malcolm Holmes and Leopold Schrade. Again Olin Downes served as commentator.

5,000 Automobiles

Late-comers to the Sunday concert were unable to find parking places for their cars in the regular parking lots, which were filled by more than 5,000 cars. They were compelled to leave their vehicles on the main road and make their way to the grounds afoot. At the conclusion of the concert double lines of cars covered the roads from Tanglewood to Pittsfield and Stockbridge for more than two hours.

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 18 1941

Record Crowd Attends Final Concert In Berkshire Musical Festival



Serge Koussevitsky Conducting Final Concert At Tanglewood

Previous records of attendance at Tanglewood were broken yesterday when 13,000 persons converged at the Berkshire Music festival to hear Serge Koussevitsky conduct his final concert in the series of three weeks' performances given by the Boston Symphony orchestra. With only 6,008 seats in the shed, the crowd surging about on the lawns and seated within hearing distance of the building, was larged than that inside.

The total number of people who have been present at one or more concerts during the season, was set at 106,000 by George W. Edman, clerk of the festival corporation. The unprecedented popularity of the concerts caused the surmise that they will be extended to four weeks next year instead of the customary three.

Dr. and Mrs. Koussevitsky were feted last night at a dinner given at the Curtis Hotel in Lenox by Mr. and Mrs. Ernest B. Dane, Jr., of Boston. The seventh symphony of Sibelus and the fifth by Tschaikowsky were both on the program yesterday. At the conclusion of the last, which ended the series, the leader wasrepeatedly called back to the podium and given a great ovation. Programs and handkerchiefs were waved by the thousands who refused to leave their seats and the handclapping was tremendous.

Statistics for the season includes the fact that there was an excess of 29,000 people over last year. The British war Relief and U. S. O. benefit drew 87,000 and the three rehearsals were attended by 10,000

This Clipping From
HARTFORD, CONN.
COURANT
AUG 18 1941

13,000 Jam Tanglewood 1941 Finale

Record Crowd Goes Wild as Koussevitzky's Superb Bostonians Play Themselves 'Purple'

BY T. H. PARKER.

Stockbridge, Mass., Aug. 17.—(Special.)—Toppling all attendance records for eight years, another Berkshire Symphonic Festival came to an end here today, as thousands cheered.

Thirteen thousand, to be exact, of whom more than 6000 were general admissions, strewing the Tanglewood lawns with their supine shapes and getting horizontally acquainted with music as it is made only by the Boston Symphony and Dr. Serge Koussevitzky, who invented this orchestra.

Eleven thousand had been the previous audience record, made only a week ago. Today, half an hour before the concert had begun, lines of cars two miles long, blocked all roads leading to the Festival, as they crept a foot at a time toward Sibelius, Prokofieff and Tschaikowsky.

This year's nine concerts, if you can stand more statistics, drew a total of 87,000 persons, or 20,000 more than in 1940.

The final work on the program had been Tschaikowsky's Fifth Symphony. No one on this mortal coil conducts it with the emotional and orchestral showmanship of Dr. Koussevitzky. The vehemence with which he copes with it is that of Laocoon coping with the serpents and coming out on top. Since it was not only the last offering of the day but of the year, he spared the horses less than ever.

He had no more than dropped his hands after the overwhelming onrush of the last pages, when bedlam broke. Wild shouts of "Bravo!" rent the chilly air even before hand-clappers could bang their palms together in applause. Men and women leaped upon their chairs, yelled incoherently and waved their programs. What would constitute the gallery if there had been a gallery in Elie Saarinen's music shed, put fingers in their mouths and shrilled. Everybody kept it up for nearly half an hour. It was the kind of demonstration Dr. Koussevitsky could have produced, if he had been conducting the audience in a round of applause, instead of the orchestra.

13,000 Hopping Fanatics.

Instead, he was marching off and on stage like a little major, beaming, bowing and embracing the air. After all, he couldn't embrace 13,000 hopping fanatics.

The audience was letting off its love for Tschaikowsky and his incredible symphony, and for the Boston Orchestra which had played itself purple in the face. But most of all it was making mad kowtow to Dr. Koussevitzky, whom it loves that way, and it is a kind of demonstration that at once raises your hair, seizes you by the throat and brings tears to your eyes, for excitement and affection.

The whole concert had been about the best of the season's nine, in point of performance. Dr. Koussevitzky and the Boston Symphony have long been our superlative champions of Sibelius and practically sole proprietors of Prokofieff, and today they played the Seventh Symphony of the Finnish composer and the "Lieutenant Kije" Suite of the latter. The Sibelius selection, in which "no great themes are dragged through forests of firs'" (as Muriel Draper once said in Hartford) is not one of his most characteristic, however, and the audience has not ever been so excited by its wonderful Keatsian poetry, as by the enfabled First or heoric Fifth. Dr. Koussevitzky had set it forth with brilliance and the orchestra had carried on with every suavity, but the applause for it was almost perfunctory, as it had been last season.

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
AUG 18 1941

Berkshire Symphonic Festival Breaks Attendance Records

Ends Eighth Season With 13,000 Final At Concert; Estimate 95,500 at Ten Programs

LENOX, Aug. 18—The eighth annual Berkshire Symphonic Festival closed at the music shell at Tanglewood yesterday when an audience of 13,000 left the previous record of 11,000 for attendance, made last Sunday, far in the rear.

6,200 Outside Shed

Yesterday's vast crowd, in which 6,200 holders of general admission tickets sat on the benches on the outskirts of the music shed or camped on the lawn, carried the total for the entire festival well beyond the 1940 mark.

It was estimated 30,000 heard this week-end's three concerts of series C, and 57,000 had heard the six programs of series A and B in the preceding fortnight, making 87,000 in all for the nine festival programs, or 95,500 with the addition of those who attended last Friday's benefit. To this can be added the estimated total of 10,500 at the three Saturday morning semi-public rehearsals.

1940 Figures

In 1940, 67,000 heard the nine regular concerts and 10,000 attended the Friday benefit. Clear, cool weather had proved a stimulating factor in bringing forth that afternoon's record gathering and what was also, in all probability, a record number of cars on the roads.

For their closing program, Serge Koussevitzky and the Boston Symphony Orchestra performed Jean Sibelius's Seventh Symphony. Serge Prokofieff's "Lieutenant Kije" suite and Tschaikowsky's Fifth Symphony.

Applause after the playing of new music is more likely to be cordially polite than vigorously fervent, but a feature of last night's concert was the unusually extensive display of enthusiasm which followed the performance of Samuel Barber's violin concerto. The plaudits lasted for several minutes and the Pennsylvania composer was called to the stage to share several bows with Ruth Posselt, who was the soloist, and with Dr. Koussevitzky.

Miss Posselt's Playing

Miss Posselt, who is the wife of the Boston Symphony's concert master, Richard Burgin, is a young Boston violinist who has been heard in New York as recitalist and orchestral soloist and who in the latter capacity has introduced several modern concertos.

'Kije' Stands on Own Feet.

"Lieutenant Kije" remains about the only music composed as a setting for a movie, which can stand on its own feet, film or no. It is a sophisticated and precocious novelty, of course, but that does not remove its concert worth or effectiveness on a program of serious endeavor. I thought that the orchestra by and large was rather routine the first four sections, but in the fifth with its counter-clockwise themes, they worked with handsome clarity and wit.

I will no longer attempt to describe the wondrous ways in which Dr. Koussevitzky and the orchestra work, Tschaikowsky's marvels to perform, the dominion and strength, the noble anguish they achieve. New this time, however, was the vein in which the third section was interpreted by Dr. Koussevitzky, who, eschewing the usual light brilliance that orchestras and conductors give it, played it with great subduement, and I thought brought it into the temper of the whole work better movement into such melancholic writing, as is customarily done, now seems patently wrong, as compared to the veiled and nostalgic interpretation of today.

Although today's concert was performed in an atmosphere of chill breezes and watery sunlight suggestive of autumn, it was a picnic compared to Saturday night's affair, which was the Laplander's dream of beatitude. Attendants at the Red Cross tent stood in expectation of cases of frost bite, and at the refreshment tent "One lump or two?" was not a query concerning sugar, but on the amount of ice forming in your coffee. Yet, believe it or not, hundreds lay wrapped in blankets on the rain-soaked ground. Perhaps they were waiting for the St. Bernards.

With such weather and night birds croaking about midst the encircling gloom, it was the perfect setting for Sibelius. However the program offered Vaughan Williams's "London" Symphony; Samuel Barber's Concerto for Violin, played by Ruth Posselt, so electrifyingly heard in Hartford last winter in the Hindemith concerto; the prelude to "Parsifal" and the Overture to "Tannhaeuser."

It was all moderately well played, without being startling anywhere along. I still feel that the Vaughan Williams is pretentious pap, when all is said and done. The Barber proved to be tedious, murky, sweet and illogical, a rather aimless little serenade.

Miss Posselt played it seriously and well, however, whether she believed in it or not, and she received the heroine's accolade of applause. The Wagner excerpts sounded moody and fitful on the shivery air, which was, I think, rather nice and sent you home shaking your head and wondering what we are all coming to, anyway.

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 18 1941

Thunderous Ovation Hails End of Berkshire Festival

—By JOSEPH J. HORAN

The eighth annual Berkshire Symphonic Festival has come to a close amid the thunderous applause of thousands of music lovers who gathered in the Berkshire hills from all parts of the United States.

The cavernous stadium on the beautiful estate at Tanglewood (which the members of the festival committee deprecatingly call a "shed") will not resound to the tones of Beethoven, Tchaikovsky and Mozart for another year. The baton of Dr. Serge Koussevitzky, which led the members of the Boston Symphony Orchestra through a program of nine concerts on a plane approaching perfection, will not be waved out-of-doors again until next July.

That the festival was a success, goes without saying. To this beautiful glade overlooking the Stockbridge Bowl, where Nathaniel Hawthorne once wrote his "Tanglewood Tales," came more than 75,000 persons during the three weeks to hear music it is almost impossible to duplicate.

Society came with liveried chauffeurs and sat in the boxes. National figures like Mrs. Eleanor Roosevelt and Governor Lehman arrived in the glare of photographers' flashlights. Enthusiastic supporters of the orchestra filled the chairs in the huge shed. But thousands more, lovers of good music all, scraped together the price of general admission and sat on the spacious lawns of the estate where perfect acoustics made their listening possible.

For the final weekend of the series, Dr. Koussevitzky again treated his listeners to a well balanced program of classicism and modernism. Saturday's program opened with "The London Symphony" by Vaughan Williams, a contemporary composer, continued with a concerto for violin and full orchestra by 31-year-old Samuel Barber of West Chester, Pa., and concluded with two well known numbers of Wagner, Prelude to Parsifal and Overture to Tannhauser.

Yesterday's schedule included Jean Sibelius' Symphony No. 7, the "Lieutenant Kije Suite" of Prokofieff, a modern Soviet musician and Tchaikovsky's well known Fifth Symphony in E Minor.

In a program note, Mr. Williams has said that his symphony is to be taken as "absolute music" rather than a tonal portrait of London. In spite of this many listeners read into the music various impressions of the London capital, an impression that is strengthened particularly by the Westminister chime effect that he uses.

After a vague opening the symphony rapidly took form as it swung into the first movement. After employing the full resonant tones of the complete orchestra, it quiets down to a violin solo with harp accompaniment. The second movement is also somewhat vague until an English horn solo starts building the theme. In the scherzo the orchestral effects have a resemblance to a seething volcano. In the last movement there is an oriental influence in parts with changing moods and rhythms and a novel coda in which the orchestra moves to the slightest pianissimo rather than the conventional crashing end.

Miss Ruth Posselt, a comely blonde, who comes from Medford, Mass., was the soloist in the Barber Violin Concerto. She displayed a virtuosity with this instrument seldom found in women artists and made a graceful and attractive picture playing before the 100 men in the orchestra. Although Mr. Barber's opus received a tremendous ovation indicating that the audience received it well, it was one of the few pieces during the series that left this reviewer without any definite impression.

In contrast the two Wagner pieces that followed it showed the Boston at its best. Wagner, the master musical dramatist, always endows his music with a certain inescapable majesty that permits the orchestra to show the richness of tone and feeling which a symphonic unit can produce.

Sibelius, often classified as the greatest living composer, is nearer to following the classical style than the modern. His seventh symphony is in one movement and has one chief dominating subject — a fanfare, like theme which first appears in a solo trombone and recurs during the rest of the work.

This opus has been called a "consummate masterpiece of formal construction" and "a work of great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose which are unique in modern music." The work yesterday easily fitted these definitions.

The Prokofieff suite was originally compased as incidental music for a Soviet film, "Lieutenant Kije," a mythical character invented by czarist courtiers to cover the mistake of the czar. It displayed the usual whimsy for which Prokofieff has become famous.

Tchaikovsky's Fifth was at fitting finale to the series which opened two weeks ago with Beethoven's Fifth, both of which seem to be favorites of the Boston. This melodious, familiar symphony, superbly played by the Boston, hardly needs any comment. It was the epitome of symphonic beauty.

As the crowds left the Berkshires yesterday it was with the feeling that they had participated in a cultural gathering that had contributed much to the American way of life.

THIS CLIPPING FROM
HUDSON, N. Y.
DAILY STAR
AUG 18 1941

FINAL CONCERT OF B'KSHIRE SYMPHONIC FESTIVAL WAS HELD

The final concert in the Berkshire Symphonic Festival of 1941, plus the perfect weather, brought one of the largest crowds of the Festival season to Tanglewood, Lenox, Mass., yesterday afternoon.

The big music shed was filled to overflowing, all available benches just outside the shed were packed, and on the vast lawn beyond the shed and benches were hundreds of people stretched out comfortably on steamer rubs, motor robes or what have you, or sitting in folding chairs which they themselves had carried to the concert.

The magnificent program, gloriously played by the Boston Symphony Orchestra, under the faultless direction of Dr. Serge Koussevitsky, was as follows: Sibelius' Symphony No. 7, Prokofieff's "Lieutenant Kije Suite," and Tchaikovsky's Symphony No. 5. Enthusiasm at yesterday's concert was at an all-time high, and, as with the final wave of Koussevitsky's magic baton, the last notes of Tchaikovsky's immortal "Fifth" died away, the shed rang with cries of "Bravo," "Bravo," and with applause that was absolutely thunderous. Again and again was Dr. Koussevitsky recalled, always generously sharing with his orchestra his well deserved triumph. It seemed as if the vast audience could not let the great conductor go, but finaly from sheer weariness the most valiant applauders were forced to call it a day, and as the thousands, many with a definite feeling of nostalgia, filed out of the shed, the Berkshire Symphonic Festival of 1941 passed into history.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
47 AUG 18 1941

ALL RECORDS FOR FESTIVAL ARE SMASHED

Final Concert at Tanglewood Brings Season Attendance to 106,000

By Williard M. Clark

STOCKBRIDGE, Aug. 18 — The current season of the Berkshire Symphonic Festival closed yesterday afternoon with all attendance records broken. An audience of 13,000 occupied every available space within hearing distance of the music. This exceeds by 2000 the record crowd here on Aug. 9.

Statistics Given

For those interested in statistics it may be reported that the attendance at the nine concerts was 87,000. Count in the U. S. O. benefit, which drew 8500, and the three rehearsals, attended by 10,000, and a grand total of 106,000 is the result. Last year the attendance at the nine concerts was estimated at 67,000 and the benefit drew 10,000.

Already plans are under way for next season, Hitler or no Hitler. No definite plans have been decided upon but there are rumors and counter rumors ranging from the idea of an extra week of concerts to an extra week devoted to opera. It is interesting to note that during the six seasons Koussevitzky has conducted the festivals, the repertoire has broadened. Moderns stand side by side with the old war horses. Thus today Prokofieff, Sibelius and Tschaikowsky provided a dramatic program which closed the festival. It has also been noteworthy that the audiences this season have been predominantly youthful, with literally thousands of 'teen age boys and girls occupying the places within and without the music shed. It is therefore necessary to arrange programs with a goodly sprinkling of contemporary works that these young and avid musicians may know what is going on these days.

Two monumental works were on the program today, the seventh symphony of Sibelius and the fifth by Tschaikowsky. Both interpretations Dr. Koussevitzky has made particulary his own. It is difficult to think of a more impressive opening number than the seventh symphony which Sibelius was embued with an Olympian calm and expressive beauty. The playing of the brasses in the fanfare-like theme which dominated the work was truly magnificent.

Prokofieff's "Lieutenant Kije," mythical figure during the regime of Czar Paul I, is ushered into the world by the voice of a single cornet, today played far outside the shed. The same muted voice returns Kije to the unsubstantial medium whence he was created. Like "Peter and the Wolf," played last season and the "Classical Symphony," this Prokofieff opus abounds in melodies, exciting rhythms and intriguing harmonies. The audience loved it.

To write of Koussevitzky's readings of Tschaikowsky is to rewrite what has been written countless times. He provided a monumental interpretation, one which fairly brought the audience to its feet at the close and resulted in a heart warming ovation for the conductor and the members of the Boston Symphony Orchestra. This has been a festival of great interpretations and perhaps this final interpretation may be called the greatest of them all.

This Clipping From
WATERBURY, CONN.
AMERICAN

AUG 18 1941

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Nearly 13,000 Attend Boston Symphony Event In Berkshires

The Boston Symphony orchestra, with Dr. Serge Koussevitzky conducting, yesterday brought to a close the eighth annual Berkshire symphonic festival in a program climaxed by Tschaikovsky's Fifth Symphony.

A record-breaking audience filled the 6,000 seats at the Music shed at Tanglewood and 7,000 places on the lawn which stretches behind it.

Last official reports have stated that more than 106,000 have attended the festival concerts and rehearsals this season, a record never before attained in the festival's seven years.

This year's nine concerts were attended by 87,000 persons—exceeding last year's record by 20-000. In addition, a benefit performance Friday drew 8,500, and 10,500 persons heard the three Saturday morning rehearsals, at which Olin Downes, music editor of The New York Times, furnished brief comment on the music played.

Ovation Seldom Surpassed

No symphony could have better climaxed the three weeks of festival concerts than the Fifth Symphony of Tschaikovsky if only because it is one immediately associated with the name of Dr. Koussevitzky. If great performances of this work have emanated from both conductor and orchestra before, surely this one must stand as one of the finest, both in its surging spirit, the thrilling tonal effects, the deep and penetrating understandof the Russian who irrevocably changed an entire period of musical composition. The ovation which seemed to surge from an enrapt audience at the final, almost overpowering emotional measures has seldom been heard in any such intensity before.

Individuals Come To Fore

In more humorous vein, but in the practice of Dr. Koussevitzky to include on the festival as many contemporary works as possible, the satyric "Lieutenant Kije," an orchestral suite of Prokofieff, Opus 60, was performed. It was the one work on the program which allowed the individual instrumentalists of the orchestra to have a final opportunity for this season to display their own musical gifts.

A musical highpoint was also to be found in the translation of Sibelius' 'Seventh Symphony.'' Opus 105, a one-movement work which is already an important part of the repertoire of the conductor. Here is a work which bodes no comparison to a tone-poem or programmatic connotation.

Festival Budget Met

Next year's festival will certainly be held, officials said today, unless international conditions unexpectedly interfere. "It depends on the fate of Hitler," one officer said. The festival budget was met "with a substantial margin to be put into improvements," he added.

This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 18 1941

Festival Ends With 13,000 Present And Hints of Extra Week Next Year

Stockbridge, Aug. 18—With a superb afternoon concert, the eighth annual Berkshire Symphonic festival closed yesterday after running up a record attendance for the day and for the nine-concert series. Including 8500 for the U. S. O. benefit Friday and 10,500 for three Saturday morning rehearsals, the total for the past three weeks has been 106,500, a gain of more than 50 per cent over the 67,000 figure for 1940.

Evidence of the growth of the festival, far beyond the dreams of its founders, was the presence of 13,000 people yesterday for the final program by the Boston Symphony orchestra under Dr. [redacted]sevitzky. More people were outside the spacious shed than were inside. With a minimum admission fee of $1.50, the financial success of the festival can readily be adjudged on a par with its artistic level.

Last year a third series was added to the original pair and it would surprise no one if at the next annual meeting in the very near future, a fourth week were scheduled next season, war or no war. The Berkshire music center which has scheduled its summer courses to run six weeks, the last half concurrently with the festival, provides an operatic and choral nucleus for further elaboration of the festival, should it be thought desirable to branch off from the direction explicit in the title, the Berkshire Symphonic festival.

Yesterday's program found the orchestra in fine fettle, perhaps because of the tremendous crowd, perhaps because it takes a Russian to conduct the Russians. The program included the Prokofieff "Lieutenant Kije" suite, the Tchaikovsky Fifth symphony and the Sibelius Seventh symphony, not too far removed geographically from the Russians.

Another V Symphony

It may have been the Koussevitzky humor that caused the program to end with a "V" symphony—and a Russian one at that—for it was a "V" symphony—and a German one, Beethoven's of course, that was programmed the first night to let the world know where the sympathies of the festival lovers stood. Anyway, the Russians had the last word.

The Sibelius, the latest symphony to come from the contemporary Scandinavian giant, though there have been reports that two others were being revised, has become a great favorite since its completion in March, 1924. Written in one movement, it has a richness and inventiveness not always found in his earlier symphonies. Almost a throw back away from his rugged beginnings to composers of an earlier day, there is a typically Handelian flavor about parts of it though it is personal and individual to a marked degree.

From then on, the Russians took over. The Prokofieff suite, adapted from a Soviet movie, is a mad and merry bit of program music by the tongue-in-cheek contemporary. Koussevitzky has made it singularly his own, as it tells the story of the fictitious officer who had to be created immediately when the czar's tongue slipped and involuntarily coined the "Kije" name as he listed those who were to be decorated. No subordinate dared point out the mistake and the tale of the birth, romance, wedding, high life and death of the phantom is most amusing, abounding as it does with infectious tunes. The audience loved it.

The Tchaikovsky, to this reviewer, had but one flaw, despite the masterful reading. On the heels of the Prokofieff, it was disturbing to hear the same themes, colored by the same instruments, in the symphony. The juxtaposition of the compositions made complete surrender to the spell of the symphony more difficult than usual, though it came eventually, and the audience gave the leader and his men an unprecendented ovation at the conclusion.

Arrangements Excellent

Saturday night, the "London" symphony by the contemporary Ralph Vaughan Williams again accented the sympathetic slant of the festival, though honors seemed to go to Ruth Posselt, violinist and to Samuel Barber, composer. She, the wife of concertmaster Richard Burgin and a prime soloist in her own right, gave his "Concerto for Violin and orchestra" a dazzling performance. The Prelude to "Parsifal" and the Overture to "Tannhauser" brought the evening program to a most satisfactory close.

To end the story of this year's festival without a mention of the exceedingly fine arrangements in all departments would be ungrateful and unwarranted. Reviewers found every want supplied by George W. Edman and motorists had no worries about the parking problem because of the American Legion men, to mention but two of the more obvious phases of Berkshire cooperation. Those who are unaware of the growth of what is probably the highest grade music festival in the world right in their own back yard owe it to themselves to investigate next year—but investigate early.

J. H. D.

TIMES UNION
AUG 18 1941

BERKSHIRE MUSIC FESTIVAL CLOSES

All Attendance Records Broken at 'Tanglewood'

By EDGAR S. VAN OLINDA

Triumphant fate as expressed in the "motto" of the final movement of Tschaikowsky's Fifth symphony brought the Berkshire Symphonic festival to a victorious close yesterday afternoon as the Boston Symphony orchestra, under the direction of Dr. Serge Korssevitzky, bid farewell to the festival's most successfull feast of music.

All attendance records have been broken, but what is more important, the artistic results achieved have never been surpassed during the eight years in which "Tanglewood" has been the musical capital of the civilized world.

Friday's special program of musical events, the proceeds of approximately $20,000 being divided between the U. S. O. and British War relief, was an event in which the music lover could find something tailored to his individual taste. Operatic performances in the new theatre; orchestral works by members of the music school; speeches by noted educators in the great music shed with Mrs. Elanor Roosevelt, fully supplying the audience appeal, functioned perfectly despite a heavy rain. Special soloist was Albert Spalding, violinist, who gave a splendid performance of the Mendelssohn concerto while the magnificent playing of Tschaikowsky's stirring Overture "1812" sent a thoroughly happy audience out into the elements, completely satisfied.

The highlight of Saturday night's concert was the playing, by the orchestra of the English composer, Vaughn Williams' descriptive landscape, "A London Symphony."

Ruth Posselt was the instrumental solist on the program which introduced to many in the audience the concerto for violin and orchestra by the young American composer, Samuel Gardner. The concerto, completed a year ago was also perfectly understandable to the great audience and Miss Posselt displayed a warm, virile tone and technical skill of an unusually high degree; both of which gifts came into full realization, particularly in the virtuistic third movement.

If the musical vibrations emenating from "Tanglewood" during the past three weeks, the predominance of the "Fate" or "Victory" motif throughout, are not dissipated during transmition, a certain dictator in Europe is in for some very disturbing moments at the present writing.

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AMERICAN
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All attendance records have been broken, but what is more important, the artistic results achieved have never been surpassed during the eight years in which "Tanglewood" has been the musical capital of the civilized world.

Friday's special program of musical events, the proceeds of approximately $20,000 being divided between the U. S. O. and British War relief, was an event in which the music lover could find something tailored to his individual taste. Operatic performances in the new theatre; orchestral works by members of the music school; speeches by noted educators in the great music shed with Mrs. Elanor Roosevelt, fully supplying the audience appeal, functioned perfectly despite a heavy rain. Special soloist was Albert Spalding, violinist, who gave a splendid performance of the Mendelssohn concerto while the magnificent playing of Tschaikowsky's stirring Overture "1812" sent a thoroughly happy audience out into the elements, completely satisfied.

The highlight of Saturday night's concert was the playing, by the orchestra of the English composer, Vaughn Williams' descriptive landscape, "A London Symphony."

Ruth Posselt was the instrumental solist on the program which introduced to many in the audience the concerto for violin and orchestra by the young American composer, Samuel Gardner. The concerto, completed a year ago was also perfectly understandable to the great audience and Miss Posselt displayed a warm, virile tone and technical skill of an unusually high degree; both of which gifts came into full realization, particularly in the virtuistic third movement.

If the musical vibrations emenating from "Tanglewood" during the past three weeks, the predominance of the "Fate" or "Victory" motif throughout, are not dissipated during transmition, a certain dictator in Europe is in for some very disturbing moments at the present writing.

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 18 1941

49

Part of 13,000 at Final Berkshire Music Festival Concert Yesterday

Don Jose Browning Photo

No, this is not a scene made on the beach at Coney Island on a hot summer day . . . it is a portion of the crowd of more than 13,000 who attended the final concert yesterday at Tanglewood. The huge shed was filled to capacity and the overflow crowd did the next best thing; made themselves comfortable as best they could on the spacious green surrounding the music shed. Yesterday's concert was the concluding one of the series which began three weeks ago.

ALL RECORDS FOR FESTIVAL ARE SMASHED

Final Concert at Tanglewood Brings Season Attendance to 106,000

By Williard M. Clark

STOCKBRIDGE, Aug. 17 — The current season of the Berkshire Symphonic Festival closed this afternoon with all attendance records broken. An audience of 13,000 occupied every available space within hearing distance of the music. This exceeds by 2000 the record crowd here on Aug. 9.

Statistics Given

For those interested in statistics it may be reported that the attendance at the nine concerts was 87,000. Count in the U. S. O. benefit, which drew 3500, and the three rehearsals, attended by 10,000, and a grand total of 106,000 is the result. Last year the attendance at the nine concerts was estimated at 67,000 and the benefit drew 10,000.

Already plans are under way for next season, Hitler or no Hitler. No definite plans have been decided upon but there are rumors and counter rumors ranging from the idea of an extra week of concerts to an extra week devoted to opera. It is interesting to note that during the six seasons Koussevitzky has conducted the festivals, the repertoire has broadened. Moderns stand side by side with the old war horses. Thus today Prokofieff, Sibelius and Tschaikowsky provided a dramatic program which closed the festival. It has also been noteworthy that the audiences this season have been predominantly youthful, with literally thousands of 'teen age boys and girls occupying the places within and without the music shed. It is therefore necessary to arrange programs with a goodly sprinkling of contemporary works that these young and avid musicians may know what is going on these days.

Two monumental works were on the program today, the seventh symphony of Sibelius and the fifth by Tschaikowsky. Both interpretations Dr. Koussevitzky has made particulary his own. It is difficult to think of a more impressive opening number than the seventh symphony which Sibelius was embued with an Olympian calm and expressive beauty. The playing of the brasses in the fanfare-like theme which dominated the work was truly magnificent.

Prokofieff's "Lieutenant Kije," mythical figure during the regime of Czar Paul I, is ushered into the world by the voice of a single cornet, today played far outside the shed. The same muted voice returns Kije to the unsubstantial medium whence he was created. Like "Peter and the Wolf," played last season and the "Classical Symphony," this Prokofieff opus abounds in melodies, exciting rhythms and intriguing harmonies. The audience loved it.

To write of Koussevitzky's readings of Tschaikowsky is to rewrite what has been written countless times. He provided a monumental interpretation, one which fairly brought the audience to its feet at the close and resulted in a heartwarming ovation for the conductor and the members of the Boston Symphony Orchestra. This has been a festival of great interpretations and perhaps this final interpretation may be called the greatest of them all.

Cleveland, Ohio Plain Dealer
AUG 19 1941

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REDUCTION

RATIO

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PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

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PRECISION℠ RESOLUTION TARGETS

Century

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1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm

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A CUP OF TEA
They Also Serve
Who Only Wait
—Page 8

The Berkshire Evening Eagle

City Edition

Volume 50—No. 75 | Pittsfield, Massachusetts. Monday, August 18, 1941. | 16 Pages— Price Three Cents

Blast Wrecks Ships; Retreating Reds Take Toll; 13,000 at Festival Boost Attendance to 106,000

Tanglewood Crowd Thunders Approval

Eighth Annual Berkshire Festival Closes With Record-Smashing Attendance

By JAY C. ROSENFELD

The curtain on the 1941 Berkshire Symphonic Festival was lowered yesterday afternoon with great difficulty.

Records Smashed

A record-sized audience just would not release the Boston Symphony Orchestra and its leader, Serge Koussevitzky, from the cordial grasp of its unceasing applause. The final concert, the ninth in three week ends, offered a program which was mostly apple-pie for the crowds, judging from the way they ate it up, and it was just as luscious a dish for the orchestra, from the way the players attacked it: A Sibelius symphony, Prokofieff's "Lieutenant Kije" suite, and the Tschaikovsky fifth.

The attendance at the closing concert of the Berkshire Symphonic Festival smashed all records. It was more than 13,000 bringing the total for the nine concerts to 87,000. Counting the USO-British War Relief benefit Friday and the three Saturday morning rehearsals, the total attendance was about 106,000. Last year's attendance for the nine concerts was 67,000 and counting the benefit concert and three Saturday morning rehearsals, the grand total was about 87,000.

The weather for Tanglewood concerts naturally is an important element. There was cause to grumble at this final week end; Saturday night rain preceded the concert and a chill in the air pervaded the Shed for the duration of the program. Fortunately the audience had taken precautionary measures, but even then muffled coughs were noticeable all about. Yesterday afternoon the sky was bright and clear, but the temperature was not up to standard. The final brace of concerts, however, were the most generally satisfying of all. There has been comment, more than usual this year, about programs. The main point brought up was the withdrawal from early-announced lists of several pieces which would have been Festival first-times. But Saturday night, except for a couple of beautiful Wagner fragments, everything was new. Vaughn Williams "London" symphony opened the concert. Williams, like so many of his fellow English composers, seems to have mastered the cool,

Festival
Continued on Fifth Page

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RATIO

14x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

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PRECISION℠ RESOLUTION TARGETS

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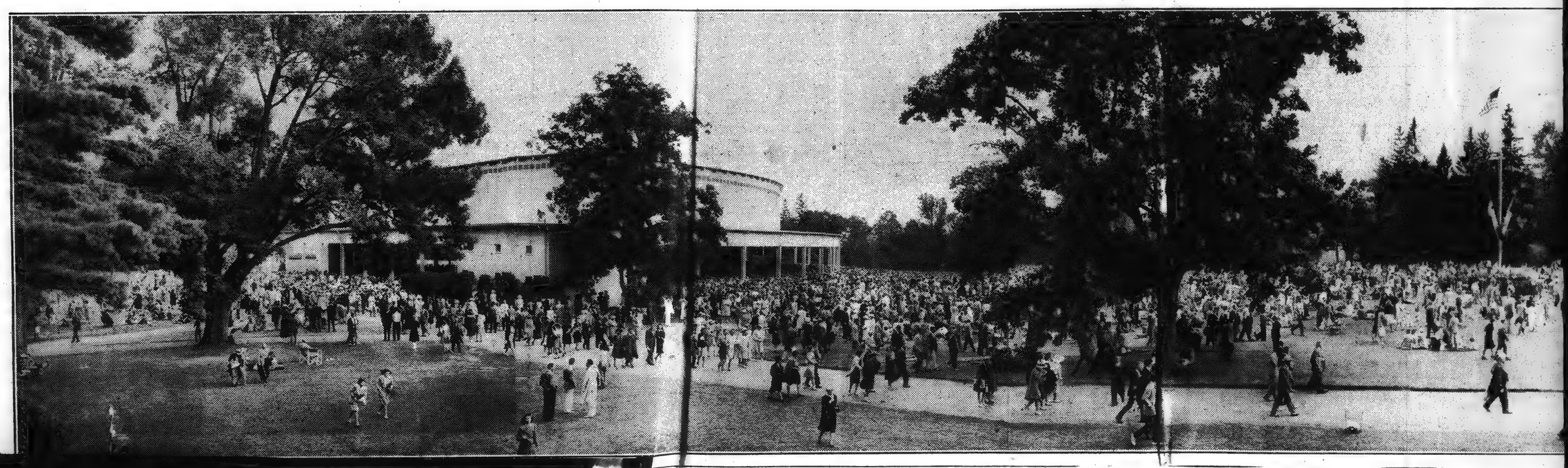

Tanglewood Crowd Thunders Approval

Eighth Annual Berkshire Festival Closes With Record-Smashing Attendance

By JAY C. ROSENFELD

The curtain on the 1941 Berkshire Symphonic Festival was lowered yesterday afternoon with great difficulty.

Records Smashed

A record-sized audience just would not release the Boston Symphony Orchestra and its leader, Serge Koussevitzky, from the cordial grasp of its unceasing applause. The final concert, the ninth in three week ends, offered a program which was mostly apple-pie for the crowds, judging from the way they ate it up, and it was just as luscious a dish for the orchestra, from the way the players attacked it: A Sibelius symphony, Prokofieff's "Lieutenant Kije" suite, and the Tschaikovsky fifth.

The attendance at the closing concert of the Berkshire Symphonic Festival smashed all records. It was more than 13,000 bringing the total for the nine concerts to 87,000. Counting the USO-British War Relief benefit Friday and the three Saturday morning rehearsals, the total attendance was about 106,000. Last year's attendance for the nine concerts was 67,000 and counting the benefit concert and three Saturday morning rehearsals, the grand total was about 87,000.

The weather for Tanglewood concerts naturally is an important element. There was cause to grumble at this final week end; Saturday night rain preceded the concert and a chill in the air pervaded the Shed for the duration of the program. Fortunately the audience had taken precautionary measures, but even then muffled coughs were noticeable all about. Yesterday afternoon the sky was bright and clear, but the temperature was not up to standard. The final brace of concerts, however, were the most generally satisfying of all. There has been comment, more than usual this year, about programs. The main point brought up was the withdrawal from early-announced lists of several pieces which would have been Festival first-times. But Saturday night, except for a couple of beautiful Wagner fragments, everything was new. Vaughn Williams "London" symphony opened the concert. Williams, like so many of his fellow English composers, seems to have mastered the cool,

Festival
Continued on Fifth Page

The Berkshire Evening Eagle

City Edition

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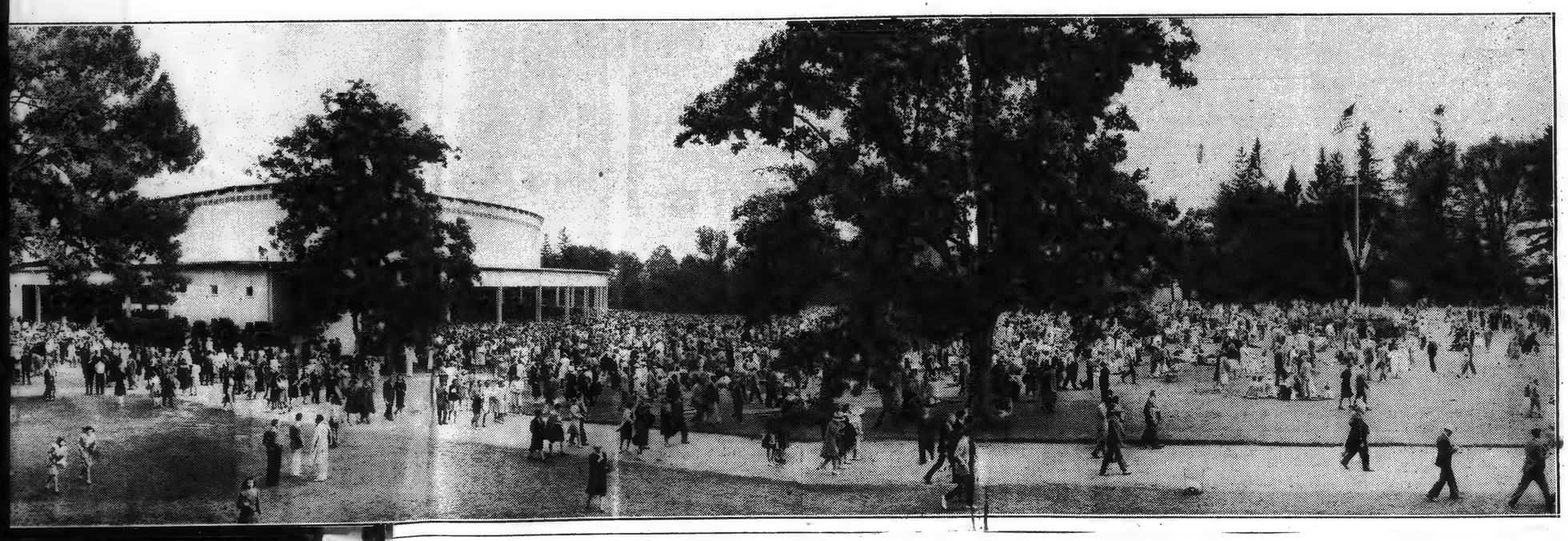

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Festival

Continued on Fifth Page

This Clipping From
CHICAGO, ILL.
TIMES
AUG 19 1941

This Clipping From
YOUNGSTOWN, O.
VINDICATOR
AUG 19 1941

This Clipping From
DES MOINES, IA.
TRIBUNE
AUG 19 1941

Checking Up on 'The Boys'

Mrs. Roosevelt Consults the President Concerning the Welfare of Elliott and Franklin.

BY ELEANOR ROOSEVELT.

HYDE PARK, MONDAY—Yesterday we had a quiet and peaceful Sunday. The high spot of the day was a talk with the president in Washington after his return. I shall be seeing him there on Tuesday evening, but I could hardly wait to hear some of the details of his trip and some news of our two sons. He did not know that the destroyer on which Franklin, Jr., is an ensign, would be anywhere near him, so it was a pleasant surprise when he was told it was part of the group of ships in attendance. I can well imagine what it meant to both Elliott and Franklin, Jr., to have this chance with their father.

MRS. ROOSEVELT.

I forgot to tell you yesterday about the gala benefit given under the auspices of the Berkshire music festival and the Boston symphony orchestra at Tanglewood, Mass., last Friday.

Not even the rain, which would ordinarily have spoiled most festivals, had any effect on this one. Crowds were there. The music was perfect and the speeches, including Lord Halifax's which had to be read since he could not be present to deliver it, seemed to give the audience pleasure.

We were whisked away for dinner with kind Mr. and Mrs. Myron Taylor and had a delightful time, though it nearly broke my heart to come in after Albert Spaulding had begun to play. We were able, however, to hear most of the evening concert and went home very happy that we had had the opportunity to take part in this benefit, given for our United Service Organizations and the British war relief.

Each time I go to these concerts, I am more and more impressed with the wonderful piece of work which Miss Gertrude Robinson-Smith and her committee did in building the "shed," which is one of the pleasantest places I know of in which to listen to music.

I have just received a cook book, compiled by the American Friends of France, called "Specialties de la Maison." The preface is written by no less a person than Louis Bromfield and I must quote one statement: "A man indifferent to food not only is uncivilized, he is without a soul."

So it is fitting that the proceeds of the sale of this book should go to: "Help those who are fighting for civilization, and in civilization the art of cooking holds a high place." The illustrations by Alajalov will certainly catch your eye. I have chuckled long over the cow with the top hat and the duck with bonnet strings trailing behind her. The jacket, by Clement Hurd, should surely attract you so that you cannot pass by without buying this book for your cook book shelf.

(Copyright, 1941.)

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
AUG 19 1941

A Brass Band Makes Fine Music

ALL ACCOUNTS agree that the music festival at Stockbridge for the benefit of our United Service Organization and the British War Relief was a stirring occasion.

The cosmopolitan nature of the program left out nobody, except, perhaps, the jitterbug. Most of us, let us be frank to admit, get more from the music of a good military band than from a symphony orchestra. And the bigger it is, and the louder it plays, and the harder is whangs the drums the better we like it.

Well, if there is anything that will stir the blood, it must have been that wonderful band of the Twenty-sixth Division which came up from Camp Edwards on Cape Cod to play on this occasion, two hundred fifty men—the very size of the aggregation quickens the pulse-beat.

Be it known that the military band did not essay any slumber song or love ditty. It went in for the "William Tell" overture and the Sousa marches, and the critics agree they made music, not just noise. High praise goes to Chester Earl Whiting who has trained the band.

You might think, however, that the great Koussevitsky, he of the pianissimo passages and tender nuances, might go through the motions of beating time when it came his turn to conduct the band. Not on your life! That isn't what makes a great artist, or a great conductor. Taubman, the "New York Times" music man on the scene, lets you know that Koussevitsky's music integrity would not let him do that. He turned over his Boston Symphony Orchestra to an assistant for the morning rehearsal, "and went down to the lakeside where the Army contingent was encamped to do some honest-to-goodness rehearsing." Now go on from there:

> He gave the boys the type of workout only high-priced symphonies get.
>
> And how the lads responded. They played with a gusto, rhythmic fire, and generous sonority that military bands must have if they are worth their salt. When they finished, the crowd rose and cheered, and well it might.

What did the band play for him? It played Sousa's "Stars and Stripes Forever," and "Semper Fidelis," two of the most familiar band pieces. It must have stirred the soul of John Philip Sousa, conducting the Celestial Harp Orchestra, to hear coming up from the earth his own compositions played as they ought to be played.

Sousa himself could evoke such music, even though his men could play it in their sleep. Music need not become hackneyed, unless people let it become hackneyed. It can be as fresh and new after years as at its first public performance, if the soul of the conductor is in it; and if his soul is not in it, he will have a hard time to get from the players more than a mechanical, if meticulous performance.

This Clipping From
VARIETY
NEW YORK, N. Y.
AUG 20 1941

Berkshire Festival Drew Record of 87,000 Persons And Gross of $70,000

Lenox, Mass., Aug. 19.

The Berkshire Festival closed its three-week season of nine concerts with the Boston Symphony orchestra under Serge Kousevitzky Sunday (17), with a total attendance of 87,000 for the series, breaking last year's record of 67,000. Last weekend was attended by 29,000 people, with the largest crowd in the eight years history of the Festival present on Sunday (17), the total being 13,000.

Gross of the series was approximately $70,000 and a budget of $100,000 had been provided at the beginning of the year to insure against loss.

This Clipping From
HARTFORD, CONN.
COURANT
AUG 19 1941

Tanglewood and Its Audience

Many of the friends of Miss Gertrude Robinson Smith must have been amazed when she proposed eight years ago to put a symphony orchestra in a tent for a series of concerts on an estate in the heart of the Berkshire Hills. Yet their amazement then must be nothing compared to her amazement now over the development of the Berkshire Symphonic Festival. Miss Smith is still the energetic guiding spirit of the undertaking, the Boston Symphony Orchestra is still, as it has been for six years past, its artistic core, and Dr. Serge Koussevitzky is still the presiding genius over all its multifarious activities.

Yet in all else the Festival is markedly different from what it was only a few years ago. The tent has given way to the widely curving commodius Music Shed, the grounds of Tanglewood now hold not only the aging Victorian mansion that looks over the lake but the rugged, simple, functional and colorful chamber music hall and the theater, and the general public has taken the Festival to its heart. This year it has come in greater numbers than ever before—nearly ninety thousand for the ten major events. It is an audience that does not bother to "dress" but does not mind if others do. It does not insist on seats but spreads over the broad lawns underneath sun or stars to hear the music. For lunch it asks nothing better than the sandwiches and cakes of the Thursday Morning Club of Great Barrington, which it eats wherever the view seems best. And although it gathers in festive spirit, it falls raptly quiet whenever the baton of Dr. Koussevitzky is raised, remaining so until the last note dies away, when it breaks into such applause as is never heard in the winter concert hall.

The audience has taken over Tanglewood, and Miss Smith, Dr. Koussevitzky and the Boston Symphony Orchestra have willy-nilly merely become agents of its bidding. Fortunately, whatever Dr. Koussevitzky does is heartily approved, and the chief problem now is to provide enough room and enough concerts for all who would attend. No lowering of the high standards thus far maintained is wanted. All that is needed to make the Festival of 1942 as successful as that of 1941 are perhaps another week of the music and a fair shake from Mr. Ickes in the matter of gasoline. If such are assured, let Miss Smith and Dr. Koussevitzky plan as they will. The audience, drawn from the nation over, will be on hand.

This Clipping From
BRIDGEPORT, CONN.
POST
AUG 20 1941

Interest In Music

Interest in good music is certainly not on the wane. In fact, there is ample to prove that interest in really good music has never before reached such a pitch in this country, nor probably in any other country.

Those who call this the "jazz-mad age" are merely judging by externals. More persons are interested in more music of all kinds, including jazz. The big point is the tremendous and growing enthusiasm for symphonic and operatic music on the part of persons who, if they had been born a century ago, would never have had a chance to hear either type of music.

A good demonstration of the way musical interest is growing may be found in the experience of the Berkshire Symphonic Festival at Stockbridge, Mass., this year. The Boston Symphony orchestra gives these summer programs at the Tanglewood Estate where the so-called "music shed" has been designed to seat 6,000 persons. At the final concert on Aug. 17, the actual attendance was 13,000, more than half the audience simply sprawling on the lawn and listening to the music from that vantage point.

The nine concerts of the Boston Symphony orchestra at Stockbridge this year were attended by 87,000 persons, exceeding last year's record by 20,000. Considering that these concerts were given in the open country and that virtually the entire audience came from a distance, in some cases from hundreds of miles away, the attendance record is a most impressive proof of the growing enthusiasm of the best type of music in our country.

Incidentally the last concert featured Russian and Finnish music, the Finnish music of course being that of Sibelius.

The mixture of music from two warring countries on one program betrays the split sympathies of the United States in this particular case. Incidentally it would be interesting to know how much of the deep sympathy for Finland, felt in this country is based upon widespread admiration for the symphonies of Jan Sibelius.

Here is a case where a nation's music has spoken more eloquently for it than any other form of propaganda.

This Clipping From
CLEVELAND, OHIO
PRESS
AUG 20 1941

Fall Chill Cramps Festival

Writer Says Tanglewood Performance Lacks Seasoning

By WINSOR FRENCH

WILLIAMSTOWN, Mass.: The third and last series of Berkshire Symphonic Festival concerts commenced with Handel's Concerto for Organ and Orchestra No. 10, in D Minor.

E. Power Biggs presided at what I thought was a rather squeaky organ; crowded against the back of the stage the members of the Berkshire Festival Chorus sat erect in their chairs, waiting for Beethoven's "Missa Solemnis" to come.

The rather funereal, and from my point of view uninspired music, floated through the vast Shed and I sat back in my place, waiting for it to run its course.

There had been no break in the premature, autumnal weather and all around me people made restless and inattentive by the cold were uneasy in their chairs. Lap robes suddenly appeared from nowhere, heavy top coats were draped over sheer, gossamer evening wraps and even the fireflies had disappeared.

Mainbocher, sitting next to me, took one look at Koussevitzky's short, gray dinner jacket and whispered, "Where does he think he is, the Roxy?" I simply prayed the Handel would be brief—feeling one of those helpless, schoolboy moods coming on where the most silly, unfunny things can reduce you to hysterical laughing.

Fortunately it was brief. And next came the magnificent, noble "Missa Solemnis." Rose Dirman, Hertha Glaz, John Priebe and Julius Huehn were the soloists. Far be it from me at this point to leap into chill, perilous seas of musical criticism but it seemed to me that nothing held together.

The choral background was ragged, magnificent moments dwindled into mediocrity and during the Sanctus something definitely terrible happened in the midst of a solo violin passage.

Something Happened

Rose Dirman's clear, beautiful soprano lost its way in the flight over the string section to the people listening beyond.

John Priebe's tenor solos seemed to come from thousands of miles away—vague and uncertain; and a pause of 25 minutes between the Gloria and Credo did nothing to sustain the mood. It is utter impertinence, obviously, for me to be sitting at a typewriter taking Koussevitzky to pieces.

I have no standards for judgment, but if emotional reactions may be forgiven, the only other time I heard the "Missa Solemnis" I was excited beyond describing. The Tanglewood performance, on the other hand, was like sitting down to a banquet of superb food cooked entirely without seasoning. And with long, disturbing waits between the courses.

Yet it apparently satisfied the multitudes. A brief note in the program requested the audience not to applaud. So time after time there were cries of "Bravo!" and at the conclusion I thought the steel rafters would tumble.

No—Elsa—No

And as usual the interval was a three-ring circus. Michael Bartlett was on hand, fresh from Cincinnati where he has been singing in opera with Grace Moore; Alfred Knopf, the publisher, wearing a suit bluer than a June sky, and any number of wonderful dowagers wearing everything from yellowing chinchilla to long, heavily embroidered mandarin coats, fresh from moth balls.

Elsa Maxwell, pursued by photographers—and loving it—fell gasping into a chair to announce she is staying in the Shaker colony at Lebanon. Now I have heard everything. The incredible, unpredictable Elsa stopping with those serene, gentle and simple people.

There are only 14 of them left, to be sure, but they still cling to their beliefs and their ancient little village in the green, Lebanon valley is like another world. The chaste, white rectangular dormitories, the great stone barn leaning against the side of a hill and tidy little gardens cared for by laughing, white-haired old ladies in sunbonnets.

Once upon a time they were a prosperous, thriving community—their rich, communal farms stretching the entire length of the valley. Today they still cling to the land, as well as their ideals, with absolute tenacity but the tempo of modern life has invaded their ranks and the orderly pattern of their existence. They are dying out and not as was the plan, hand-in-hand with civilization.

Now and then tourists still call at their doors, merely out of curiosity, or perhaps to buy children's clothes, quilted bedspreads, old-fashioned crocheted bean bags, or a wonderful candy they make from the roots of common swamp flag.

Otherwise they quietly dream out their lives undisturbed by the frantic racing of civilization, tolerant of everything, forever offering a haven to the persecuted and frowning only at marriage and the perpetuation of mankind. So picture, please the aggressive, worldly-wise Elsa settling herself by their firesides.

Seasons at End

But the inns for miles around are turning people away, so are the tourist homes and even the roadside camps. Consequently Miss Maxwell, who can take any situation in her stride, calmly set forth in the direction of the Shakers, knocked on a door without the slightest hesitancy and there you are. She loves it, they love it, and as I have said before, anything, absolutely anything, can happen.

So much for that. The concert for the U. S. O. and British War Relief and the two remaining weekend concerts will bring the Tanglewood season to a close and the countryside may return to its normal existence. Mrs. Roosevelt, Elsa Maxwell and Albert Spalding, sharing the honors with Dr. James Phinney Baxter, president of Williams College, and Dr. Lewis Perry, headmaster of Phillips Exeter Academy, are the stars and guests of honor, together with the Boston Symphony and the various other Berkshire Festival groups.

WOODSTOWN, N. J
MONITOR
8/21/41

"Think it Over"

By Rev. Frederick W. Brink

"The Art of Conduct"

"Time" Magazine recently reported a lecture on the art of conducting an orchestra, given between concerts by Sergei Koussevitsky, conductor of Boston's Symphony Orchestra. Included in his lecture was these words: "You must conduct your lives in such a way that when you come out on the stage to lead yor orchestra you can truthfully say to yourself: Yes, I have the right to appear before these lovers of good music. They can watch me without shame. I have the right because my life and my work are clean."

If such a principle holds in the life of a musician, does not a similar one hold for every type of life? Must not the preacher, the school teacher, the business man, the physician, the farmer, the bus driver, and anyone else you wish to name hold a similar ideal before himself, or herself, saying: "Yes, I have the right to do my job without shame, because every part of my life and my work are clean."

THINK IT OVER.

This Clipping From
BALTIMORE, MD.
EVENING SUN
AUG 21 1941

53

The Berkshire Music Festival

By GUSTAV KLEMM

STOCKBRIDGE, MASS.

SERGE ALEXANDROVITCH KOUSSEVITZKY must be a proud and happy man these days. In less than a decade this 67-year-old, Russian-born double-bass virtuoso and conductor has carried a big idea through to a reality that surely exceeds even his fondest expectations. From a modest beginning eight years ago the Berkshire Music Festival has grown to the point where it is broadly recognized as the most important summer musical event in the world.

In the summer of 1934 Koussevitzky gathered together his Boston Symphony Orchestra and journeyed westward to the gently rolling Berkshires. That summer three concerts were given in a horse-show ring under a tent on the Hanna Farm near Stockbridge, Mass. The concerts drew a total attendance of 12,000. By 1940 the number of concerts had been trebled and the nine concerts drew 72,000 people. This summer all records were broken and the nine concerts attracted audiences totaling almost 90,000. Already there is talk of adding a week and three more concerts to the festival next year.

—o—

There are two reasons for the undoubted success of these summer concerts. One is the superb Boston Symphony Orchestra and Koussevitzky. The other is the Shed, where the concerts are given, which seats and *completely covers* an audience of 6,500.

The concerts were given in this magnificent Shed for the first time in the summer of 1938. It was built, at a cost of $80,000, on Tanglewood, the 200-acre estate which receives its name from the tales written there by Hawthorne while he was a guest of the Tappan family, former owners of the property. The Shed resembles, from above, a huge slice of pie and the orchestra plays in a rectangular shell at the point of the slice. From any spot in the pavilion one may look off through the venerable pines, oaks and elms to the Stockbridge Bowl, a lovely lake around which border enormous estates which in turn are hemmed in by the Berkshires. Add a cool night and a benign, full moon and one has a setting which few spots can equal or even match.

Last summer the Berkshire Music Center was established, also under Koussevitzky. This summer school runs six weeks, the last three including the nine concerts by the Boston Symphony Orchestra, whose first-chair men are members of the faculty. Last year there were 312 students; this year there were 340, of which 162 were men. The average age is 25. About one third are college graduates, most of them coming from New England institutions. Collective music-making is stressed, this leading to a large chorus and an advanced orchestra, numbering ninety players this season. Last year the main work prepared by the student body was the Bach *B Minor Mass;* this year it was the Beethoven *Missa Solemnis.*

—o—

Rehearsals go on from 8.30 in the morning until late in the afternoon, and the well-behaved visitor to Tanglewood may attend as many of them as he can manage to take in. Consider this busy little cross-section of Tanglewood which one visitor enjoyed: We arrived on the grounds around 3 o'clock. A quick glimpse at the impressive Shed and the Main House (an ancient, many-roomed cottage from whose open windows poured a bedlam of tooting flutes, brass and string quartets, piano scales and choral singing), we hurried on to the chamber-music hall, new this season and housing 500.

—o—

Here three student choruses and two small orchestras were busy at work rehearsing an antiphonal work by Schütz, a predecessor of Bach. Presiding over the entire ensemble was the shirt-sleeved Paul Hindemith, his assistants being G. Wallace Woodworth and Malcolm Holmes. A bit of this and we headed for the weird-looking theater-concert hall, also new this year and seating 1,200. Built at a cost of $40,000, it was designed by the Finnish architect, Eliel Saarinen, who is also responsible for the Shed and the chamber-music hall. We arrived in the midst of a piano rehearsal of Mozart's *Cosi Fan Tutte.* This was being prepared, in English, under the direction of Dr. Herbert Graf, of the Met. The opera rehearsal ended about 4.25, and at 4.30 a lecture was given in the same auditorium by Dr. Howard Hanson, director of the Eastman Conservatory of Music, and one of the shining lights of American music.

Starting at 9 the next morning, there was a three-hour rehearsal by the Boston Symphony Orchestra under Koussevitzky. Debussy's "La Mer" was one of the items gone over, another being the Brahms B flat major piano concerto with Leonard Shure as soloist, this being in preparation for his performance the next day. As an added attraction, who should pop up at 12.30 but the sun-tanned, neatly slacked Tallulah Bankhead, who had arrived to whisk Serge off to lunch. Before he left the grounds, the Old Man (Tanglewood parlance) went, as is his daily custom, over to the Main House and took a quick look-see through the various classrooms.

—o—

Within the wire fence that hems the grounds, one finds a large refreshment tent, a streamlined trailer-truck containing telephone booths, a cafeteria, a first-aid tent, a large and well-stocked music shop—just about everything.

Vast spaces outside the grounds have been cleared for parking cars. The steady stream of traffic that heads for Tanglewood for each concert is beautifully handled by local members of the American Legion and the V. F. W. Scooting about on motorcycles are State policemen whose dapper, sky-blue uniforms make them look like chorus men in a Schubert operetta. There are cars from every State in the country. While cars bring the bulk of the customers, others arrive on foot, some with packs on their backs, by plane, by train and even by horseback.

Anywhere from two to four thousand general admission tickets are sold at each concert and the holders of these dispose themselves in the open as near to or far from the pavilion as they wish. Some bring blankets and cushions, others bring folding chairs. The acoustics are excellent and many of those outside the Shed hear their Beethoven or Mozart as they lie flat on their backs on blankets, gazing skyward and drinking in such beauty as exists in only a small part of the world today.

This Clipping From
CLEVELAND, OHIO
PRESS
AUG 21 1941

54.

Berkshire Festival a Brilliant Success

Bigger and Better Plans Made for Next Year

By WINSOR FRENCH

WILLIAMSTOWN, Mass.: This is the last time I will be writing about music all summer. The Berkshire Symphonic Festival has come to a close. More than 80,000 people flocked to Tanglewood during the prolonged session of nine concerts and on the last Sunday afternoon no less than $10,000 was take in at the box office in general admissions alone.

In other words you might say that Serge Koussevitzky and his companions in music have not only had a great success but that in eight short summers an American tradition has come into existence.

People from all over the United States have found their way to the Tanglewood gardens (before the war they came from abroad), busses, special trains, airplanes and practically every known manner of transportation except roller skates has been pressed into service, and quiet people living in little white houses along the roadsides have suddenly discovered their spare bedrooms can become gold mines in August.

So it is small wonder bigger and more elaborate plans are under way for next year. A four-week season has already been tentatively announced. In all probability there will be opera with the biggest stars available, and if this summer has been saturated with music, heaven alone knows what waits ahead.

Stockbridge and Lenox are already taking on the aspects of festival towns. The old New England traditions are struggling to survive but the annual invasion of the army of internationalists is making itself felt, and you can only hope the town fathers feel the money pouring into the coffers is a sufficient sop for the intrusion.

Posselt High Point

As far as I am concerned, the high point of the summer was reached by Ruth Posselt, the blonde, slender young violinist who made her debut at the age of 6 in Jordon Hall, Boston, going on to take Carnegie Hall by storm at the mature and ripened age of 9!

As the guest artist during the third series her contribution consisted of Samuel Barber's Concerto for Violin and Orchestra—it was pouring rain when she stepped onto the stage and the atmospheric conditions were all against her; yet from the first magnificent sweep of her bow she was in complete authority.

And her reception was absolutely triumphant. Time after time the stamping, clapping, roaring audience brought her back to the stage until it appeared Koussevitzky would have to let down the bars and allow an encore.

Mr. Barber, also in the audience, was brought to the stage as well and the sustained applauding became even more deafening and determined.

But there were no encores, and after at least a full quarter of an hour of hysteria the audience reluctantly allowed Miss Posselt to depart.

Unquestionably she was the sensation of the festival. Very heart warming it must have been for Barber, too, although, as far as I can gather, his extremely brief career has been almost entirely one of triumphs. After studying composition with Rosario Scalero and singing with Emilio De Gogorza he calmly started forth by capturing the Prix De Rome in 1935 and the Pulitzer prize for music that and the following year. So Mr. Barber is an old hand when it comes to honors.

And, as far as I am concerned, everything that followed his concerto was anti-climactic. In spite of the fact that after a week of bleak, rainy autumnal weather, the skies cleared for the final concert—at last giving the people who like taking their music in open air a break. And you have never seen anything like the number of them who came to thaw out in brilliant sunlight against a background of Sibelius, Prokofieff and Tchaikovsky.

Mrs. Brock Pemberton, I should think, will win all the prizes for the unique costume—especially for the day when she appeared in slacks, red, white and blue ribbons in her hair and "God Bless America" spelled out on a broad belt in brass studs.

The beautiful Mrs. Sidney Howard was perhaps the most consistently best-dressed woman in the audience. At night she always wore black, a brief ermine coat, almost no jewelry and looked like an old Florentine painting. At the afternoon concerts she always arrived in a station wagon filled with sun-tanned youngsters—and looking the youngest and freshest of the lot.

Mrs. Roosevelt, Tallulah Bankhead and Elsa Maxwell were the sensations. Incidentally, Elsa, still going strong, motored over to the Cole Porter's after the final concert, went straight to the piano and without a note of music in front of her practically repeated the entire series of programs.

Rain or shine, Mrs. Cole Porter was always in her box well in advance of Koussevitzky's march to the podium—doing nothing to dim her reputation of being the most perfectly groomed woman in Manhattan. With her were sometimes the Lytle Hulls, frequently Mainbocher (who designs her clothes), the Tallyrands, refugees from France now, and Howard Sturges—also back from France where he has been working with the Quakers in the unoccupied areas.

Altogether it was a brilliant, exciting experience. I probably missed a lot, certainly any critical impressions I may have given would be better forgotten. The classic composers are certainly not my metier, but you can always try—and even learn.

This Clipping From
CINCINNATI, O.
POST
AUG 22 1941

EDITOR'S HOLIDAY

Berkshire Music Center Becomes American Salzburg

The Post editor has been visiting Quebec, New England and New York. Herewith is the last of a series of articles on his observations.

BY CARL D. GROAT
Editor, The Cincinnati Post

Cincinnati with its musical tradition—but also its difficulty of financing symphony and opera and getting impressive audiences—may look with envy on the Berkshire Music Center with its music school, and Symphonic Festival.

The Festival has just closed after breaking several records for attendance — 87,000 persons this season with a peak audience of 13,000 for the final offering. On an earlier week-end there had been 11,000 and 9000 attending on two successive evenings, surpassing anything in the past.

The Festival at Tanglewood, between Lenox and Stockbridge, Mass., in the heart of the beautiful Berkshire Hills, bids fair to become a sort of "American Salzburg," even though the New York Stadium concerts are larger to date.

From every state in the union, cars are parked during the Festival.

The Berkshire Hills are crowded to overflowing for this event. Hotels cannot house all the visitors. Private estates are taking in guests (paying).

The publicity man told us that 2500 to 3000 used to be a good attendance, but this season the crowds have been so large that they spread out on the lawns before the "shed," happy at an opportunity to hear the Boston Symphony and its famed leader, Koussevitzky.

The Berkshire Music Center is on 200 acres overlooking a lake, donated by Mrs. Gorham Brooks. It is the old Tappan estate where Hawthorne and other early New England writers visited in the autumns. Here Hawthorne wrote his "Tanglewood Tales" and the "House of the Seven Gables."

Now in the summer, enthusiastic musicians gather at the Center to drink of the inspiration of Koussevitzky. Advanced students and talented amateurs are given courses in music, opera, conducting. The Festival is a series of symphony concerts of surpassing brilliance.

We went to Tanglewood with a vague notion that perhaps someone had found the solution to presenting grade A music—on a break-even or profit basis. We were disillusioned. There are "angels" for this vast enterprise, wealthy Bostonians who support the symphony. However, the Festival itself took in enough to pay its way this season, what with 87,000 guests from everywhere—or 20,000 above last year's. The income, however, does not cover all the activities of the Center, and hence the Boston "angels," like Cincinnati "angels," have to dig for deficits. But, for the closing concert $10,000 was taken in for general admissions.

The Festival management is enthusiastic over the growth of the institution. It has been running nine years. Now, they say, musical appreciation is growing rapidly, and the attendance swells almost magically.

Tanglewood is ideally situated, less than 150 miles from Boston and New York, and drawing from such cities as Springfield, Pittsfield, Worcester, Albany, Troy. But in the audiences there are always guests from far away. We noted on the rehearsal forenoon we were there cars from Cincinnati, Washington state, Oregon, Iowa and Oklahoma just to mention a few.

Tanglewood and the Festival are something to make a music loving Cincinnatian green with envy.

CHICOPEE, MASS
HERALD
8/21/41

Chicopee Soldier Performs At Tanglewood Music Festival

(Courtesy Hol. Trans.-Telegram)

Pvt. Adolph M. Gawron of Chicopee, a member of the 182d Inf., is shown (third from the left) performing with the combined 250 piece band of the 26th Division which was conducted by Dr. Serge Koussevitzky at Tanglewood Friday evening. All attendance records were broken at the current session of the Berkshire Symphonic Festival which closed at Stockbridge Sunday.

The Berkshire Music Festival

Baltimore Sun. Aug. 21, 194

By GUSTAV KLEMM

STOCKBRIDGE, Mass.

SERGE ALEXANDROVITCH KOUSSEVITZKY must be a proud and happy man these days. In less than a decade this 67-year-old, Russian-born double-bass virtuoso and conductor has carried a big idea through to a reality that surely exceeds even his fondest expectations. From a modest beginning eight years ago the Berkshire Music Festival has grown to the point where it is broadly recognized as the most important summer musical event in the world.

In the summer of 1934 Koussevitzky gathered together his Boston Symphony Orchestra and journeyed westward to the gently rolling Berkshires. That summer three concerts were given in a horse-show ring under a tent on the Hanna Farm near Stockbridge, Mass. The concerts drew a total attendance of 12,000. By 1940 the number of concerts had been trebled and the nine concerts drew 72,000 people. This summer all records were broken and the nine concerts attracted audiences totaling almost 90,000. Already there is talk of adding a week and three more concerts to the festival next year.

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There are two reasons for the undoubted success of these summer concerts. One is the superb Boston Symphony Orchestra and Koussevitzky. The other is the Shed, where the concerts are given, which seats and *completely covers* an audience of 6,500.

The concerts were given in this magnificent Shed for the first time in the summer of 1938. It was built, at a cost of $80,000, on Tanglewood, the 200-acre estate which receives its name from the tales written there by Hawthorne while he was a guest of the Tappan family, former owners of the property. The Shed resembles, from above, a huge slice of pie and the orchestra plays in a rectangular shell at the point of the slice. From any spot in the pavilion one may look off through the venerable pines, oaks and elms to the Stockbridge Bowl, a lovely lake around which border enormous estates which in turn are hemmed in by the Berkshires. Add a cool night and a benign, full moon and one has a setting which few spots can equal or even match.

Last summer the Berkshire Music Center was established, also under Koussevitzky. This summer school runs six weeks, the last three including the nine concerts by the Boston Symphony Orchestra, whose first-chair men are members of the faculty. Last year there were 312 students; this year there were 340, of which 162 were men. The average age is 25. About one third are college graduates, most of them coming from New England institutions. Collective music-making is stressed, this leading to a large chorus and an advanced orchestra, numbering ninety players this season. Last year the main work prepared by the student body was the Bach *B Minor Mass;* this year it was the Beethoven *Missa Solemnis.*

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Rehearsals go on from 8.30 in the morning until late in the afternoon, and the well-behaved visitor to Tanglewood may attend as many of them as he can manage to take in. Consider this busy little cross-section of Tanglewood which one visitor enjoyed: We arrived on the grounds around 3 o'clock. A quick glimpse at the impressive Shed and the Main House (an ancient, many-roomed cottage from whose open windows poured a bedlam of tooting flutes, brass and string quartets, piano scales and choral singing), we hurried on to the chamber-music hall, new this season and housing 500.

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Here three student choruses and two small orchestras were busy at work rehearsing an antiphonal work by Schütz, a predecessor of Bach. Presiding over the entire ensemble was the shirt-sleeved Paul Hindemith, his assistants being G. Wallace Woodworth and Malcolm Holmes. A bit of this and we headed for the weird-looking theater-concert hall, also new this year and seating 1,200. Built at a cost of $40,000, it was designed by the Finnish architect, Eliel Saarinen, who is also responsible for the Shed and the chamber-music hall. We arrived in the midst of a piano rehearsal of Mozart's *Cosi Fan Tutte.* This was being prepared, in English, under the direction of Dr. Herbert Graf, of the Met. The opera rehearsal ended about 4.25, and at 4.30 a lecture was given in the same auditorium by Dr. Howard Hanson, director of the Eastman Conservatory of Music, and one of the shining lights of American music.

Starting at 9 the next morning, there was a three-hour rehearsal by the Boston Symphony Orchestra under Koussevitzky. Debussy's "La Mer" was one of the items gone over, another being the Brahms B flat major piano concerto with Leonard Shure as soloist, this being in preparation for his performance the next day. As an added attraction, who should pop up at 12.30 but the sun-tanned, neatly slacked Tallulah Bankhead, who had arrived to whisk Serge off to lunch. Before he left the grounds, the Old Man (Tanglewood parlance) went, as is his daily custom, over to the Main House and took a quick look-see through the various classrooms.

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Within the wire fence that hems the grounds, one finds a large refreshment tent, a streamlined trailer-truck containing telephone booths, a cafeteria, a first-aid tent, a large and well-stocked music shop—just about everything.

Vast spaces outside the grounds have been cleared for parking cars. The steady stream of traffic that heads for Tanglewood for each concert is beautifully handled by local members of the American Legion and the V. F. W. Scooting about on motorcycles are State policemen whose dapper, sky-blue uniforms make them look like chorus men in a Schubert operetta. There are cars from every State in the country. While cars bring the bulk of the customers, others arrive on foot, some with packs on their backs, by plane, by train and even by horseback.

Anywhere from two to four thousand general admission tickets are sold at each concert and the holders of these dispose themselves in the open as near to or far from the pavilion as they wish. Some bring blankets and cushions, others bring folding chairs. The acoustics are excellent and many of those outside the Shed hear their Beethoven or Mozart as they lie flat on their backs on blankets, gazing skyward and drinking in such beauty as exists in only a small part of the world today.

THIS CLIPPING FROM

CHATHAM, N.Y
COURIER
7/24/41

CHANGES FOR TANGLEWOOD

When music lovers from the far reaches of the country arrive at Tanglewood for the opening of the eighth annual Berkshire Symphonic Festival July 31st, they may observe a number of interesting additions to Tanglewood's facilities.

Already in use by opera students attending the Berkshire Music Center is the new concert-theatre dedicated last Sunday, a new chamber music hall and four studios. The buildings were designed by Eliel Saarinen and his son, Eerio, of the Cranbrook Academy of Art, Bloomfield Hills, Mich. Most unique is the theatre which seats 1,200. Its design is completely functional. Mr. Saarinen was the designer of the Festival's shed at Tanglewood.

The first concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor, will find the chorus of the Berkshire Musical Association, Horace Hunt director, joining in presenting the Villa Lobos Choror No. 10 and Debussy's "Three Nocturnes." The rest of the program will include Handel's Concerto for Organ and Orchestra No. 10 in D Minor and Beethoven's Symphony No. 3, "Eroica." The concerts July 31 and Aug. 2 will be at 8:30 p. m. and the concert Sunday, Aug. 3, will be at 3:30 p. m.

Audiences at the eighth Festival will certainly equal those of last year according to advance reservations. Sales are 20 per cent ahead of last year, the Festival trustees stated today. Tickets for single concerts may be obtained at the Festival office in Stockbridge.

According to the Berkshire Hills Conference, there are plenty of rooms available within a radius of 10 to 25 miles from Tanglewood. Room reservations may be made by communicating with the Conference at Pittsfield or its Festival Accommodations Bureau in Stockbridge.

This Clipping From
DAVENPORT, IA.
DEMOCRAT-LEADER

AUG 24 1941

NEXT ON OUR

. . . list was the Berkshire Music Festival of the Boston Symphony orchestra at Tanglewood, Mass. This was really the goal of our entire trip. It is a most beautiful place, an estate of 200 acres, that brought peace and contentment even without a note of music. Here one forgot the war, the hatred and greed of the nations overseas and revelled in the beauty of the Lake Mahkeenac and the Berkshire hills. But that was to come with the music. The first concert presented the orchestra in Mozart's "Eine Kleine Nachtmusic" very beautifully played. Next was Dr. Howard Hanson's Symphony No. 2, a vigorous work calling for every conceivable combination of instruments and harmonies. Dr. Hanson was present and appeared after the number.

FOLLOWING THE

. . . intermission, came the Brahms Piano concerto No. 2 with Leonard Shure, young California pianist, as soloist. His work was outstanding and we do not understand why he is not heard more often. He has a splendid combination of technic and musical good understanding, amazing strength and a firm, sure touch. The orchestra supplied a fine accompaniment and the entire number was superb. The concert closed with two Wagner numbers, Prelude to "Lohengrin," and Prelude to "Die Meistersinger." More than 11,000 persons were in attendance at the concert, the music shed was full and many others were seated on the lawn.

SUNDAY AFTERNOON

. . . we went out to Tanglewood early, for it is a lovely place and we enjoyed the beautiful gardens and the lovely views of lake and mountains. There were many people there, some who had come as soon as the gates were opened to enjoy the out of doors before the concert and some even were having picnic dinners. There we had a glimpse of a most interesting sight. We had been told that there were many young people who had traveled on foot, carrying their packs on their backs, just as the students did at Salzburg in the days before Mr. Hitler decided to try force HIS brand of culture on the world. Here we saw some of them resting before the concert began.

ANOTHER HUGE

. . . crowd was present and a perfect afternoon brought forth keen enjoyment of fine music. The festival this year honored Mozart, whose death occurred 150 years ago. The Mozart number on Sunday was the beautiful Symphony in E Flat Major, brilliantly played by the Boston orchestra under Mr. Koussevitsky. Then followed Debussy's "La Mer," which was really the outstanding number of the afternoon. The third movement "Dialogue d event et re lemer." was especially fine. After the intermission came the well loved Brahms Symphony No. 1. It was all too short, altho it was late when the concert was over. It was estimated that about 33,000 persons heard the week-end concerts.

THERE ARE MANY

. . . more interesting things we would like to tell you about Tanglewood. More description of the place, and more about the people we saw there, but we are limited as to space. In New York we visited the Paderewski exhibit in Steinway hall and found it interesting altho depressing and we had a glimpse of the MacDowell colony at Peterboro, N. H. We also would like to tell you about the Ice ballet and many other things. But we have two more concerts to tell about.

THE MONTREAL

. . . symphony orchestra directed by Sir Ernest MacMillan presented a concert in the new music hall of the chalet on the top of Mount Royal. It was an exciting concert for many reasons. Sir Ernest is a magnificent conductor. He uses no score but draws the music from his men with ease. He played the Overture to "The Bartered Bride," "Dance Macabre" by Saint Saens, Grainger's "Londonderry Air," a beautiful presentation of Enesco's First Roumanian Rhapsody, Rimsky Korsakof's "Caprice Espagmol" and Boccherini's "Minuet," delightfully graceful. But the big event of the evening was the Beethoven Fifth Symphony.

CANADA IS AT

. . . war and the victory theme of the British is the opening theme of the Fifth Symphony, three short-notes and a long one. The entire audience of more than 8,000 was electrified as these notes boomed out and they sat as if entranced until Sir Ernest had taken the orchestra thru the entire symphony in a thrilling manner. We doubt if we have ever heard it played in like fashion. Perhaps it was the environment but we were as thrilled as the Canadians. The director was cheered to the echo after the conclusion of the symphony. People stood on the seats and fairly roared and shouted their approval. After the concert all during the long walk to the cars we heard people whistling or humming melodies from the symphony, some of them the opening theme, some of them the lovely second movement. It was an event not soon to be forgotten.

JAMES MELTON

. . . was the soloist with the Toronto Symphony orchestra in its concert at the arena of the university in that city. Here another capacity crowd greeted Mr. Melton and the orchestra conducted by Victor Kolar. People sat on the platform and almost on Mr. Melton's feet as he stood there and sang and sang. Melton sang the songs the folks knew and loved and which he sings the best of all. He sang "Short'nin' Bread," "Lindy Lou," "The Wandering Minstrel," "Summertime" from "Porgy and Bess," "Nobody Knows the Trouble," Schubert's Serenade and many, many others, for he was generous with encores. His excursions into the operatic field were not so good, but the people loved every note he sang. The orchestra played a popular program and was well received but it was Jimmy Melton who drew the crowd.

WE STILL WONDER

. . . why there is no summer concert series in the Tri-cities. Every city we visited had packed audiences to hear the music. The crowds were from all walks of life, from Mrs. Eleanor Roosevelt, the First Lady of our land, at Tanglewood, to the little French girl in Montreal and every one enjoyed the music to the utmost. Those cities were as liable to storms and rains as Davenport but still every concert we attended was carried out as scheduled, without a storm or drop of rain. Altho we may not have distinguished soloists, or the Boston or Philadelphia orchestras perhaps some day the Tri-cities may have summer music.

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This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 24 1941

IT SEEMED that the amateur photographers and the professionals, too, had photographed that Music shed at Tanglewood where the Berkshire festival was held, from every possible angle. It remains for the Victor Record Review to picture this beautiful Summer home of the Boston Symphony orchestra in the Berkshire Hills from another vantage point. It takes the curve on the outer edge, with the swirling lines making a gorgeous contrast to the straight posts, the black interior, and the masses of trees at the outer edge. I'll never be satisfied now until its possibilities have been explored for this letter. If I get one . . . and IF it comes out well, Jane, you'll see what I mean. There is still another brilliant portrait of Director Serge Koussevitzky.

Faithfully yours,

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This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 24 1941

AFTER THE FESTIVAL

By FRANCIS D. PERKINS

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra brought Tchaikovsky's fifth symphony to a rousing conclusion last Sunday afternoon in the Music Shed at Tanglewood and, after several minutes of listening to cheers and the more customary manual type of applause, left the platform. Most of the members of the five-figure audience, finally convinced that the conductor was not going to make a speech, departed for the parking fields. Some lingered to stroll about the lawn and the gardens, to admire the view centered about Stockbridge Bowl in the late afternoon sunlight, or to listen to an informal chorus camped upon the grass. Long lines of cars faced eastward toward Lenox and the Curtis Hotel; others faced southwestward on Route 183 toward Stockbridge and Great Barrington. The 1941 Berkshire Symphonic Festival, the eighth of this annual series, was over.

A Notable Achievement

To judge by the tenor of several observations heard by this commentator, most of the comments made upon the concert by the occupants of these cars were laudatory, and the general record of the festival and the summer season at Tanglewood must have been gratifying to all concerned in their direction. Miss Gertrude Robinson Smith and her colleagues on the festival board of trustees could contemplate both the large increase in the attendance, estimated at 20,000 for the nine regular concerts, and the undefinable but perceptible increase in the prestige of the series. Dr. Koussevitzky and the members and business heads of the Boston Symphony could realize with truth that the festival performances had been marked by this orchestra's prevalently high artistic standards and proclaimed them to new listeners. The teaching staff of the Berkshire Music Center had reason to believe that the new school had become firmly established and continued to maintain a general spirit of musical idealism. The festival chorus, trained at the Center, had done notable work in mastering the exacting score of Beethoven's Missa Solemnis in a few weeks—a task which might have kept a major urban choral society busy for several months. The chorus, indeed, included an unusual number of trained musicians, with several of the Center's instructors in its ranks. Meanwhile, the very commendable singing of the Berkshire Musical Association in two of the concerts represented a community participation in the performances.

Much has been written about the concerts, and there is no reason to dwell further upon how effectively Dr. Koussevitzky and his musicians can ride a familiar symphonic war horse, or how persuasively they can further the fortunes of less familiar and of new music. The fame of the festival is widespread; it has acquired an individuality and atmosphere of its own. No one now talks of it as a possible American Salzburg; the name of Tanglewood has its particular significance. And, at least so far, there has been no anticipation of the extra-musical *chi-chi* and artiness which had grown up around certain noted pre-war festivals abroad. Unless political conditions should intervene, the proposed increase of the festival schedule from nine to twelve concerts next summer would seem to be a logical step.

Character of Programs

But where will the festival go from here? Many would be glad to have it follow its present lines. Others point out that a festival, in the fullest sense of the term, should serve some purposes which cannot be served in the regular course of urban music-making. The concerts at Tanglewood are exceptional in their atmosphere and, among summer events, in their standards; they permit their patrons to listen to music without the handicap of the distractions and fatigues of everyday city life. But some observers have remarked that their repertoire is largely a cross-section of the Bostonians' regular winter programs in Symphony Hall. To illustrate this point, the thirty-three works performed this summer can be classified as follows:

Eighteenth and Nineteenth Century

Beethoven, Symphonies Nos. 3, 5; Overture to "Leonore," No. 3; Missa Solemnis.
Brahms, Symphonies Nos. 1, 4; Piano Concerto No. 2.
Handel, Organ Concerto No. 10, in D minor.
Haydn, Symphony in G, No. 13 (88).
Mozart, Symphonies in G minor and E flat major; Excerpts from Requiem; Eine Kleine Nachtmusik.
Mendelssohn, Italian Symphony.
Rimsky-Korsakoff, Capriccio Espagnol.
Tchaikovsky, Symphony No. 5.
Wagner, Preludes to "Tannhaeuser," "Lohengrin," "Die Meistersinger" and "Parsifal."

Standard Modern Repertoire

Debussy, Nuages, Fetes, L'Apres-midi d'un Faune, La Mer.
Vaughan Williams, London Symphony.
Sibelius, Symphony No. 7.

Recent Works by European Composers

Hindemith, Violoncello Concerto.
Prokofieff, "Lieutenant Kije" Suite.
Shostakovitch, Symphony No. 5.

North and South American Works

Barber, Violin Concerto.
Copland, Quiet City.
Hanson, Symphony No. 2 (Romantic).
Villa-Lobos, Choros No. 10, "Rasga o Coracao."

This classification is not beyond cavil—Debussy's "L'Apres-midi d'un Faune," for instance, was composed in the 1890's—but it can serve to indicate the general distribution of the festival repertoire between the classic, romantic and modern, or between the more and the less familiar. Of the compositions played in the festival, the respective percentages in the above four classes were 60.6, 18.2, 9.1 and 12.1. Of those played in the 1940-'41 subscription series in Boston, the corresponding percentages were 47.6, 25.0, 16.7 and 14.7.

Developing the Repertoire

There is a difference between the requirements of a short series and of a long one, and Dr. Koussevitzky stands high among his colleagues as a program maker, seasoning his standard repertoire with a liberal while not indiscreet selection of American compositions or relatively modern European works. This policy was implied in six of the nine festival programs. Among those who might prefer to have the Tanglewood lists follow the general lines of those of Symphony Hall are concert-goers who spend their summers out of reach of urban outdoor series and welcome an opportunity to hear the music they love played by a first-class orchestra without having to await the next regular season. There are others whose permanent homes are much nearer to Lenox than to New York or Boston, and who find at Tanglewood one of their few convenient opportunities to listen to a major orchestra, except by the grace of the radio.

Still, without prejudice to such legitimate preferences, the programs might be made more able to serve certain purposes which could give the Tanglewood repertoire the exceptional distinction which now marks its atmosphere and surroundings. There may be room for a tactful increase in the proportion of contemporary works, which could be chosen according to some particular principle—say as a representative group of noteworthy compositions introduced by American orchestras during the previous season. This would not risk turning the series into a counterpart of the recent I. S. C. M. festival—a step which might make it all too easy to get reserved seats at the last moment. There is also seldom performed music of earlier generations which is worth hearing, or at least re-examination; romantic music ranging from Berlioz to Mahler; music of the seventeenth and eighteenth centuries. Or emphasis could be placed on the music of the subject of a recent or impending anniversary. This was done to some extent this summer in the case of Mozart, but with almost too much caution.

Twelve concerts is probably the largest number which the Boston Symphony can present at Tanglewood under present conditions. The regular season extends from October to the beginning of May; four-fifths of the orchestra's members play in the Pop concerts during May and June; many take part in Boston's free Esplanade concerts in July. Rehearsals at Tanglewood are long and intensive and, without at least one month off, it is doubtful whether the orchestra could continue to play with its present excellence and enthusiasm.

Operatic Possibilities

One or more features of value could, however, be added to the Tanglewood season without imposing extra work upon Dr. Koussevitzky or his orchestra. The Music Shed is not equipped for opera, and opera on a large scale would be better suited as the theme of a separate festival elsewhere. But the Berkshire Music Center's new theater might prove a very appropriate site for an opera series of a relatively intimate character, but yet could offer works of many types and periods, especially those which are not adapted to the Metropolitan's spaces. Such a series might be held before the main festival in July, or during the festival period on the unoccupied Monday, Tuesday and Wednesday evenings. There would doubtless be certain difficulties to be solved and adjustments to be made in relating this series to the work of the Center. Some observers feel, for instance, that more public performances might interfere with the opera department's basic training. But such performances could be intrusted to some of the many young American professional artists who are now handicapped by lack of outlets for their talent.

To indulge in a detailed elaboration of a suggestion such as this risks resembling an attempt to cross an unconstructed bridge, but the general question of the progress and development of the remarkable artistic institution at Tanglewood is one that calls for careful and mature consideration by all who have taken part in bringing it to its present auspicious importance.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 25 1941

OVERTONES

The choice of Aaron Copland to represent this country on an ensuing "cultural mission" to Latin America is welcomed with the greatest enthusiasm by at least one reviewer. As a significant proponent of the democratic ideal in the composition of music, none can surpass him. As a man, he embodies all of those qualities which we call the American ideal.

Dr. Serge Koussevitzky, in his opening address to the Berkshire Music Center, of which Mr. Copland is a faculty member, asserted: "We well know that a man of action, in the true sense of the word, can only be called one whose actions are linked with the progress of the masses." Here, in brief, is a description of the man who is to represent the American composer among our southern neighbors. So completely does he reflect the spirit above quoted that one student said of him, "He is a man of the people."

Although Mr. Copland has achieved wide recognition as a composer, numbering among his works the musical scores to two movies, "Of Mice and Men" and "Our Town," the operetta, "Second Hurricane," and such symphonic scores as "Dance Symphony" and "El Salon Mexico," his championship of the contemporary American composer has given him a position in our national life enjoyed by few musicians. In the latter interest, he has written some of the most lucid articles on contemporary music to appear in any magazine, lectured throughout the country, released one of the most penetrating books on a better understanding of musical composition entitled "What to Listen for in Music," and been one of the most active sponsors of concerts of contemporary music.

Born in Brooklyn, N. Y., in 1900, Aaron Copland began his musical study when 13 years of age, under the tutelage of Victor Wittgenstein and Clarence Adler. To this piano study, he later added work under Rubin Goldmark in the elements of harmony. His rapid progress left no doubt of his innate musical aptitude, and a future career in this field was encouraged from the offset. In 1921, he left for Paris, there to study for three years with the eminent French teacher, Nadia Boulanger.

While a student under Mlle. Boulanger, Copland published the scherzo which has since outsold most of his later works, "Cat and the Mouse," a work which he sold outright at the time for $25. It was also his teacher that brought him to initial recognition in his home country, for Mlle. Boulanger, an organist as well as teacher of composition, was invited to appear as guest organ soloist with the Boston Symphony orchestra, at which time she performed a Copland composition. Dr. Koussevitzky was so elated with the young man's writing that he has consistently sponsored his works ever since.

A Guggenheim Memorial Foundation fellowship for two years afforded Copland an additional period of European study, study which resulted in "Music for the Theater" and his Piano Concerto. Upon his return to this country, he succeeded Paul Rosenfeld as lecturer at the New School for Social Research in New York city.

Lecturing, however, was temporarily abandoned when a $5,000 prize was offered him by the Victor Talking Machine company for his symphonic work, "Dance Symphony." In 1939, he resumed his lecture appearances, which he has incorporated with his many other musical activities ever since.

In addition to his personal writing and lecturing, Mr. Copland acted as a founder of the Yaddo Music festival, a sponsor of modern music in such concerts as the Copland-Session series, and an active protagonist for his contemporaries in such important groups as the League of Composers and the American Composers Alliance. To this, he has added his teaching services at the Berkshire Music center for two years of its duration to date.

The four-month tour which is now under way is under the sponsorship of the Committee for Inter-American Cultural Relations, an organization which functions through the offices of Nelson A. Rockefeller, the President's co-ordinator of Inter-American affairs.

CELINE KOESTER.

THIS CLIPPING FROM
CHICOPEE, MASS
HERALD
7/24/41

REVISED PROGRAMS FOR BERKSHIRE SYMPHONIC FESTIVAL ANNOUNCED

Eighth Annual Series of Concerts Opens July 31 at Tanglewood

Significantly, whether in keeping with the "V" campaign or not, the Berkshire Symphonic Festival today announced a change in programs to be played by the Boston Symphony orchestra, Serge Koussevitzky, conducting.

Beethoven's Symphony No. 5 in C Minor has been transferred from the opening concert of Series B to the opening concert of the Festival, July 31. Beethoven's Symphony No. 3 ("Eroica") has been shifted to the second series opening.

Additional soloists were also announced today. They will include E. Power Biggs Aug. 14 in Handel's Concerto for Organ and Orchestra No. 10 in D minor, and the following for Beethoven's "Missa Solemnis", scheduled for Aug. 14 with the Berkshire Festival Chorus: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass. Other soloists will be: Gregor Piatigorsky, Aug. 3; Leonard Shure, Aug. 9; Ruth Posselt, Aug. 16.

The Berkshire Musical Association Chorus, Horace Hunt, director, will appear with the orchestra the opening night of the Festival in the Villa Lobos Choros No. 10 and Debussy's Three Nocturnes. The same chorus will appear again Aug. 7 in excerpts from Mozart's Requiem. The excerpts will be: Requiem, Dies Irae, Rex Tremendae, Confutatis, Lacrimos and Domine Jesu. This chorus is made up of 150 voices from 13 Berkshire communities and has been rehearsing for several months in anticipation of the Festival.

There are plenty of tickets available for single concerts, Festival trustees stated today. The Berkshire Hills Conference Accommodations Bureau at Stockbridge says there are plenty of rooms available within driving distance of Tanglewood. Inquiries for rooms should be addressed to the Accommodations Bureau.

This Clipping From
NEW YORK, N.Y.
TIMES
AUG 24 1941

A Protest for Tanglewood

To the Music Editor:

ON a recent Sunday afternoon, a group of us drove some sixty miles to hear the Boston Orchestra at the Berkshire Festival. The trip had been planned several months in advance—when the preliminary announcement of programs first appeared. There was to be played on this particular day a certain composition which we greatly desired to hear. Only one week before this day that composition was still on the program as given in your paper.

When we arrived at Tanglewood, we received the regular programs, and the composition was again listed. On a separate sheet of paper, included with the regular program, however, we found the actual program for that day—with the desired work conspicuous by its absence, and that is how the concert was finally presented.

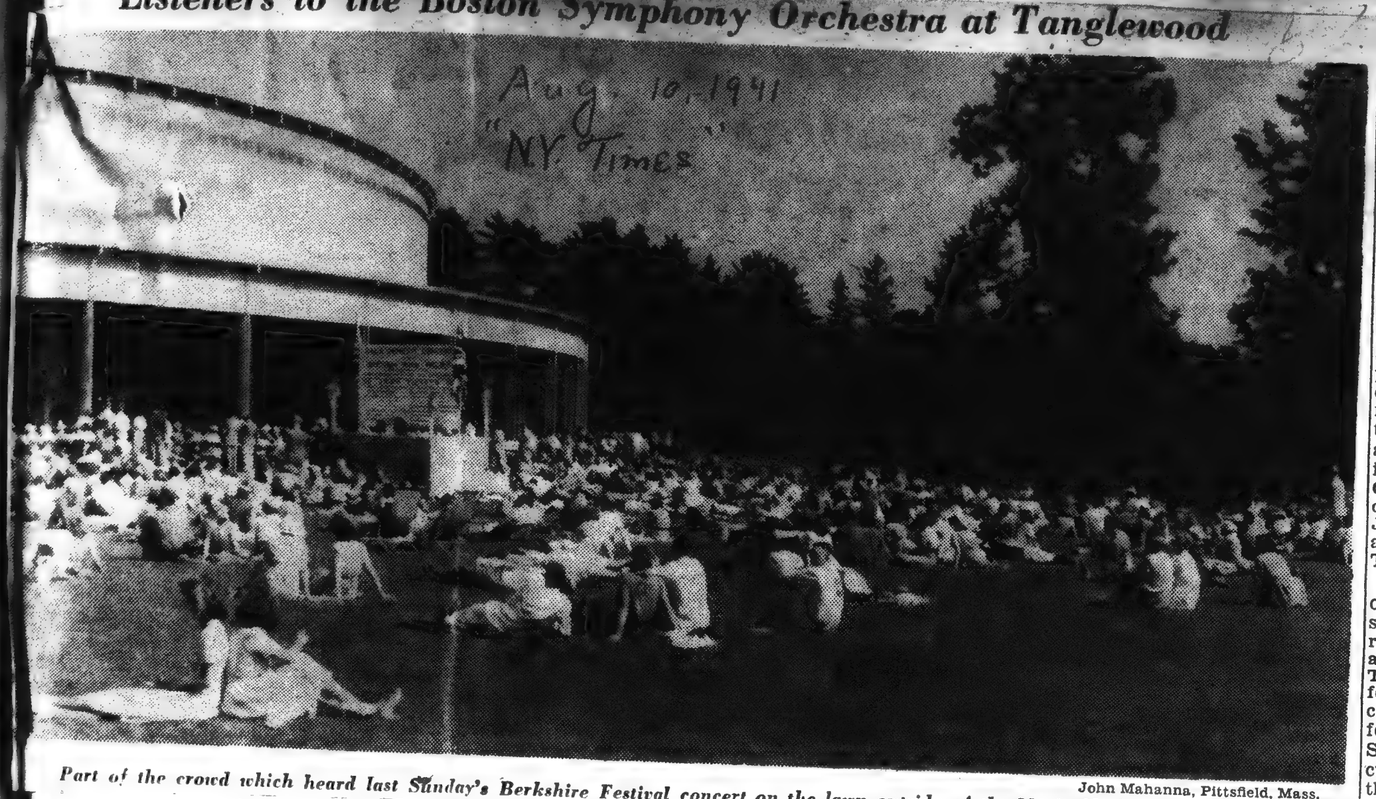
True, the original announcement said programs were "subject to change without notice." If, however, the powers that be saw fit to retain that composition on the program for some ten weeks, why did they suddenly see fit to delete it at the last moment? Is this an example of "artistic temperament," or are the directors laboring under the delusion that the element of surprise heightens one's enjoyment of a program?

If the directors have a valid basis for juggling programs in this fashion, we should very much like to hear it. We do not relish purchasing a "pig in a poke"—not at those prices. From our viewpoint, the program is at least as important as the performer. I am sure that a great fuss would have been made if a different orchestra or a different conductor had been substituted. Why may we not have the programs without changes?

DAVID B. KROMAN.
Schenectady, N. Y., Aug. 18, 1941.

Listeners to the Boston Symphony Orchestra at Tanglewood

Aug. 10, 1941
"N.Y. Times"



Part of the crowd which heard last Sunday's Berkshire Festival concert on the lawn outside of the Music Shed at Lenox, Mass.

John Mahanna, Pittsfield, Mass.

Koussevitzky To Lead Bands In Berkshires

Military Musicians Begin Benefit Event Friday; Festival Ends Aug. 17

Four concerts under Serge Koussevitzky's direction remain in the Boston Symphony Orchestra's schedule for the eighth Berkshire Symphonic Festival in the Music Shed at Tanglewood, Lenox, Mass. The orchestra will also be heard Friday night in a large-scale benefit concert for the work of the United Service Organizations and for British War Relief. The Opera Department of the Berkshire Music Center, directed by Herbert Graf, and the center's advanced orchestra will also contribute to the week's intensive activities at Tanglewood, presenting Mozart's "Cosi fan tutte" in English in the center's new theater and concert hall next Tuesday and Wednesday nights.

Dr. Koussevitzky will conduct the last concert of the festival's Series B today at 3:30. The program, which differs considerably from the one originally announced, consists of Mozart's symphony in E flat, Debussy's "La Mer" and Brahms's first symphony. The following programs are announced for Series C.

Thursday, Aug. 14, 8:30

Concerto No. 10 for organ and orchestra, in D minor.....Handel
Soloist, E. Power Biggs
Missa Solemnis in D.....Beethoven
Berkshire Festival Chorus: Soloists: Rose Dirman, soprano; Hertha Glaz, contralto; John Priebe, tenor; Julius Huehn, bass.

Saturday, Aug. 16, 8:30

A London Symphony....Vaughan Williams
Violin Concerto.....Samuel Barber
Soloist, Ruth Posselt
Prelude and Good Friday Spell from "Parsifal"; Overture to "Tannhaeuser," Wagner

Sunday, Aug. 17, 3:30

Symphony No. 7.....Sibelius
"Lieutenant Kije" Suite.....Prokofieff
Symphony No. 5, in E minor..Tchaikovsky

Friday's benefit program will begin at 5:30 and extend until 11 o'clock or later. The opening event will be a concert by 250 musicians chosen from the bands of the 26th Division at Camp Edwards, who will camp by the shore of the lake. Dr. Koussevitzky will conduct. Groups of the Berkshire Music Center will then present simultaneous demonstrations. The center's orchestra and chorus will present Lambert's "The Rio Grande"; the opera class will present scenes from "Hansel and Gretel," "Otello," "Falstaff" and Lortzing's "Czar and Carpenter," and instrumental ensembles will also be heard. Randall Thompson's "Alleluia" will be sung at the opening of a "Manifestation" with prominent speakers.

After a picnic supper and a fanfare the following program will be given in the Music Shed:

Symphony No. 5, first movement.Beethoven
Boston Symphony, Dr. Koussevitzky conducting
Mars, Venus, from "The Planets"....Holst
Boston Symphony, Stanley Chapple conducting
Violin Concerto.....Mendelssohn
Boston Symphony, soloist, Albert Spalding
Singing by Festival Chorus
Overture, 1812 ..... Tchaikovsky
Boston Symphony and Berkshire Music Center
Orchestras and Bands of 26th Division, Dr. Koussevitzky conducting.

Drawing for prizes and a display of fireworks will complete the evening. Tickets and information both for the benefit and the regular festival concerts may be obtained from the Berkshire Symphonic Festival office in Stockbridge or its New York office at 113 West Fifty-seventh Street.

Boris Goldovsky will conduct the two performances of "Cosi fan tutte," with Dr. Graf in charge of the stage direction. Scenery and costumes have been designed by Richard Rychtarik and executed by the opera department's stagecraft students. A partial list of the singers in the alternating casts includes Emma Beldan and Maria San Filippo as Fiordiligi; Christine Johnson and Marjorie Phelps as Dorabella; Lois McMahon as Despina; George Tinker and Arthur Flemings as Ferrando; Donald Sayre as Guglielmo, and Frank Cappelli and Don Morgan as Don Alfonso. The text has been adapted from the Rev. Marmaduke Browne's translation.

At South Mountain, Pittsfield, a few miles north of Tanglewood, Harold Bauer and the South Mountain String Quartet will be heard on Friday at 4 o'clock in quartets by Arnold Bax and Hermann Hans Wetzler and the Franck piano quintet. Albert Spalding will be the assisting artist in the last concert of the series on Sunday afternoon, Aug.

A MUSICAL JOURNEY

By ROBERT LAWRENCE

A MUSIC critic on vacation is not so different from the traditional busman. He travels automatically wherever performances are being given and seeks out distant musical centers. Thus, on furlough last month, I heard concerts and opera across the country.

Most important of all summer institutions (excepting, of course, the Berkshire Symphonic Festival) is the series of concerts at Ravinia Park, near Chicago. The glories of that city have not been sufficiently sung, and its equestrian statues, wide sweep of park and limitless expanse of lakefront are little less exciting—at least to me—than the prospect from the Place de la Concorde. The atmosphere and performances at Ravinia Park, about twenty miles out on the north shore, are of a correspondingly high quality. Last summer I had heard the Chicago Symphony Orchestra give a concert there under the direction of John Barbirolli; this year the men again revealed their mettle with Sir Thomas Beecham presiding.

The pavilion at Ravinia, covered on top and open at the sides, has superb acoustics. Its natural surroundings are flowerbeds, meadows and woodland. In this setting Sir Thomas conducted a stunning performance of Tchaikovsky's "Francesca da Rimini," as well as an effective reading of Brahms's Third Symphony. The standards of execution and even the demeanor of the audition seemed of the finest.

Red Rocks and Music

Moving westward to Denver, I heard the performance of opera at near-by Central City, which have been described in dispatches to the Herald Tribune. There is another Colorado project still in the formative stage, which promises to lead the entire country in musical interest. Some twenty or thirty miles outside of Denver, where the Rocky Mountains begin, is an amphitheater known as Red Rocks. It receives its name from the stony formation peculiar to Colorado and — more specifically — from two gigantic boulders, which, like buttresses, frame the side of a natural bowl. All about are mountains, with picturesque valleys far below. Under the supervision of George Cranmer, Park Commissioner for Denver, work on this project has progressed to such a point that performances will probably be held there next summer. Unofficial events have already taken place during the last few months.

Red Rocks is built in a perfect slope. It has an open stage, flanked by a huge orchestra pit. Batteries of lights are built into the side of the hill. And, most remarkable of all, the stage has a background of natural cliff which achieves in material appearance what all the painted settings of the Valkyries' rock strive for in vain. On the morning of my visit I stood on the very top row of seats—a tremendous distance from the stage—and held a modulated conversation with Mr. Cranmer, who had placed himself far back on the stage itself. The acoustical properties of this bowl are remarkable. Sensitive in the extreme, they do not need the slightest amplification. The general setting is perfect for opera; the last touches of equipment are being installed in the dressing rooms and hidden ramps; and this new phenomenon, coupled with the Central City festival, ought to make Colorado one of the most important summer centers for music.

Slumber on the Pacific

Going still further west, I found San Francisco in a cultural slumber during the summer season. The Ballet Russe de Monte Carlo was scheduled to open at the opera early in August. In the mean while there were only open-air concerts in town, given by the National Youth Administration Orchestra. Across the bay, however, one could feel a hum of musical activity. The Budapest String Quartet offered an admirable Beethoven program in the auditorium of Mills College at Oakland. On the previous night a Mozart-Milhaud recital had been presented at the University of California (Berkeley) by Henri Temianka, violinist, and Darius Milhaud at the piano in his own work, "Album de Madame Bovary." Out at Leland Stanford still another series of concerts which I did not get to hear was being given by the Pro-Arte Quartet. Owing to the visit every summer of Elizabeth Sprague Coolidge, patroness of chamber music, the suburbs of San Francisco have become a haven for this type of performance. Audiences are intelligent and the whole scheme is notable.

By the way of contrast, summer emphasis in Los Angeles centers on symphony, ballet and opera, all produced at the Hollywood Bowl. Motion picture studios are given a place from time to time in the Bowl's schedule, and it was my lot to witness "Twentieth Century-Fox Night." Alfred Newman, chief of Fox's music staff, conducted an ambitious program containing his own "Blue Bird" suite and Debussy's "Iberia," and Edward Kilenyi, whose father is an arranger for the studio, appeared as soloist in the Liszt E flat major piano concerto.

Mr. Newman is a solid musician, and his score for the cinematic "Blue Bird" had charm. But, on first hearing, the Los Angeles Philharmonic did not seem to be an outstanding orchestra. Mr. Newman undoubtedly has a superior ensemble at the Twentieth Century studio. "Iberia," insufficiently rehearsed, did not come off well; the Liszt concerto, with Mr. Kilenyi playing brilliantly, fared better.

There is a constant source of musical interest in Hollywood that has to do with the scoring of new pictures. While I was there, an excellent Welsh choir had begun making a sound track for "How Green Is My Valley," soon to be completed. But the most stimulating music in town belonged to a theatrical production: Duke Ellington's all-Negro revue, "Jump for Joy." The show itself, although hilariously funny, is not yet balanced; but it has a finale which is unique in sheer crescendo and hypnotic rhythm.

Roar, Lion, Roar

The last leg of this journey took me to Cincinnati, where Grace Moore was singing her first Tosca. After wiring a news story on the merits of Miss Moore's first two acts, I found her concluding scene even more imposing. The voice rang out with splendor as she plunged from the parapet of the Castel Sant' Angelo, and her entire duet of liberation with Cavaradossi (ably sung by Michael Bartlett) revealed one of the finest *lirico spinto* voices of our time.

Physical conditions at the Cincinnati Summer Opera are both attractive and fantastic. Set in the midst of a zoological park, the structure is bordered on one side by a lake. Near-by are the animals, and on visiting an afternoon rehearsal of "Mignon," in which Gladys Swarthout, James Melton and Nicola Moscona were singing the trio of the third act, I heard the roaring of lions mingling with the sounds of the orchestra. This is not unusual for Cincinnati. Despite these biological interruptions, opera performances go smoothly and with a professional patina. The chorus is made up largely of Metropolitan veterans, and a full orchestra is employed.

At last, with this Odyssey completed, a return to New York, "A Symphony in D for the Dodgers" and Hans Wilhelm Steinberg.

CORRESPONDENTS' COLUMN

By VIRGIL THOMSON

Protesting Against Musical Patriotism

HARVARD'S Dr. A. T. Davison has recently addressed a Berkshire Festival audience on the subject of "Music in a Democracy," and the Boston Symphony management has thoughtfully forwarded me a copy of his speech. It is mostly a restatement of Dr. Davison's well known position of favor toward internationalist schools of musical composition, particularly the English (which is the least internationalist of them all), and of his even more celebrated theories about music education, which are (I think I summarize his argument correctly) that since the practice of music has no ethical value whatever, school children should not be taught to read notes, but that since the performance of music gives a profound satisfaction to the performer [modern ethics does recognize this *interest* as an ethical value], and that since such satisfaction is in direct proportion to the intrinsic beauty of the music performed [a fantastic assumption], musical activities in schools and (in the present emergency) Army camps should have their music "selected" for them by somebody with an eye (or ear) to its "answering the highest demands of beauty."

Well, maybe. Though the proposal smells rather of the textbook business to me. Nevertheless, the witty Doctor does make a pretty point, if not a novel one, on the subject of camp singing. "The Army," he says, "is repeating the same stupidities with regard to the administration of music which shamed us in the last war; and the country is being inundated with a tide of artistic mediocrity in the guise of democratic music, whose eventual recession is bound to be slow. Of the recent issues of cantatas and brief choral works devoted to democratic propaganda, I have already assembled a fair collection. They represent what might be expected. The texts are literary fungi that have sprung up over night; some of them, surely, the ugly results of the law of supply and demand; tawdry verses loaded with eagle-screaming Uncle Sammery; pious couplets set off by choral shouts of 'Liberty, America, Freedom' and similar ejaculations. As for the music, much of it appears to have been hastily composed, some of it is technically unsound, and practically all of it is based upon musical ideas that are inconsequential. It would take no mental giant to construct a syllogism proving that if this music is to represent democracy, then democracy is not worth saving.

"Are we, then, in the name of patriotism, to suffer a plague of third-rate choral music? And will the loyalty of every conductor whose self-respect forbids him to perform such music be viewed with suspicion? I believe that even now a man would, in certain circles, be considered a subversive rascal did he dare to comment slightingly on that high-born emanation of literary and musical fancy 'God Bless America.' I more than believe it; I know it, because I've tried it."

* * *

Band Scorer Scores Bands

WITH gusto Mr. Mayhew Lake offers elucidation of some problems involved in composing or arranging music for the military band.

"Dear Virgil Thomson:

. . . "Recently (in your column) I read, regarding the 'uplift of bands,' etc., that Maurice Ravel approved the band arrangement made of his 'Bolero.' (The arrangement was nothing to write home about—I made it.) The printed copies bear my name. I was conducting a band over Columbia network—I made the arrangement—first time 'Bolero' was aired by a band. Mr. Sousa called me up—I loaned him the score and he featured the number from then on. I also loaned the score to Edwin Franko Goldman. The American representatives of Ravel's publishers saw the commercial possibilities—my score was approved by Ravel. Also I received flattering letters from André Caplet (Opéra Comique), and Paul Dupont (Garde Républicaine Band).

"Garde Républicaine is, without doubt, the finest band in the world—I arrange for them all, so I know—it approximates a symphony orchestra. All colors are in full choirs—not made up of a conglomeration of duplicates (as *all* American bands are).

"With eighty-four men, every family group of instruments contains all voices of that family—each is a complete unit in itself. It would be a cinch to score a short program for any of these units—double reeds have a full ensemble, single reeds complete from E-flat clarinet down to contra-bass clarinet. Horns do not blather afterbeats (as they do here), because a section of altos is present. Trombones do not play tenor-horn parts, because there are tenor horns present. I could go on indefinitely with 'Why our bands sound like hell on anything except marches' (and I'm just as American as Plymouth Rock—and twice as thick?). An eighty-four-piece band *here* means a twenty-piece band with four times as many clarinets, horns, trombones and tubas—and eighty-four differences of opinion regarding pitch and tempo.

"To quote again: 'Most band music used to be dreadful stuff.' Granted! Most of it is now! But it is not 'dreadful' solely because of the arrangements. Much of the band music is 'dreadful' because a large proportion of band players throughout the country are either amateurs who use music for a sideline or professionals who are unable to make the grade in orchestras. Their leaders are usually cornet or clarinet players who, in some cases, become good performers but learned little or nothing about *music*.

"There have always been (and always will be) some very poor band arrangements and some putrid arrangements for orchestra, but it is silly to presume that Victor Herbert, Henry Hadley, Camille Saint-Saens, Maurice Ravel, Fritz Kreisler and so many other sticklers for details ever allowed anything to go to print without the most critical 'going over' on their part. I have letters from them and many, many others (of their class) thanking me for the transcriptions I made of their works, *for band* —at their request.

"There is no such animal as a 'band arranger.' The good arranger must know his orchestra first. Hadley never posed as a 'band arranger,' but he knew his orchestra, and both he and Herbert were the finest 'band arrangers' we have had. But well written scores are neither 'self-playing' nor 'self-conducting,' and the arranger is not responsible for some ambitious but poor third-horn player who aspires to shake a stick, whether he is beating circles for the Hog Callers Symphonic Band in Sour Puss, Okla., or misdirecting professionals in City Hall Park. One leader wrote that his harpist 'almost broke his fingers trying to play the harp part in "Princesse Jaune".' I suggested two alternatives: either he might learn to play or he might wait until he died and take it up with Saint-Saens, who wrote the part."

"To quote once more: 'Ideal would be a full band, with 'orchestral' strings added (not 'band' strings).' Now, that is something! Aside from '1812 Overture' and others where full orchestra is augmented by full band (my 'Symphony in Gold' brasses augmented the Philharmonic) will some kindly soul tell me: What instrument included in full band is NOT already employed in wood and brass choirs of a symphony orchestra? And (provided you add clarinets for balance) where could you find a band to play *band music* like the wood, brass and percussion of the Philharmonic? That's a 'band' with 'orchestral strings' added—so is every major symphony orchestra. Cordially, MAYHEW LAKE."

* * *

New C. P. Line

CLAIRE REIS has sent in a copy of a telegram received by the League of Composers from certain well known musicians of the U. S. S. R. She did not include a copy of her reply. Let us hope she turned off something a little less bombastic in sentiment and less hysterical in phraseology than the following:

"MOSCOU, JULY.

"LEAGUE OF COMPOSERS, 113 WEST FIFTY-SEVENTH STREET, NEW YORK:

"THE ENTIRE MULTIMILLION SOVIET PEOPLE ARE EXPERIENCING CREATIVE UPSURGE AND FIGHTING ENTHUSIASM IN THIS HOUR OF DECISIVE BATTLE AGAINST THE WORST ENEMY OF MANKIND STOP THE OUTRAGEOUSLY INSOLENT NAZI RULERS WHO HAVE ENSLAVED SEVERAL EUROPEAN NATIONS WILL MEET AN INGLORIOUS END IN THEIR MAD VENTURE AGAINST THE SOVIET UNION STOP COMPOSERS OF THE USSR CONSIDERING THEMSELVES MOBILIZED FOR THE RELENTLESS STRUGGLE AGAINST BLOODY FASCIST BARBARITY WHICH HAS PLUNGED HALF OF EUROPE INTO UTTER GLOOM AND DESOLATION APPEALS TO AMERICAN COMPOSERS WITH FRIENDLY GREETINGS AND AN ARDENT CALL TO MUSTER STILL CLOSER THE INTERNATIONAL RANKS OF DEFENDERS OF CULTURE IN THE JOINT STRUGGLE AGAINST THE COMMON FOE BY MEANS OF THE GREAT ART OF MUSIC.

"MYASKOVSKY, SHOSTAKOVITCH, PROKOFIEV, MURADELI, KHACHATURYAN, SHAPORIN, GLIERE, AND OTHERS."

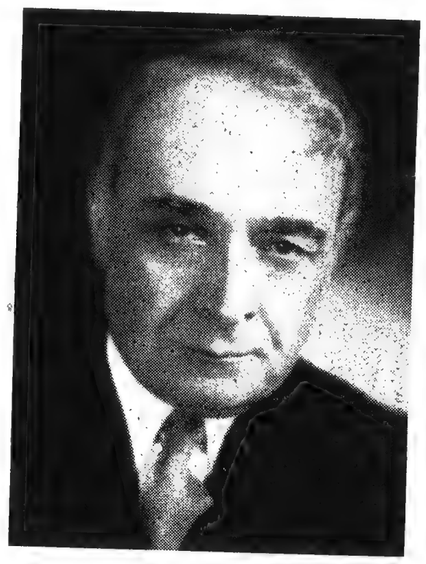
BROOKLINE, MASS
CHRONICLE
8/21/41

58.

Benefit Draws Throng To Tanglewood

by inez lind

Not even the pouring rain kept 8,000 music enthusiasts from attending the gala benefit for the United Service Organizations and British War Relief held last Friday at Tanglewood in Lenox under the auspices of the Berkshire Symphonic Festival and the



DR. SERGE KOUSSEVITZKY

Boston Symphony Orchestra with Dr. Serge Koussevitzky as conductor.

The affair not only served the purpose of raising the very necessary funds for war relief but also gave visitors an opportunity to witness a demonstration of the everyday activities of the Berkshire Music Center. Tanglewood was "on parade" and never at any other time could a casual visitor get so complete a picture of what has already been accomplished nor fail to grasp the even greater possibilities of the future. Tanglewood is here to stay, taking its place with the great music centers of the world—places where music festivals are held annually, and where people may "live and work in music." The charm, peace and beauty of Tanglewood, together with the cultural values gained from even a visit for a day have captivated and fired the imagination of the music lovers of America.

On this particular day, and in spite of the inclement weather, thousands of cars from every State in the Union could be seen in the vast parking area at an early afternoon hour. On the grounds near the executive building and close to the little music store a tent had been put up where one could purchase hot coffee, sandwiches and other refreshments.

At four-thirty an unheralded and most enjoyable event took place in the new spacious theatre. The second act of Mozart's opera "Cosi Fan Tutte" ('Tis Women's Nature) was presented in English by the students of the opera department under the direction of Dr. Herbert Graf. The performance was excellent, comparing favorably with the better professional companies. Yes, all one needs is a voice, musical intelligence, youth and good health—and the opera department of the Berkshire Music Center may be counted upon to do the rest.

The regular program began with a concert by the combined bands of the Twenty-Sixth Division, under the leadership of both Bandmaster Chester Earl Whiting and Dr. Koussevitzky. The stirring music, played by the 250 men, was wildly cheered by the delighted audience, as were the two conductors—especially Dr. Koussevitzky, when he conducted the great band in Sousa's "Stars and Stripes Forever."

"Berkshire Music Center on Parade" offered simultaneous performances of a huge orchestra and chorus in the Music Shed, opera in the Theatre and trios and sextettes in the Chamber Music Hall under the direction of Gregor Piatigorsky. The difficulty was to decide which to attend and which to forego. Because of the continued rain, our decision was to remain in the Shed. Here, youthful, talented and efficient conductors offered Stravinsky, Lambert and Borodin. During the playing of one of these selections, Mrs. Eleanor Roosevelt and her secretary quietly slipped into a pair of vacant seats directly in front of us. Mrs. Roosevelt wore a long, light camel's hair coat which was later laid aside for a white fox fur piece which was very effective over her black dress when she appeared on the platform.

Dr. Koussevitzky, conductor and director of the Berkshire Festival, opened the "Manifestation" in the Music Shed, introducing the chairman, Dr. James Phinney Baxter, 3d, of Williams College, who, in turn, introduced Dr. Lewis Perry of Phillips Exeter Academy and Mrs. Roosevelt, the guest of honor. Mrs. Roosevelt read her speech in a clear voice and only towards the end, in referring to the absence of Lord Halifax, did she mention any topics of the day—and then only to say that she was happy that the two great English-speaking nations were joined together to build a better world. Mr. Jerome Green, a trustee of the Boston Symphony Orchestra, read the speech of Lord Halifax.

"Alleluia," composed by Randall Thompson, was beautifully sung by the Festival Chorus with G. Wallace Woodworth conducting.

The next event was a picnic supper which was to have been served on the lawn. Because of rain, however, the throngs had to content themselves with box lunches, eaten wherever a shelter could be found. The spirit was excellent, though, and no one seemed to mind the change.

The formal concert by the Boston Symphony Orchestra began at nine o'clock and the opening number was Beethoven's Fifth Symphony, dedicated to "Victory" and conducted by Dr. Koussevitzky. Mr. Stanley Chappel, faculty member of the Berkshire Music Center, conducted a second group, including the Mendelssohn Concerto with Albert Spalding as the soloist. Hugh Ross led the Festival Chorus during their singing of two lovely songs by Holst.

The concert program was concluded with the playing of Tchaikowsky's "Overture of 1812" by the full orchestra and sixty picked bandsmen of the Twenty-Sixth Division. The audience stood in their seats, cheered and shouted themselves hoarse. Dr. Koussevitzky finally succeeded in calming the audience and everyone joined in the singing of the "Star Spangled Banner."

It was all well worth traveling 150 miles for. Not the least of the thrill was to witness the parade of cars three miles long wending their way homewards in the darkness of the night.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 24 1941

Young Artists

Music Editor, New York Herald Tribune:

In reviewing the Berkshire Festival concert of Aug. 9 at which Leonard Shure was soloist with the Boston Symphony Orchestra, Mr. Robert Lawrence, of this paper, asks, "But should not the most celebrated soloist available have been engaged for a festival of this kind?"

I wish to protest emphatically against this question and to ask, in turn: How, except through important and successful public appearances, should an artist become celebrated?

Mr. Lawrence duly records both the importance and success of the performance in question, and his disagreement with the public in its enthusiastic acclaim is, of course, entirely within his province as an independent critic. By raising the issue of fame, however, he seems to me to be encouraging the musical public to take a backward step.

In the world of music as it is today a young artist is dependent to some extent upon newspaper reviews, and it goes without saying that adverse press comment (upon musical grounds) is an inevitable hazard of this system. But it is quite another matter to disparage the initiative of a conductor such as Dr. Koussevitzky who, with the independence and integrity characteristic of him, chooses a soloist because of his own artistic considerations.

Very truly yours,
LEOPOLD MANNES.
Edgartown, Mass., Aug. 16, 1941.

There is no point of debate with Mr. Mannes when he claims that young artists should be given every possible opportunity for public appearances—and important appearances. It would seem, however, that this ought to come about in a regular winter series, with a festival, such as that at Tanglewood, reserved as one of the awaited climaxes in an artist's career.

I hardly think that, at festival time, Mr. Mannes would enjoy hearing the Boston Symphony directed by a talented but not yet fully developed conductor to whom Dr. Koussevitzky had graciously yielded his baton for the occasion. The situation in regard to soloists, under such imposing auspices, is no less exacting. A Horowitz, Rubinstein or Serkin, all gloriously associated with the Brahms B-flat major concerto, would have demonstrated most clearly by a Tanglewood appearance the obligations of the Berkshire Festival to its public, and their practical fulfillment.

By all means let young conductors, young instrumentalists be heard. We need them; they are our future resource. But for a series that is supposed to rule American standards of performance it might be well for Dr. Koussevitzky to engage the most eminent artists who, at the peak of their interpretative powers, could make a concerto heard at Tanglewood live in the memory.

R. L.

CORRESPONDENTS' COLUMN

By VIRGIL THOMSON

Protesting Against Musical Patriotism

HARVARD'S Dr. A. T. Davison has recently addressed a Berkshire Festival audience on the subject of "Music in a Democracy," and the Boston Symphony management has thoughtfully forwarded me a copy of his speech. It is mostly a restatement of Dr. Davison's well known position of favor toward internationalist schools of musical composition, particularly the English (which is the least internationalist of them all), and of his even more celebrated theories about music education, which are (I think I summarize his argument correctly) that since the practice of music has no ethical value whatever, school children should not be taught to read notes, but that since the performance of music gives a profound satisfaction to the performer [modern ethics does recognize this *interest* as an ethical value], and that since such satisfaction is in direct proportion to the intrinsic beauty of the music performed [a fantastic assumption], musical activities in schools and (in the present emergency) Army camps should have their music "selected" for them by somebody with an eye (or ear) to its "answering the highest demands of beauty."

Well, maybe. Though the proposal smells rather of the textbook business to me. Nevertheless, the witty Doctor does make a pretty point, if not a novel one, on the subject of camp singing. "The Army," he says, "is repeating the same stupidities with regard to the administration of music which shamed us in the last war; and the country is being inundated with a tide of artistic mediocrity in the guise of democratic music, whose eventual recession is bound to be slow. Of the recent issues of cantatas and brief choral works devoted to democratic propaganda, I have already assembled a fair collection. They represent what might be expected. The texts are literary fungi that have sprung up over night; some of them, surely, the ugly results of the law of supply and demand; tawdry verses loaded with eagle-screaming Uncle Sammery; pious couplets set off by choral shouts of 'Liberty, America, Freedom' and similar ejaculations. As for the music, much of it appears to have been hastily composed, some of it is technically unsound, and practically all of it is based upon musical ideas that are inconsequential. It would take no mental giant to construct a syllogism proving that if this music is to represent democracy, then democracy is not worth saving.

"Must we, then, in the name of patriotism, to suffer a plague of third-rate choral music? And will the loyalty of every conductor whose self-respect forbids him to perform such music be viewed with suspicion? I believe that even now a man would, in certain circles, be considered a subversive rascal did he dare to comment slightingly on that high-born emanation of literary and musical fancy 'God Bless America.' I more than believe it; I know it, because I've tried it."

* * *

Band Scorer Scores Bands

WITH gusto Mr. Mayhew Lake offers elucidation of some problems involved in composing or arranging music for the military band.

"Dear Virgil Thomson:

. . . "Recently (in your column) I read, regarding the 'uplift of bands,' etc., that Maurice Ravel approved the band arrangement made of his 'Bolero.' (The arrangement was nothing to write home about—I made it.) The printed copies bear my name. I was conducting a band over Columbia network—I made the arrangement—first time 'Bolero' was aired by a band. Mr. Sousa called me up—I loaned him the score and he featured the number from then on. I also loaned the score to Edwin Franko Goldman. The American representatives of Ravel's publishers saw the commercial possibilities—my score was approved by Ravel. Also I received flattering letters from André Caplet (Opéra Comique), and Paul Dupont (Garde Républicaine Band).

"Garde Républicaine is, without doubt, the finest band in the world—I arrange for them all, so I know—it approximates a symphony orchestra. All colors are in full choirs—not made up of a conglomeration of duplicates (as *all* American bands are).

"With eighty-four men, every family group of instruments contains all voices of that family—each is a complete unit in itself. It would be a cinch to score a short program for any of these units—double reeds have a full ensemble, single reeds complete from E-flat clarinet down to contra-bass clarinet. Horns do not blather afterbeats (as they do here), because a section of altos is present. Trombones do not play tenor-horn parts, because there are tenor horns present. I could go on indefinitely with 'Why our bands sound like hell on anything except marches' (and I'm just as American as Plymouth Rock—and twice as thick?). An eighty-four-piece band *here* means a twenty-piece band with four times as many clarinets, horns, trombones and tubas—and eighty-four differences of opinion regarding pitch and tempo.

"To quote again: 'Most band music used to be dreadful stuff.' Granted! Most of it is now! But it is not 'dreadful' solely because of the arrangements. Much of the band music is 'dreadful' because a large proportion of band players throughout the country are either amateurs who use music for a sideline or professionals who are unable to make the grade in orchestras. Their leaders are usually cornet or clarinet players who, in some cases, become good performers but learned little or nothing about *music*.

"There have always been (and always will be) some very poor band arrangements and some putrid arrangements for orchestra, but it is silly to presume that Victor Herbert, Henry Hadley, Camille Saint-Saens, Maurice Ravel, Fritz Kreisler and so many other sticklers for details ever allowed anything to go to print without the most critical 'going over' on their part. I have letters from them and many, many others (of their class) thanking me for the transcriptions I made of their works, *for band*—at their request.

"There is no such animal as a 'band arranger.' The good arranger must know his orchestra first. Hadley never posed as a 'band arranger,' but he knew his orchestra, and both he and Herbert were the finest 'band arrangers' we have had. But well written scores are neither 'self-playing' nor 'self-conducting,' and the arranger is not responsible for some ambitious but poor third-horn player who aspires to shake a stick, whether he is beating circles for the Hog Callers Symphonic Band in Sour Puss, Okla., or misdirecting professionals in City Hall Park. One leader wrote that his harpist 'almost broke his fingers trying to play the harp part in "Princesse Jaune".' I suggested two alternatives: either he might learn to play or he might wait until he died and take it up with Saint-Saens, who wrote the part."

"To quote once more: 'Ideal would be a full band, with 'orchestral' strings added (not 'band' strings).' Now, that is something! Aside from '1812 Overture' and others where full orchestra is augmented by full band (my 'Symphony in Gold' brasses augmented the Philharmonic) will some kindly soul tell me: What instrument included in full band is NOT already employed in wood and brass choirs of a symphony orchestra? And (provided you add clarinets for balance) where could you find a band to play *band music* like the wood, brass and percussion of the Philharmonic? That's a 'band' with 'orchestral strings' added—so is every major symphony orchestra. Cordially,

MAYHEW LAKE."

* * *

New C. P. Line

CLAIRE REIS has sent in a copy of a telegram received by the League of Composers from certain well known musicians of the U. S. S. R. She did not include a copy of her reply. Let us hope she turned off something a little less bombastic in sentiment and less hysterical in phraseology than the following:

"MOSCOU, JULY.

"LEAGUE OF COMPOSERS, 113 WEST FIFTY-SEVENTH STREET, NEW YORK:

"THE ENTIRE MULTIMILLION SOVIET PEOPLE ARE EXPERIENCING CREATIVE UPSURGE AND FIGHTING ENTHUSIASM IN THIS HOUR OF DECISIVE BATTLE AGAINST THE WORST ENEMY OF MANKIND STOP THE OUTRAGEOUSLY INSOLENT NAZI RULERS WHO HAVE ENSLAVED SEVERAL EUROPEAN NATIONS WILL MEET AN INGLORIOUS END IN THEIR MAD VENTURE AGAINST THE SOVIET UNION STOP COMPOSERS OF THE USSR CONSIDERING THEMSELVES MOBILIZED FOR THE RELENTLESS STRUGGLE AGAINST BLOODY FASCIST BARBARITY WHICH HAS PLUNGED HALF OF EUROPE INTO UTTER GLOOM AND DESOLATION APPEALS TO AMERICAN COMPOSERS WITH FRIENDLY GREETINGS AND AN ARDENT CALL TO MUSTER STILL CLOSER THE INTERNATIONAL RANKS OF DEFENDERS OF CULTURE IN THE JOINT STRUGGLE AGAINST THE COMMON FOE BY MEANS OF THE GREAT ART OF MUSIC.

"MYASKOVSKY, SHOSTAKOVITCH, PROKOFIEV, MURADELI, KHACHATURYAN, SHAPORIN, GLIERE, AND OTHERS."

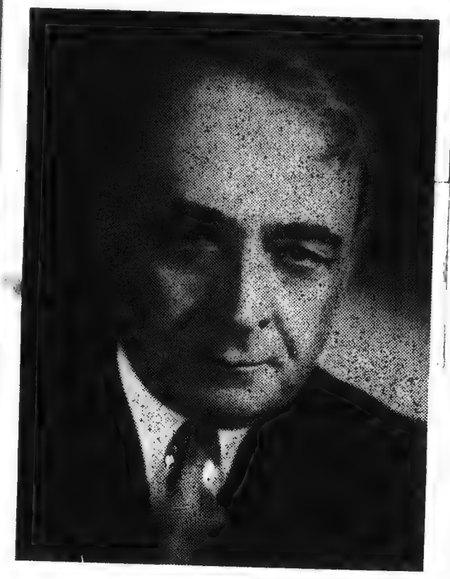
BROOKLINE, MASS
CHRONICLE
3/21/41

58.

Benefit Draws Throng To Tanglewood

by inez lind

Not even the pouring rain kept 8,000 music enthusiasts from attending the gala benefit for the United Service Organizations and British War Relief held last Friday at Tanglewood in Lenox under the auspices of the Berkshire Symphonic Festival and the



DR. SERGE KOUSSEVITZKY

Boston Symphony Orchestra with Dr. Serge Koussevitzky as conductor.

The affair not only served the purpose of raising the very necessary funds for war relief but also gave visitors an opportunity to witness a demonstration of the everyday activities of the Berkshire Music Center. Tanglewood was "on parade" and never at any other time could a casual visitor get so complete a picture of what has already been accomplished nor fail to grasp the even greater possibilities of the future. Tanglewood is here to stay, taking its place with the great music centers of the world—places where music festivals are held annually, and where people may "live and work in music." The charm, peace and beauty of Tanglewood, together with the cultural values gained from even a visit for a day have captivated and fired the imagination of the music lovers of America.

On this particular day, and in spite of the inclement weather, thousands of cars from every State in the Union could be seen in the vast parking area at an early afternoon hour. On the grounds near the executive building and close to the little music store a tent had been put up where one could purchase hot coffee, sandwiches and other refreshments.

At four-thirty an unheralded and most enjoyable event took place in the new spacious theatre. The second act of Mozart's opera "Cosi Fan Tutte" ('Tis Women's Nature) was presented in English by the students of the opera department under the direction of Dr. Herbert Graf. The performance was excellent, comparing favorably with the better professional companies. Yes, all one needs is a voice, musical intelligence, youth and good health—and the opera department of the Berkshire Music Center may be counted upon to do the rest.

The regular program began with a concert by the combined bands of the Twenty-Sixth Division, under the leadership of both Bandmaster Chester Earl Whiting and Dr. Koussevitzky. The stirring music, played by the 250 men, was wildly cheered by the delighted audience, as were the two conductors—especially Dr. Koussevitzky, when he conducted the great band in Sousa's "Stars and Stripes Forever."

"Berkshire Music Center on Parade" offered simultaneous performances of a huge orchestra and chorus in the Music Shed, opera in the Theatre and trios and sextettes in the Chamber Music Hall under the direction of Gregor Piatigorsky. The difficulty was to decide which to attend and which to forego. Because of the continued rain, our decision was to remain in the Shed. Here, youthful, talented and efficient conductors offered Stravinsky, Lambert and Borodin. During the playing of one of these selections, Mrs. Eleanor Roosevelt and her secretary quietly slipped into a pair of vacant seats directly in front of us. Mrs. Roosevelt wore a long, light camel's hair coat which was later laid aside for a white fox fur piece which was very effective over her black dress when she appeared on the platform.

Dr. Koussevitzky, conductor and director of the Berkshire Festival, opened the "Manifestation" in the Music Shed, introducing the chairman, Dr. James Phinney Baxter, 3d, of Williams College, who, in turn, introduced Dr. Lewis Perry of Phillips Exeter Academy and Mrs. Roosevelt, the guest of honor. Mrs. Roosevelt read her speech in a clear voice and only towards the end, in referring to the absence of Lord Halifax, did she mention any topics of the day—and then only to say that she was happy that the two great English-speaking nations were joined together to build a better world. Mr. Jerome Green, a trustee of the Boston Symphony Orchestra, read the speech of Lord Halifax.

"Alleluia," composed by Randall Thompson, was beautifully sung by the Festival Chorus with G. Wallace Woodworth conducting.

The next event was a picnic supper which was to have been served on the lawn. Because of rain, however, the throngs had to content themselves with box lunches, eaten wherever a shelter could be found. The spirit was excellent, though, and no one seemed to mind the change.

The formal concert by the Boston Symphony Orchestra began at nine o'clock and the opening number was Beethoven's Fifth Symphony, dedicated to "Victory" and conducted by Dr. Koussevitzky. Mr. Stanley Chappel, faculty member of the Berkshire Music Center, conducted a second group, including the Mendelssohn Concerto with Albert Spalding as the soloist. Hugh Ross led the Festival Chorus during their singing of two lovely songs by Holst.

The concert program was concluded with the playing of Tchaikowsky's "Overture of 1812" by the full orchestra and sixty picked bandsmen of the Twenty-Sixth Division. The audience stood in their seats, cheered and shouted themselves hoarse. Dr. Koussevitzky finally succeeded in calming the audience and everyone joined in the singing of the "Star Spangled Banner."

It was all well worth traveling 150 miles for. Not the least of the thrill was to witness the parade of cars three miles long wending their way homewards in the darkness of the night.

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
AUG 24 1941

Young Artists

Music Editor, New York Herald Tribune:

In reviewing the Berkshire Festival concert of Aug. 9 at which Leonard Shure was soloist with the Boston Symphony Orchestra, Mr. Robert Lawrence, of this paper, asks, "But should not the most celebrated soloist available have been engaged for a festival of this kind?"

I wish to protest emphatically against this question and to ask, in turn: How, except through important and successful public appearances, should an artist become celebrated?

Mr. Lawrence duly records both the importance and success of the performance in question, and his disagreement with the public in its enthusiastic acclaim is, of course, entirely within his province as an independent critic. By raising the issue of fame, however, he seems to me to be encouraging the musical public to take a backward step.

In the world of music as it is today a young artist is dependent to some extent upon newspaper reviews, and it goes without saying that adverse press comment (upon musical grounds) is an inevitable hazard of this system. But it is quite another matter to disparage the initiative of a conductor such as Dr. Koussevitzky who, with the independence and integrity characteristic of him, chooses a soloist because of his own artistic considerations.

Very truly yours,
LEOPOLD MANNES.
Edgartown, Mass., Aug. 16, 1941.

There is no point of debate with Mr. Mannes when he claims that young artists should be given every possible opportunity for public appearances—and important appearances. It would seem, however, that this ought to come about in a regular winter series, with a festival, such as that at Tanglewood, reserved as one of the awaited climaxes in an artist's career.

I hardly think that, at festival time, Mr. Mannes would enjoy hearing the Boston Symphony directed by a talented but not yet fully developed conductor to whom Dr. Koussevitzky had graciously yielded his baton for the occasion. The situation in regard to soloists, under such imposing auspices, is no less exacting. A Horowitz, Rubinstein or Serkin, all gloriously associated with the Brahms B-flat major concerto, would have demonstrated most clearly by a Tanglewood appearance the obligations of the Berkshire Festival to its public, and their practical fulfillment.

By all means let young conductors, young instrumentalists be heard. We need them; they are our future resource. But for a series that is supposed to rule American standards of performance it might be well for Dr. Koussevitzky to engage the most eminent artists who, at the peak of their interpretative powers, could make a concerto heard at Tanglewood live in the memory.

R. L.

This Clipping From
ELMIRA, N.Y.
TELEGRAM
AUG 24 1941

Sunday Chatter

By Marion Stocker

VACATION TRIPS add much to a town's society. They're as effective as a new coat of paint to a house, or a becoming new hat to a woman, in reviving self-interest and the interest of others.

Wanderers return to their old stamping grounds brimming with fresh experiences and the desire to tell about them. Conversation thrives!

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SINCE WE FIRST heard about the Berkshire Music Festival several years ago, we've wondered just what the unique institution was like. At last our curiosity has been satisfied. Helen Kinsman (Mrs. Richard E.) and her daughter, Mary, attended for a week this year (Aug. 5-12) and describe the rustic music center in glowing terms.

The buildings and outdoor stadium—"The Shed"—are situated on a 200-acre estate, "Tanglewood," which was presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks in 1937. "Tanglewood," near Stockbridge, Mass., was a gathering place of American literary notables in that distant past when New England "flowered," and at a little red house there, long since destroyed by fire, Hawthorne wrote his "Tanglewood Tales" and "The House of the Seven Gables."

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Two years ago Mr. Koussevitzky realized a special dream when the Berkshire Music Center, a school for "living and working in music," was inaugurated there. Now approximately 350 students attend the three-week study sessions which overlap the concert period. Among instructors is Elmira's old friend, Gregor Piatigorsky, the famed cellist who played here last fall. He is in charge of the chamber music department. Mrs. Kinsman and Mary sought him out and chatted with him a few minutes—"but he was a little under the weather, poor thing." Helen added, ". . . suffering with a bad head cold."

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THE ATMOSPHERE of the place is very informal, said the Kinsmans, who, like other guests, stayed at a nearby inn. White sports clothes were the vogue—until one day Tallulah Bankhead, who was playing at the Stockbridge summer theater, arrived on the scene wearing a handsome dark green slacks suit. "It was perfectly astonishing how soon thereafter green slacks suits by the dozens appeared on the grounds!" Helen chuckled.

The Kinsmans had the good luck to witness the meeting of Miss Bankhead and Conductor Koussevitsky — which, they say, was as cordial and informal as the reunion of two old school chums. This candid shot snapped by Mary, confirms their description.

Beauty of the old estate, its majestic elms and lanes of pines outlined by flood lights at night, and the unexcelled music of the Boston symphony flowing through twilight, is never forgotten by those who attend, says Helen. For some of this year's guests, however, most exciting event of the festival was Mrs. Roosevelt's attendance the evening of Aug. 7. The First Lady and a party had motored up from Hyde Park.

"You never saw such a commotion!" said Helen. "Two-thirds of the audience stood up and craned its necks; and even members of the orchestra lost their dignity and crowded to the platform's edge to stare at the President's wife!"

This Clipping From
DAYTON, O.
NEWS WEEK
AUG 25 1941

Newsweek by Pat Terry

Koussevitzky of Tanglewood

MUSIC

Grand Climax at Tanglewood: Benefit for USO and Britain

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In good weather and bad, record-breaking crowds have flocked to the great streamlined shed at Tanglewood, the orchestra's summer home, for nine concerts and numerous public rehearsals spaced over three weeks. And for six weeks 340 students, selected for enrollment in the Berkshire Music Center from more than 800 applicants in 40 states and several South American countries, have listened and practiced in the fan-shaped tan shed and in the new $40,000 Theater Concert Hall, designed by the Finnish architect Eliel Saarinen to seat 1,172. A smaller Chamber Music Concert Hall, similar in design, is also new this year and intended primarily for student use.

Like the festival itself, the course of study was climaxed last Friday when the students, Dr. Koussevitzky and the orchestra, the violinist Albert Spalding, and 250 men in the combined bands of the 26th Division of the United States Army at Camp Edwards pooled their efforts in a mammoth USO and British War Relief Society benefit which began at 5:30 in the afternoon and continued, with a pause for supper, all evening. Band, operatic, orchestral, choral, and chamber music made up the varied program, which, despite a steady drizzling rain, attracted an audience of 8,000, including Mrs. Franklin D. Roosevelt. The benefit netted some $20,000 and like other Tanglewood programs was notable for the number of young people present. And for the final concert on the sunny Sunday which followed, a record turnout of 13,000 brought the total attendance to the 87,000 mark.

Begun eight years ago when part of the New York Philharmonic-Symphony played in the Dan Hanna cow pasture on the shores of Lake Mahkeenac, the Berkshire Festival has become America's No. 1 summer music celebration—and, if only by default, therefore the leading summer music festival now held anywhere in the world.

This Clipping From
OAKLAND, CALIF.
TRIBUNE
AUG 24 1941

59.

By John Mason

America Comes of Age—No Anti-German Musical Hysteria

Berkshire Festival Program Proves That Nation Is Becoming Tolerant at Last

Music, being what it is, changes with the decades, answers to this and that fad, follows in channels grooved by the Strabinskys and the Shostakovitches of the world.

This is natural and wholesome; without this change—whether it be for good or bad—music would become a stale art.

It is equally true that musicians change with the years; and the change that has taken place in the past decade is all for the better. The narrow-minded attitude which dominated our musicians 20 years ago has been overwhelmed by a wave of common sense and understanding.

I refer to the tolerance with which America today regards the music of Richard Wagner, in particular, and also of the German symphonic composers. None of that anti-German hysteria which swept Tannhauser and Lohengrin out of our opera houses during the first World War!

This must warm the hearts of such musicians as Serge Koussevitsky, whose humanitarian ideas of music are so pronounced as to be almost eccentric.

At his Berkshire festival program on August 6, the Boston symphony conductor led the orchestra in all-German works. In the audience was Mrs. Roosevelt, who drove 50 miles from Hyde Park to acclaim the music of Teutonic geniuses.

During the festival, now closed, Wagner was performed five times, which is a festival record.

Praise be, it begins to look as if we are coming of age; looking at life and the arts with a broad mind and a warm heart, and not through the distrustful eyes of cranks and crackpots.

This Clipping From
POUGHKEEPSIE, N.Y.
SUNDAY COURIER
AUG 24 1941

Mountain Music

More than a score of Poughkeepsians journeyed far last Sunday to witness the final outdoor concert of the season at Tanglewood, the great music center in the Berkshires.

The Boston Symphony, under the leadership of Dr. Serge Koussevitzky, enthralled a crowd of 12,000 which overflowed the music shed by more than double its capacity. Hundreds of persons sat on blankets during the afternoon concert, and at the close, shouted, clapped and roared its approval of the orchestra and its director.

The success of the venture at Tanglewood has been remarkable from the start. At the beginning of the venture there was considerable doubt whether the music shed built to accommodate 6,000 could ever be filled. Yet within three years the fame of the festival has spread to such an extent that all the surrounding lawn is pressed into service so that at least 12,000 can get within ear distance of the musical event.

The artistic and popular success of these concerts is probably due to the fact that the greatest artists in the world gather there for the summer festival. In addition, hundreds of young Americans who had been accustomed to spend their summers studying in Europe were forced to stay at home and the Berkshire music masters were able to offer them instruction from eminent masters under ideal vacation conditions.

This Clipping From
PITTSFIELD, MASS.
EAGLE
AUG 25 1941

Protest for Tanglewood

To the Editor of THE EAGLE:—

On a recent Sunday afternoon, a group of us drove some 60 miles to hear the Boston Orchestra at the Berkshire Festival. The trip had been planned several months in advance—when the preliminary announcement of programs first appeared. There was to be played on this particular day a certain composition which we greatly desired to hear. Only one week before this day that composition was still on the program.

When we arrived at Tanglewood we received the regular programs and the composition was again listed. On a separate sheet of paper, included with the regular program, however, we found the actual program for that day—with the desired work conspicuous by its absence, and that is how the concert was finally presented.

True, the original announcement said programs were "subject to change without notice." If, however, the powers that be saw fit to retain that composition on the program for some ten weeks, why did they suddenly see fit to delete it at the last moment? Is this an example of "artistic temperament," or are the directors laboring under the delusion that the element of surprise heightens one's enjoyment of a program?

If the directors have a valid basis for juggling programs in this fashion, we should very much like to hear it. We do not relish purchasing a "pig in a poke"—not at those prices. From our viewpoint, the program is at least as important as the performer. I am sure that a great fuss would have been made if a different orchestra or a different conductor had been substituted. Why may we not have the programs without changes?

DAVID B. KROMAN.
Schenectady, N. Y.

THIS CLIPPING FROM
SALEM, MASS.
NEWS
AUG 23 1941

Symphonic Crowds

It would have seemed an almost impossible piece of news a few years ago that any great musical organization like the Boston Symphony orchestra could draw 11,000 people to a concert at a country spot like its Tanglewood music shed in the Berkshires, after a long series of previous concerts had been given. The success of this superb enterprise is a wonderful tribute to this grand organization, and its most distinguished conductor, Serge Koussevitzky. It also proves the enormous hold which symphonic music of the highest type is getting on the general public. The program for this concert was not exceptional for popular appeal, although it included one of the Tschaikowsky symphonies, which have a tremendous power to arouse popular enthusiasm. The young people are stirred by symphonic music as they never used to be, due largely to radio music and their training in school bands and orchestras. The Berkshire music festival should count as one of the finest of those cultural institutions that make Massachusetts exceptional among the states.

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TELEGRAM
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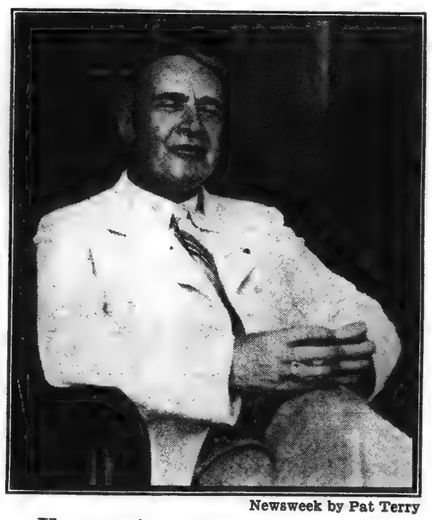

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Grand Climax at Tanglewood: Benefit for USO and Britain

If a music lover has lurked behind every bush and shrub in the blue Berkshire hills this summer, the inhabitants of Lenox, Mass., and vicinity must tip their hats to Serge Koussevitzky and the Boston Symphony Orchestra, whose 1941 Berkshire Symphonic Festival has attracted the largest audience in its history.

In good weather and bad, record-breaking crowds have flocked to the great streamlined shed at Tanglewood, the orchestra's summer home, for nine concerts and numerous public rehearsals spaced over three weeks. And for six weeks 340 students, selected for enrollment in the Berkshire Music Center from more than 800 applicants in 40 states and several South American countries, have listened and practiced in the fan-shaped tan shed and in the new $40,000 Theater Concert Hall, designed by the Finnish architect Eliel Saarinen to seat 1,172. A smaller Chamber Music Concert Hall, similar in design, is also new this year and intended primarily for student use.

Like the festival itself, the course of study was climaxed last Friday when the students, Dr. Koussevitzky and the orchestra, the violinist Albert Spalding, and 250 men in the combined bands of the 26th Division of the United States Army at Camp Edwards pooled their efforts in a mammoth USO and British War Relief Society benefit which began at 5:30 in the afternoon and continued, with a pause for supper, all evening. Band, operatic, orchestral, choral, and chamber music made up the varied program, which, despite a steady drizzling rain, attracted an audience of 8,000, including Mrs. Franklin D. Roosevelt. The benefit netted some $20,000 and like other Tanglewood programs was notable for the number of young people present. And for the final concert on the sunny Sunday which followed, a record turnout of 13,000 brought the total attendance to the 87,000 mark.

Begun eight years ago when part of the New York Philharmonic-Symphony played in the Dan Hanna cow pasture on the shores of Lake Mahkeenac, the Berkshire Festival has become America's No. 1 summer music celebration—and, if only by default, therefore the leading summer music festival now held anywhere in the world.

This Clipping From
OAKLAND, CALIF.
TRIBUNE
AUG 24 1941

59.

By John Mason

America Comes of Age—No Anti-German Musical Hysteria

Berkshire Festival Program Proves That Nation Is Becoming Tolerant at Last

Music, being what it is, changes with the decades, answers to this and that fad, follows in channels grooved by the Strabinskys and the Shostakovitches of the world.

This is natural and wholesome; without this change—whether it be for good or bad—music would become a stale art.

It is equally true that musicians change with the years; and the change that has taken place in the past decade is all for the better. The narrow-minded attitude which dominated our musicians 20 years ago has been overwhelmed by a wave of common sense and understanding.

I refer to the tolerance with which America today regards the music of Richard Wagner, in particular, and also of the German symphonic composers. None of that anti-German hysteria which swept Tannhauser and Lohengrin out of our opera houses during the first World War!

This must warm the hearts of such musicians as Serge Koussevitsky, whose humanitarian ideas of music are so pronounced as to be almost eccentric.

At his Berkshire festival program on August 6, the Boston symphony conductor led the orchestra in all-German works. In the audience was Mrs. Roosevelt, who drove 50 miles from Hyde Park to acclaim the music of Teutonic geniuses.

During the festival, now closed, Wagner was performed five times, which is a festival record.

Praise be, it begins to look as if we are coming of age; looking at life and the arts with a broad mind and a warm heart, and not through the distrustful eyes of cranks and crackpots.

This Clipping From
POUGHKEEPSIE, N.Y.
SUNDAY COURIER
AUG 24 1941

Mountain Music

More than a score of Poughkeepsians journeyed far last Sunday to witness the final outdoor concert of the season at Tanglewood, the great music center in the Berkshires.

The Boston Symphony, under the leadership of Dr. Serge Koussevitzky, enthralled a crowd of 12,000 which overflowed the music shed by more than double its capacity. Hundreds of persons sat on blankets during the afternoon concert, and at the close, shouted, clapped and roared its approval of the orchestra and its director.

The success of the venture at Tanglewood has been remarkable from the start. At the beginning of the venture there was considerable doubt whether the music shed built to accommodate 6,000 could ever be filled. Yet within three years the fame of the festival has spread to such an extent that all the surrounding lawn is pressed into service so that at least 12,000 can get within ear distance of the musical event.

The artistic and popular success of these concerts is probably due to the fact that the greatest artists in the world gather there for the summer festival. In addition, hundreds of young Americans who had been accustomed to spend their summers studying in Europe were forced to stay at home and the Berkshire music masters were able to offer them instruction from eminent masters under ideal vacation conditions.

This Clipping From
PITTSFIELD, MASS.
EAGLE
AUG 25 1941

Protest for Tanglewood

To the Editor of THE EAGLE:—

On a recent Sunday afternoon, a group of us drove some 60 miles to hear the Boston Orchestra at the Berkshire Festival. The trip had been planned several months in advance—when the preliminary announcement of programs first appeared. There was to be played on this particular day a certain composition which we greatly desired to hear. Only one week before this day that composition was still on the program.

When we arrived at Tanglewood we received the regular programs and the composition was again listed. On a separate sheet of paper, included with the regular program, however, we found the actual program for that day—with the desired work conspicuous by its absence, and that is how the concert was finally presented.

True, the original announcement said programs were "subject to change without notice." If, however, the powers that be saw fit to retain that composition on the program for some ten weeks, why did they suddenly see fit to delete it at the last moment? Is this an example of "artistic temperament," or are the directors laboring under the delusion that the element of surprise heightens one's enjoyment of a program?

If the directors have a valid basis for juggling programs in this fashion, we should very much like to hear it. We do not relish purchasing a "pig in a poke"—not at those prices. From our viewpoint, the program is at least as important as the performer. I am sure that a great fuss would have been made if a different orchestra or a different conductor had been substituted. Why may we not have the programs without changes?

DAVID B. KROMAN,
Schenectady, N. Y.

THIS CLIPPING FROM
SALEM, MASS.
NEWS
AUG 23 1941

Symphonic Crowds

It would have seemed an almost impossible piece of news a few years ago that any great musical organization like the Boston Symphony orchestra could draw 11,000 people to a concert at a country spot like its Tanglewood music shed in the Berkshires, after a long series of previous concerts had been given. The success of this superb enterprise is a wonderful tribute to this grand organization, and its most distinguished conductor, Serge Koussevitzky. It also proves the enormous hold which symphonic music of the highest type is getting on the general public. The program for this concert was not exceptional for popular appeal, although it included one of the Tschaikowsky symphonies, which have a tremendous power to arouse popular enthusiasm. The young people are stirred by symphonic music as they never used to be, due largely to radio music and their training in school bands and orchestras. The Berkshire music festival should count as one of the finest of those cultural institutions that make Massachusetts exceptional among the states.

This Clipping From
HARTFORD, CONN.
TIMES
AUG 25 1941

Music:

— Backward Glances — At the Tanglewood Festival

By Carl E. Lindstrom

Comes time to cast a backward glance at the Berkshire Symphonic Festival, reviewed in these columns as events unfolded, but hardly so as to give a long perspective of a festival that in more ways than one set new high marks for Tanglewood.

Of most immediate concern is the likelihood that under an economy which even now threatens us, it is not likely that a series of such magnitude as this could be held next summer. Gasoline consumption alone would prohibit that. Except there be automobiles, there is no Tanglewood.

NORA FAUCHALD, Norwegian American soprano who has sung in Hartford several times, will be a soloist at the Gordon String Quartet concert in Falls Village Wednesday at 3:30 p. m.

The enormous strides made this year should not beguile anyone into thinking that similar progress can be made indefinitely. There is, after all, a limit. It might be possible perhaps actually to crowd on the grounds twice 13,000 people but soundings made at the last concert proved to this reviewer that acoustical bounds have been reached. If these were ordinary open air concerts, where a nominal admission was charged and where people gathered as much for sociability's sake as anything, it would be different; but winter season prices are charged —for winter quality of music, it is true—and $1.50 is a good deal of money to pay just to have occasional bars come floating by the ears on whatever zephyrs may be stirring.

This is neither a circus nor a summer band concert.

* * *

The tremendous popularity of Tanglewood has also had its effect upon the programs. For such crowds as these, a common denominator must be found in the universally appealing works of Tschaikowsky, the melodiousness of the better known Brahms, the brilliance of post-Romantic French composers, familiar Mozart and familiar Beethoven.

Choral works have not represented the peak of Tanglewood. So far have been heard a concert given over solely to excerpts from "Die Walkuere," a performance of the Choral Symphony, of the Bach B minor Mass, excerpts from Mozart's Requiem Mass and Beethoven's Missa Solemnis. Relatively large audiences have heard all of these, but not so large as those which attended the purely symphonic concerts.

This is no place to discuss Koussevitzky's ability as a choral conductor. He is not one to attempt what he cannot do and do well, but it must be conceded that he has his superiors in the realization of any of the above mentioned works. For one thing, he has delegated most of his choral direction to other hands than his except for the final rehearsals. As a leader he thinks in instrumental and not in choral terms.

There must, however, be some diversity of material in order to make this the kind of festival that Dr. Koussevitzky has visioned. And it is just as important to have definite and idealized performances of choral works as it is to obtain festival performances of the symphonic masterpieces. The Tanglewood concerts have now achieved the broadest possible base commensurate with festival standards. To go any farther in the direction of sheer magnitude is to get into the stadium and excursion class.

* * *

There have been important things going on at Tanglewood that the public knows very little about. During the past few years, it has had only the briefest glimpse of what the Music Center has accomplished and that in a somewhat casual way as details of the gala benefit concerts that Dr. Koussevitzky has featured. Tanglewood-on-Parade has given the public just enough to whet the appetite. As a matter of fact, some of the more important activities have not been public at all. For two seasons there have been semi-private performances of opera, last year in the garden where Handel's "Acis and Galatea" was given an open-air performance; this year in the theater-concert hall when an elaborately mounted version of Mozart's "Cosi fan tutte" was performed in English.

The Music Center has been tremendously successful, there having been this year twice as many student applicants as it was possible to accept.

* * *

The phenomenon of Tanglewood has been the quick growth of the festival with a record of virtually no error, miscalculation, overshooting or undershooting the mark. This has called for a genius in organizing, the identity of whom is not apparent, even to those who are in a position to observe the inner workings. The central idea, the dream, was Koussevitzky's, as everyone knows, but the actual organization work and executive direction has been so smooth, so perfect, that the guiding hand has seldom been apparent.

Anyone who knows him at all will not minimize the part played by George Judd, manager of the Boston Symphony Orchestra. He is a familiar figure on the grounds, usually engaged in pleasant conversation with the uncounted friends of the Boston Orchestra but to imagine that his duties are of a social nature is to misunderstand his abilities.

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Just how he guides, directs, orders, will never be known, but one seemingly trivial incident is about as good an illustration as comes to hand, of how the man's personality and quiet sense of orderliness invest everything with which the Boston Orchestra has anything to do.

A couple of seasons ago when Tanglewood had just begun its expansion, when the Saarinen auditorium was new, your correspondent was talking with friends about a half hour before one of the concerts was scheduled to begin. From the distance came the sound, though ever so faintly, of a hammer pounding somewhere in the distance. It would hardly have been noticed at all except crossed Mr. Judd's face. With the remark: "That shouldn't be," he excused himself. Almost immediately the hammering stopped. There was yet quite a while before concert time and not a great many people were gathered but the evidence of a job tardily done was not to be countenanced.

* * *

The press delegation will have much cause to be grateful to George W. Edman, clerk of the Berkshire Festival, whose ministrations to the wants of more newsmen than you can shake a stick at, has been in itself a marvel of efficiency and courtesy.

George Edman always had the answers to any questions a newsman, critic or photographer could ask, and he was always the easiest man to be found before, after and during a concert.

Of course, there are many others who had a great deal to do with the success of the festival, including the volunteer workers of the Berkshire American Legion Post who directed traffic and the volunteer ushers who have consistently been models of even tempered efficiency.

This Clipping From
COLUMBUS, OHIO
CITIZEN
AUG 31 1941

Report From New England---

MUSIC AT TANGLEWOOD STIMULATING

By GEORGE HAGE

ALMA BORNEMAN'S account of her musical summer hadn't arrived when the letters from two other traveling Columbus musicians were printed on this page last Sunday, but the mail has since brought her colorful description of Tanglewood, in the Berkshires, and the stimulating activity in that famous music center. So, to continue our policy of figuratively hitch-hiking along with these more fortunate wanderers, we'll offer the local violinist's letter in full:

Pittsford, Mass.

Dear George:

This, my annual visit to the Berkshires, has been a great stimulus. The environment gives one much inspiration, and I am enjoying my playing at the Congregational Church.

There have been more concerts this year (nine in all) by the Boston Symphony Orchestra under Dr. Serge Koussevitzky, at picturesque Tanglewood, and several "firsts" have been played by the South Mountain String Quartet, of which Kathleen Parlow, with whom I am continuing my studies, is first violinist! The quartet plays in the Temple of Music, which is just nine miles from Tanglewood.

The best chamber music in the world is played here during their series of eight concerts. They have had such well-known artists as Harold Bauer and Katherine Bacon, pianists; Marcel Grandjany, harpist; Albert Sprague Coolidge, violist (he is son of Mrs. Elizabeth Sprague Coolidge, founder of these quartet concerts), and Mary Hill Doolittle, the English cellist, as assisting artists.

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Bombshell

Among the "firsts" played by the quartet are Henk Badings' Quartet in C minor, which was a bombshell! Badings is a Hollander who has lived in Java, which may well explain the source of some of his ideas of tom-tom effects and weird, sepulchral voo-doo business. It was good to hear because it is not reminiscent of any other music.

The Boston Symphony gave a dramatic interpretation of Howard Hanson's "Romantic" Symphony. This, his second symphony, was first presented in 1930 as a feature of the Boston orchestra's 50th anniversary celebration. Beethoven's "Missa Solemnis" was one of the highlights of the festival, and is one of the towering compositions. He dedicated it to the Archduke Rudolf and on the first page he inscribed the sentiment, "From my innermost soul—may it go to your heart as well." The work has profound humility and intense sincerity—the soloists were Rose Derman, soprano; Hertha Glatz, contralto; John Priebe, tenor, and Julius Huehn, bass.

Repose

The Vaughn- William "London Symphony," which opened the Series C programs, was played here for the first time, although it was introduced to America with Albert Coates directing in 1920. Williams, like so many of his fellow English composers, seems to have mastered the cool, reposeful mood. They have a distinguishable atmosphere at their command, and it was from this that the symphony drew some of its character. The device of using the distant sound of the Westminster chimes as the final coda of the symphony is a master touch on Williams' part. There was a long moment of tense silence after the final sound had evaporated, which indicated the spell which had been cast by the interpretation.

Columbus should feel fortunate to have a great organization like the Boston Symphony coming to her this season.

Among the notables I have met at the concerts are Efrem Zimbalist, Mishel Piastro and Albert Spalding, violinist, and Mme. Louise Homer. Mrs. Franklin D. Roosevelt, Frances Perkins and Lowell Thomas were among those attending.

I shall be back in Columbus Wednesday, Sept. 3, to begin my season of teaching and playing.

THIS CLIPPING FROM
GREENFIELD, MASS.
RECORDER-GAZETTE
APR 30 1941

A Neutral Reports

This newspaper has so often and so liberally hailed the purposes and achievements of the Pioneer Valley Symphony it was almost with relief yesterday that it hastened to reprint the views of another. Relief, because its parochial interest and pride might have misled its evaluation.

If a New York city newspaper has previously sent its critic to hear music this side of the Berkshire hills, we have not heard of it. On rare occasions such critics may have sought out the Boston Symphony in its winter haunts as well as their known indulgence in the delights of the summer festival at Stockbridge. The trip to Northfield on Saturday alone scored strongly for those who have worked so hard musically and otherwise for the Pioneer association.

Virgil Thomson, the Herald-Tribune's critic, was so uniformly cheering in his comments here after the concert that at least some with whom he chatted feared it might be mere blandishment. They waited with some trepidation for his considered and published opinion. The printed word was as heartily commendatory for the orchestra and Conductor Harold A. Leslie as the spoken comment had been.

To those who brought the organization to the attention of Mr. Thomson and to him for perception of merit not measured by size or tradition, the association owes a great deal. It is one thing to be convinced of doing well and making progress and another to find the effort so impresses an outside expert of professional standing. The orchestra members are not paid for their work, except by such words as these. The many friends who have contributed time and money to enable these first two seasons are thereby repaid.

One further service Mr. Thomson, or other disinterested critics could render. From their experience they could make a detailed analysis of the orchestra in performance. It surely has weaknesses as well as the strengths which have been recognized. Its life surely should not be circumscribed by too rigid devotion to the refinement of musical art (its chief objective should remain as enabling regional musicians to play to regional audiences). Yet with the position it is attaining, it cannot long be denied the penetrating evaluation which is the crucible of the arts.

61.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 8 - 1941

TANGLWOOD OPENS ITS SECOND SERIES IN MUSIC FESTIVAL

Boston Symphony Aided by Excellent Chorus in Presenting Mozart Commemorative Program — Beethoven Symphony Given

By FRANCIS REGAL

Stockbridge, Aug. 7—Tonight's concert opened the second three-concert series in the Berkshire Symphonic festival, and the work of the Boston Symphony orchestra and the festival chorus under the direction of Dr Serge Koussevitzky was not less admirable than at the previous concerts. The tonal effect was also enhanced by the perfect weather, with little humidity by summer standards which the festival has enjoyed thus far.

The program of the finest offered this year, was in two parts, the first half made up of orchestral and choral music by Mozart, in commemoration of the 150th anniversary of his death, and the second half to a superb performance of Beethoven's "Eroica" symphony. This titanic work was in striking contrast with the moving beauty of Mozart's G minor symphony with which the Mozart memorial program opened, and between them yawns one of the widest gulfs in musical history.

Like his contemporary and friend, Haydn, Mozart could throw off symphonies of surpassing beauty, seemingly without effort; after the "Eroica" the writing of a symphony became a colossal task which frightened the greatest of composers. The G-minor is as charming and perfect as music can be, and its pathos goes deep, too, notably in the slow movement. But the "Eroica" is earthshaking, and its grandeur makes up for the lack of the perfect symmetrical form which Beethoven attained in his C-minor symphony.

The program followed the principle closely adhered to in the early festivals in being made up of the greatest and most famous work, but the recent creation of a promising festival chorus makes possible a wider application of this principle. The choral part of the tribute to Mozart was a selection of the famous "Requiem" which he wrote while dying. The numbers given, all for chorus, were "Requiem," "Dies Irae," "Rex Tremendae Majestatis," "Confutatis," "Lacrimosa" and "Domine Jesu."

The performance of this sublime music was deeply impressive and gave the best chance thus far to appraise the work and program of the chorus which has been one of the most valuable outgrowths of the Tanglewood music center. Its tone quality was resonant and good, the men's voices perhaps rather overbalancing the sopranos and altos, which is unusual. The precision and firmness of the attack of the several voices deserved much praise, and so did the earnestness and musical feeling of the singers. The interpretation reflects much credit on the training given by the conductor of the chorus, Horace Hunt.

More Than Half of Boxes For Benefit Now Sold

Tanglewood, Aug. 7—More than half the boxes have been sold for the benefit to be given for the U. S. O. and the British War Relief at Tanglewood on the 15th by Dr Serge Koussevitzky, the Berkshire Symphonic festival, the Boston Symphony orchestra, the Berkshire Music center. There is likewise a brisk demand for general admission tickets.

One of the many features will be the appearance of a 250-piece band from Camp Edwards to be led by Dr Koussevitzky. Capt Herman Hoffman of the 180th field artillery and Warrant Officer Chester E. Whiting, chief bandmaster of the 26th diyision, have been at Tanglewood to make arrangements for the band to bivouac on the shores of Lake Mahkeenac.

The governors of all the New England states and trustees of the festival and the orchestra invite everyone from everywhere to join to help make this manifestation a tremendous success.

On the grounds at Tanglewood will be served a New England supper of baked beans and brown bread or salads and cold cuts with desserts and hot and cold drinks. The price will be moderate and a liberal amount of the supper fee will go to the benefit fund as will the money from the refreshments sold by the women of the Thursday Morning club of Great Barrington.

During the evening attractive prizes will be awarded.

This Clipping From
YOUNGSTOWN, O.
VINDICATOR
AUG 28 1941

The Berkshire Festival

The termination of another Berkshire Music Festival at Tanglewood in western Massachusetts gives new credence to the belief of its sponsors that this annual summer event will continue to expand until the title, "the American Salzburg," bestowed by its well-wishers, becomes more than a provincial boast.

Certainly a native institution along the lines of Europe's traditional music festivals is needed. Today, under Nazi supervision, Salzburg is become a hollow travesty of Austria's pre-anschluss center of musical art. Bayreuth, consecrated to Wagnerian productions, has fared better, of course, but its performances are sadly impaired by the absence of such illustrious conductors as Toscanini and Bruno Walter.

At Tanglewood, Serge Koussevitzky and his superb Boston Symphony Orchestra have dedicated their energies to the cultivation of native composers, conductors, instrumentalists and concert artists. Dorothy Maynor, the distinguished Negro singer, was a Koussevitzky "discovery" of some years ago; no doubt many other aspiring artists will enjoy the encouragement afforded them by the music center. Youngstown has been interested to note that the two conductors of the Youngstown Symphony Orchestra, Carmine and Michael Ficocelli, both have participated in the festival activities with auspicious results.

One by-product of the Tanglewood program is certain to be a fostering of public interest in works by American composers. The time has passed when our native music, between the milestones of Edward MacDowell and Gershwin's "Rhapsody in Blue," was a polite academic blank. Such men as Charles Ives, Aaron Copland, Roy Harris, Howard Hanson, Samuel Barber, Walter Piston and many others, have infused new vigor and audacity into American music. This renaissance is significant because it occurs when cultural activities abroad have all but ceased. Besides being the arsenal of democracy, America thus assumes the role of custodian and continuer of a great musical heritage.

This Clipping From
DANVILLE, VA.
BEE
AUG 25 1941

A Cultural Milestone

Far in the quiet of the Berkshire Hills of Massachusetts a cultural milestone in the life of America is being fashioned. It is the Berkshire Music Centre, the third effort made during recent years to create an American Salzburg and one which, this time, seems to carry the promise of complete success.

Lenox is the little place where the musical celebrities of America are gathering this Summer and which has become the Mecca of the musically minded. The greatest artists of the New World and the Old are appearing there, the greatest of the conductors and the finest of the symphonies with Serge Koussevitzky as the grand patron if not the principal entrepreneur.

The Berkshire Music Centre takes on new significance as American composers, steadily forging to the front are being subjected to the ordeal of a public reaction. But it is also a rendezvous for American performers and playing organizations as well as to the brilliant products of other countries who, by instinct or otherwise, succeeded in fleeing the Nazi terror which debases art and which throws some of the greatest interpreters of music into the concentration camps simply because of their non-Aryanism.

The new Berkshire Hills enterprise is important because it seems to underline the fact that America has become the greatest music centre of the world.

62.

Tanglewood Tales

Yesterday's crowd of 13,000 broke more than a mere attendance record. Among other things, the amount of camera film exposed probably ran the World's Fair a close second. The man or woman without a camera was the exception. The day's champion was an earnest gentleman bowed down by three miniatures. There was one known casualty. An amateur, finding the 16-foot stepladder loaned to The Eagle by Superintendent of Tanglewood Ward J. Gaston abandoned for the moment, climbed to the top, snapped a picture and fell off. Witnesses report that he calmly brushed himself off and walked away under his own power.

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The three photographers who worked from the colonnade roof during intermission—again through the courtesy of Superintendent Gaston—were Howard Babbitt of The Eagle, Don Jose Browning of the Springfield Union and Arthur Palme of Pittsfield, who was on his own.

* * *

The general admission army arrived early yesterday. By 2.45, three-quarers of an hour before the concert started, the benches around the colonnade were virtually filled. A lot of people came early and stayed late. The magnificent view from the south lawn over Stockbridge Bowl drew hundreds who came early and brought their lunches. Others brought supper along and thus avoided the departing jam which, incidentally, was exceedingly well handled by the Legion and the state police. All previous plans for clearing the parking areas had to go by the boards since the total number of cars exceeded the maximum load. And yet the grounds were cleared in approximately 40 minutes.

* * *

The Union Station last night was a lodging house for at least four Boston residents, who missed the 8.11 (DST) train going back home out of Pittsfield. Two girls slept in the women's lounge until 3.30 AM (DST) when the next train for Boston came through and a third was given a berth in the baggage room. Another girl took a train to Albany and there she boarded the sleeper to Boston so she wouldn't be too tired for work this morning.

* * *

The receipts for the USO-British war relief benefit continue to come in. The total gross now is about $21,000. From the Hampden Brewing Company today came a deposit of $226.50.

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Barbara, Jenifer and Higginson Gould, children of Mr. and Mrs. John H. P. Gould, who live next door to Tanglewood, spotted automobiles from every state in the Union in the parking areas.

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Miss Susan Danreuther of Lee and Detroit, Mich., who won the heifer, Sky Farm Lena (or $150 in cash) in the draw at the benefit Friday has elected to take the cash. The prize was donated by Mr. and Mrs. William Felton Barrett of Egremont and Rye, N. Y.

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"Hold two on the grass for me," was the request telegraphed from a resident of Bridgeport, Conn. The Festival office was somewhat in doubt, because the message was sent from Bridgeport at 4 PM yesterday.

* * *

A number of people whose minds were running in similar channels yesterday, remarked that the steel construction of the Shed is filled with "V's," the British symbol for victory.

Another View of the Tanglewood Crowd

From the great Shed extending beyond the refreshment tent of the Thursday Morning Club and into the Hawthorne pines, people wandered about the Festival grounds long before the opening of yesterday's concert.

The BSF President Speaks

Miss Gertrude Robinson Smith, right, president of the Berkshire Symphonic Festival, photographed in the Shed with two friends at yesterday's intermission.

An Artist Takes Her Bow

Miss Ruth Posselt, soloist Saturday night, was given a warm reception on a cool night. On the left is her husband, Richard Burgin, concert master of the Boston Symphony Orchestra, visibly pleased at the performance and the reception. Sharing in the applause are the composer, Samuel Barber, young American, and Conductor Serge Koussevitzky.

Festival

Continued From First Page

reposeful mood. Not that they do not have their turbulent moments, but they do have a distinguishable atmosphere at their command, and it was from this that the symphony drew some of its character. Williams states that the title is misleading; that "symphony by a Londoner" would be more to the point. The clear transparency of the music was executed with a sotto voce which, especially in the strings, remained remarkably round and balanced. The device of using the distant sound of the Westminster chimes as the final coda of the symphony is a master touch on Williams' part. There was a long moment of tense silence after the final sound had evaporated which indicated the spell which had been cast by the interpretation. There then followed one of those demonstrations which are part of the spectacle which is Tanglewood. Granted that the music merits all the approval, the combination of several elements at Festival concerts seems to remove inhibitions from men and women otherwise normally restrained or introversial. These wild expressions occurred twice more in this same evening. At the conclusion of the program and following the concerto for violin with Ruth Posselt as soloist.

Barber's Concerto

The Barber violin concerto is of this year's vintage, having been introduced by Spalding in Philadelphia only six months ago. It is in three movements of which the first two are definite additions to the literature for the instruments. Of the last movement as much can not be said. A perpetual motion idea, even though played with meticulous technic by Miss Posselt, and equal virtuosity by the orchestra, it has not sufficient musical value. The other movements offer wide and grateful opportunities for the soloist, although there is not enough development matter. Miss Posselt played with opulent tone, a sure and facile left hand, and a bow, except for those instances where she was seduced into too much pressure in the many string-crossings of the first movement, which brought out a virile and confident expression of the music. Barber accompanied the soloist and the conductor from the wings on the unending recalls Miss Posselt won for herself and the music. Among the innumerable mutual felicitations, the soloist clasped the hand of the concert-master, Richard Burgin, to convey through him her appreciation of the orchestra's splendid accompaniment. He acknowledged it by a courtly gesture, a kiss of the hand, which had in it a delightfully unashamed extra fervor, the respectful esteem of a fellow artist with additional uxorious homage.

Yesterday afternoon the final demonstration following the Tschaikovsky symphony exceeded any that the most faithful Festival attendants could recall. There was reason for it, too. Koussevitzky laid his Tschaikovsky on with a trowel, with a prodigious extravagance which brought out the faintest delineation of its emotional pattern. The orchestra played as though doubly inspired. Climax after climax was reached with telling effect.

A Symphonic Fantasy

The Sibelius choice was the last symphony, the seventh. This is played in one movement without pause, and is not really a symphony. Sibelius once intended to label it a symphonic fantasy. It resembles most the form in which Richard Strauss wrote so successfully—the tone-poem. It rambles on without symphonic design, and suggests imaginative incidents which possibly the composer had in mind. This kind of music has a faculty which Virgil Thomson described once so aptly as having meditative possibilities. What could be more gratifying than to hear this type of music which, because of its indefiniteness, conjures up in each one's mind fictional excursions into lands of romance and adventure. Koussevitzky worked most arduously on this; he was in excellent voice, and in some of the pianissimo passages, the orchestra was plainly audible through his untrained baritone.

Prokofieff's huge joke "Lieutenat Kije" was played four years ago on a similar Sunday afternoon. Indeed this could not be half so much fun if played at night or completely indoors. The trumpet calls, heralding the approach, and later indicating the departure of this jolly but non-existent character, came from the far edge of the adjoining field. The wit of this miniature suite was a perfect escape between the sober Sibelius and the self-pitying Tschaikovsky.

The history of this Festival will signal, first of all, the phenomenal attendance records, 87,000 in nine concerts. This will no doubt overshadow one feature which, nevertheless, is more important: The standard of performance. So long as the Boston orchestra and its leader, Serge Koussevitzky, continue to strive and to expend their best efforts, which happen to be about as good as there are on this planet, they will continue to merit all the unbelievable audiences and the lavish appreciation they have enjoyed.

The Berkshire Evening Eagle Saturday

Roosevelt-Churchill Meeting Colors Benefit Addresses

First Lady Says Nations Are Joined

Lord Halifax Sends Message Of Gratitude

The historic meeting at sea between President Roosevelt and Winston Churchill colored the manifestation ceremonies during last night's USO-British relief benefit at Tanglewood.

Mrs. Franklin D. Roosevelt, one of the principal speakers, referred to the already famous eight points at the end of her talk, saying, "I would say to Lord Halifax if he were here, how happy I am that the two great English-speaking nations are joined together, not only in war aims, but in the determination to build from the chaos which now reigns, a better world for the future, and that they include as their partners all people who freely determine their own government, and who try within their borders to increase the well-being of all their citizens. May the new goal which we have set for ourselves make us humble in a knowledge of our own shortcomings, give us tolerance for the shortcomings of others and increase our courage and determination that men of good-will everywhere working together can achieve even the dreams of mankind."

Greene Reads Halifax Talk

The speech of Lord Halifax, read by Jerome D. Greene of the benefit committee after Lord Beaverbrook's arrival in Washington had made it imperative that the British ambassador stay at the capital, closed with an anecdote of an American boy who for many months has been sending 50 cents a week to the British relief fund.

"Here, I think," Lord Halifax wrote, "is an example, and I know that it does not stand alone, both of devotion and sacrifice freely offered which should inspire us all, who believe in those principles just expressed in such arresting language on behalf of our two nations by the President and the prime minister, and for which the United States and the British commonwealth of nations today stand."

Lord Halifax said that "This musical festival has long been famous and its fame has spread beyond the borders of America," and that "the gracious presence of Mrs. Roosevelt confirms the significance of what you have done and of all that this festival stands for in the musical and artistic life of New England where the Boston Symphony Orchestra and its celebrated conductor, Dr. Koussevitzky, have given such a lead."

After expressing his gratitude to the Festival and Boston Symphony Orchestra, joint sponsors of the benefit, Lord Halifax paid tribute to the work of America in behalf of "those who in Great Britain have lost nearly everything they had."

"Everything seems to have been thought of," he said, "from Red Cross supplies to clothes for small children. Much of it, as we know, has been provided by those who have found time for this work from the hours that would otherwise have been free for rest and recreation."

Another tribute to the Festival came from Mrs. Roosevelt, who said that "I am very happy to be here today to pay tribute to all those who have made this Festival possible. First I should like to say what a remarkable achievement I think it is for Miss Robinson Smith and her women's committee to conceive and put through the idea of a festival such as this. They are responsible for the first efforts, and for the final bringing here of the Boston Symphony Orchestra under Serge Koussevitzky. Their vision has made an achievement possible that transcends the mere joy of the concerts . . ."

Mrs. Roosevelt called the development of an appreciation of the arts in a people "a sign that the people are coming of age" and said that she "can not help feeling that the government has had something to do with the wide dissemination of knowledge among the people of the arts . . ."

Dr. Koussevitzky Speaks

In his speech, Dr. Koussevitzky pointed out that "We are witnessing, and in some degree we participate in, the act of stretching a hand of hope and help across the ocean; the open hand of America holding the torch of freedom against the clenched and threatening hand of despotism and destruction.

"It is significant that our manifestation takes place in the heart of New England, and that today in New England the cause of old England and the cause of America are merged into one.

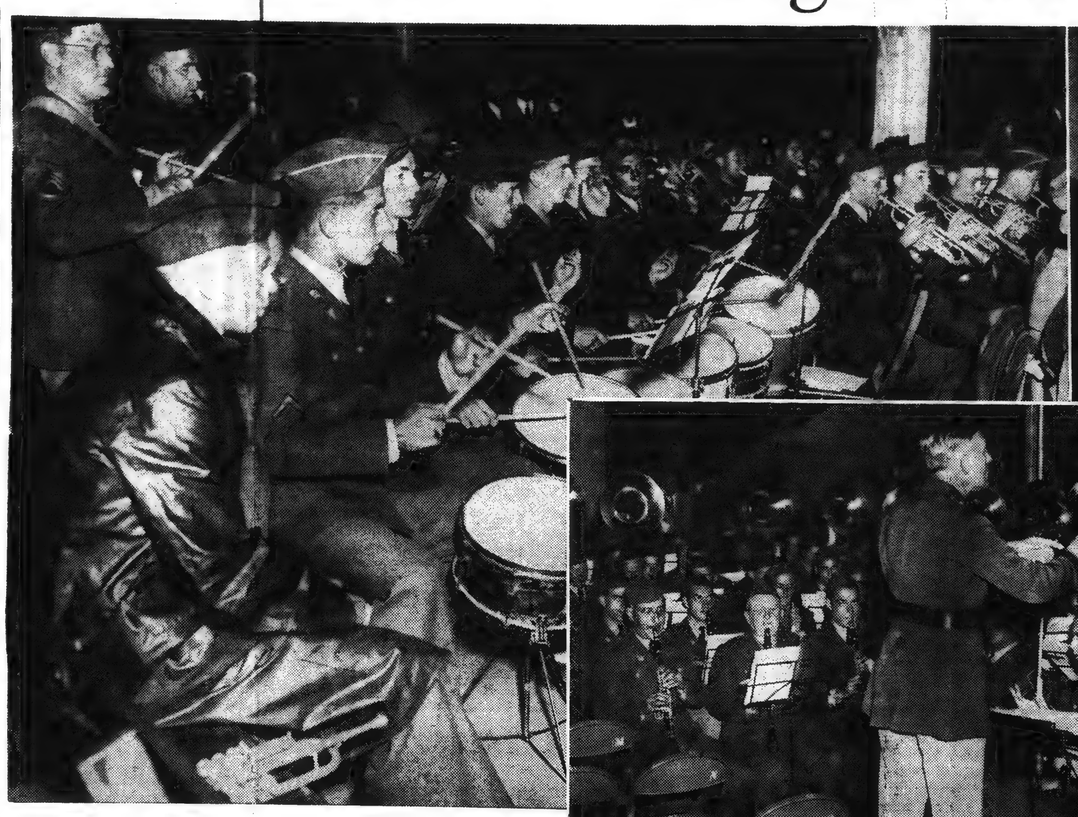
"No one can deny that the spirit of the people of England is a great example in the history of the world. But let us not forget that the undaunted spirit of a people is proof of their faith in the justice of their cause. The English nation holds that faith. In standing by and voicing our belief in England, we are helping our own nation. For the victory of freedom is also the victory of truth."

Dr. Lewis Perry, headmaster of Phillips Exeter Academy, paid high tribute to Dr. Koussevitzky, saying "In these days when America is so slowly coming alive, you are a rare man, rare in that you are capable of feeling excitement . . . In this Shed we have heard the sacrificial call of democracy and freedom. Here in America we shall 'nobly save or meanly lose the last best hope of the earth.' For all that you have contributed to the American drama, we thank you, Serge Koussevitzky."

President James Phinney Baxter 3d of Williams College presided over the ceremonies. In his introductory remarks, he called Dr. Koussevitzky a "symbol of a way of life that has been challenged, a way of life that must survive," and recalled a prophetic statement made in 1894 by Adm. Mahan that some day Britain's control of the seas would be threatened, but that joint action by Britain and the United States would be invincible.

Among those seated on the platform during the ceremonies were Ernest B. Dane, president of the Boston Symphony; Miss Robinson Smith, president of the Festival, and Norman H. Davis, national chairman of the American Red Cross.

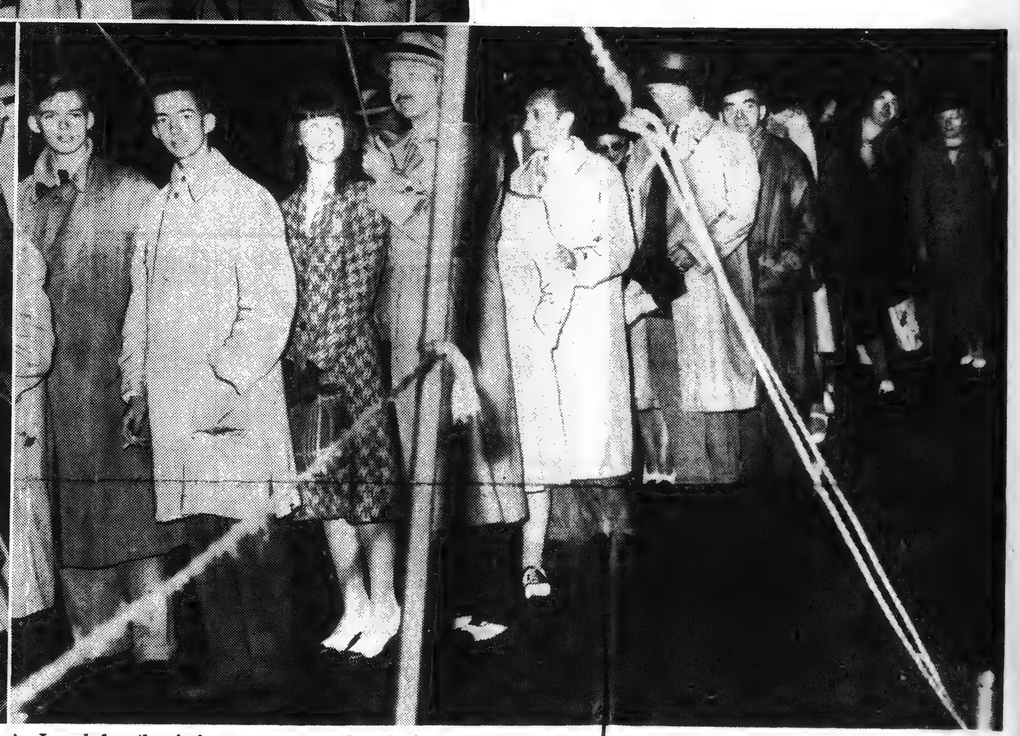
Messages of regret for their inability to be present were read from Gov. Leverett Saltonstall, and Mayor Fiorello H. La Guardia of New York.



The drum section of the Army bands with the apparent exception of the player in the foreground were at their busiest during the storm passage of "William Tell" overture.

Above, Mrs. Roosevelt opens her address. On the platform, left to right: Dr. Koussevitzky, President Baxter of Williams, and Albert G. Milbank, general counsel for British War Relief. At left, Chester Earl Whiting directs the combined 26th Division bands.

Former Atty. Gen. Paul A. Dever of Cambridge attended the benefit event after spending the day with friends at the races in Saratoga Springs. Shown here enjoying the concert program in the Shed are, left to right, Judge Charles T. Cavanaugh of Boston, Mr. Dever, Dennis E. Sullivan and John J. Kennedy of Boston.



Long before the picnic supper was served to the 8000 people attending the benefit, a line formed east of the Country Wagon brought to Tanglewood by Louis Ritter of Darien, Conn. Men and women stood patiently in line awaiting their turn to buy one of the picnic suppers which featured baked beans.

Musical Offerings at Benefit Prepared With Usual Care

By JAY C. ROSENFELD

The Berkshire Music Center and the Boston Symphony Orchestra made the great and courteous gesture to the huge audience which came to Tanglewood yesterday of preparing all the various offerings with the same care they expend on all their other concerts. The thousands who bought tickets to help raise funds for the United Service Organization campaign and for the British relief were baffled by the wide choice open to them.

The crowd started coming early, in spite of the unfavorable weather. By the time the 250 musicians from the combined Camp Edwards bands were ready to play, at 5.30, the attendance was already large. It would be a toss-up to ascertain which event most pleased Serge Koussevitzky, the Boston Orchestra conductor—leading the uniformed men in their spirited marches, making his short little address at the beginning of the manifestation, or leading the combined student and professional orchestras and military bands in the performance of "The Star Spangled Banner."

The program moved with promptness and efficiency, except for the weather, which at best relented to the merest film of spray, but never quite abandoned the idea of dropping some moisture from above. By the time several thousand feet had milled about, coming from the parking lots, going to the theatre for the opera fragments, to the little hall for the chamber music, and to the Shed for the main bouts, with incidental expeditions to the lunch tents and the booths set up in the fields for raffle tickets, the ground resembled a garage which specializes in changing your car's oil.

Brought Lunch

Countless parties had prepared and brought their lunch and nothing could prevent them from enjoying it. The men of the orchestra with their families and friends were scattered throughout the Shed during the early events of the program, in which they did not participate, and they picnicked with all the other groups who, in default of nice dry, warm lawns on which to spread their blankets, improvised the necessary equipment.

The parade of the various activities of the school, which is now in its second year in conjunction with the concerts of the Festival, was witnessed and heard by full halls all over the lot. The ....in concert, at 9, consisted of the performance of the first movement of the V symphony of Beethoven, two excerpts from "The Planets" of Gustav Holst, one referring to war, the other to peace, the rousing "1812" overture of Tschaikovsky, all placed on the program with especial significance, with, in addition, the Mendelssohn concerto for violin and orch.. a played brilliantly by Albert Spalding, and two choral numbers lead by Hugh Ross.

Just before the manifestation got under way, Mrs. Roosevelt was serenaded by the Music Center chorus under G. Wallace Woodworth.

Tanglewood

Walter Hendl was on the podium for the first movement of Borodin's Symphony No. 2 in B minor. Leonard Bernstein conducted the orchestra and chorus in Lambert's "The Rio Grande," with Alexander Peloquin at the piano and Vera Brinkoff singing the alto solo. The Shed program closed with Thor Johnson conducting Stravinsky's "Petrouchka" suite.

At the same time, the opera department filled the new theatre for excerpts from five operas. The orchestra being busy in the Shed, the singers had to be content with piano accompaniment. Although part of the audience probably attended to keep out of the rain, their aims in this direction were not wholly realized, since the weather streamed in through the set-back openings in the roof, drenching about every 10th row and prompting some visitors to open umbrellas.

The audience was called to the manifestation ceremonies with a fanfare played by a double octette from the Boston Symphony conducted by Stanley Chapple, assistant to Dr. Koussevitzky. After the speakers and special guests had come on the stage to the applause of a standing audience, G. Wallace Woodworth, head of the Center choral department, led his chorus through Randall Thompson's "Alleluia," composed especially for the Center and sung for the first time at last year's benefit program.

Dr. Koussevitzky Speaks

Dr. Koussevitzky then spoke briefly and introduced Dr. James Phinney Baxter, 3d, president of Williams College, who presided over the remainder of the speaking program. He was interrupted when he first started by plaintive calls from the rear of the Shed to stay close to the microphone. Mrs. Roosevelt, next to speak, forestalled comment by saying she would welcome it if she could not be heard.

Mrs. Roosevelt's tribute to Miss Gertrude Robinson Smith "and her committee" for the original idea of the Festival and for its success, both musically and as a "symbol of unity," was followed by an address by Dr. Lewis Perry, headmaster of Phillips Exeter Academy, and the reading of Viscount Halifax's message by Jerome D. Greene of the benefit committee.

At the conclusion of the manifestation, the program adjourned for an hour and a half while the audience had supper and refreshments. The staffs of the supper, beer and refreshment tents had to interrupt their busy evening more than once to spill little lakes that accumulated in the folds of their tents.

The main concert started at 9 and ran to 10.30, ending with the rousing "Overture 1812" of Tschaikowsky played by the combined Boston Symphony and Music Center Orchestras and selected sections of the 26th Division bands.

Final event of the evening was the drawing of prizes, held in the Shed because of the weather, with Elsa Maxwell drawing the numbers. This morning, Mrs. Frederic Schenck of Lenox, chairman of the prize committee, reported that $4027.87 had been turned over to Henry W. Dwight, treasurer of the benefit. The sum is $1327 more than last year, a gain which prompted Mrs. Schenck to voice her "profound gratitude" for the work done by her huge army of ticket-sellers.

The benefit came to a stirring end with the playing of "The Star Spangled Banner" by the orchestras and band, with Dr. Koussevitzky dividing his conducting efforts between the musicians and his thunderously singing audience. They provided an adequate substitute for the fireworks, which had to be canceled because of the weather.

Elsa Maxwell Has Good Time Watching Others Get Prizes

Elsa Maxwell, Cafe Society's idea girl, had what she called "the time of my life" awarding 22 prizes at the drawing on the stage of the music Shed at last night's benefit event for the United Service Organizations and British war relief. Although official reports have not been made by the prize committee, it is understood more than $3000 was realized in the sale of tickets.

Assisted on the platform by Albert Spalding, celebrated violinist and Mrs. Frederick Schenck Jr. of Lenox, chairman of the prize committee, Miss Maxwell dipped into the revolving barrel containing more than 8000 tickets and awarded prizes to the following:—

Model of shed, H. G. Ellis of Torrington, Conn.; woman's green sweater, Mrs. Franklin Couch of Dalton; white hand bag, Gordon Simpson of Symphony Hall, Boston; Lucrezia Bori fan, Bella Reingold of Dorchester; picture of bust of Paderewski with autograph, Mrs. Donald MacPherson of Pittsfield; heifer (or $150 in cash), Miss Susan Dannreuther of Lee and Detroit, Mich., a student at the Berkshire Music Center; two dinners at the Curtis Hotel in Lenox, A. F. Cullen of Pittsfield; Raleigh bicycle, Sylvia Ginsberg of Camp Allegro, Pittsfield; photograph of Albert Spalding, Mrs. F. W. Sypher of Pittsfield; ton of coal, deliver anywhere in the United States, Richard Edgerton of Pilot Knob, N. Y.; fitted traveling bag, Mrs. Ralph Cook of Pittsfield; autograph of a record by Fritz Kreisler, Mrs. J. H. Silvia of West Hartford, Conn.; Magnavox playfellow phonograph, E. Blocker of Stockbridge; cocker spaniel puppy, Norah Duffy of Pawling, N. Y.; one dozen pair of nylon stockings, J. L. Huntington of Hadley; year's subscription to Fortune Magazine, Pauline Sulvia of Hartford, Conn.; photograph of Koussevitzky and Piatigorsky, H. G. Tosi of Brighton; GE portable radio, Miss M. R. Clark of Stockbridge; golf clubs, woods, Donald Newman of Falls Village; Brahms' Fourth Symphony recording, Rev. George Gardner Monks, headmaster of the Lenox School for Boys; $50 defense bond, Jean McCam of Springfield; two season tickets to 1942 Festival series, Alicision Pyne of Bernardsville, N. Y.

64.

New England Sketchbook

By Jack FROST

Where Hawthorne Wrote Now Music Plays

"la Mer" by De Bussy

The circular music shed at Tanglewood, looking much like a stadium from without, and most efficiently arranged within, is shown in the top sketch. Typical of the thousands who make the pilgrimage to Stockbridge, Mass., during this symphonic festival are the smiling young ladies in the foreground of this sketch, Virginia King and Barbara Lacouline of Springfield, who drove up and back the same day. Cars from all over America were present.

Beloved Serge Koussevitzky himself is shown at the bottom left, and the thumbnails at the right show him in characteristic poses, while the woman and children, riveted to their seats by rapt enjoyment of the music of the Boston Symphonic Orchestra, are depicted at the bottom right of the cut.

It is inspiring no end, this listening to the great music of the world in an attractive vernal setting. It is a fine place to meet friends and acquaintances.

Adding to the atmosphere is the feeling of Nathaniel Hawthorne's one-time presence, evoking happy memories of the choice stories from his pen which certainly found inspiration here.

Olin Downes, the New York Times music critic, is the pleasantly informed intermission commentator.

THIS CLIPPING FROM
HARPERS BAZAAR
NEW YORK, N. Y.

SEP 15 1941

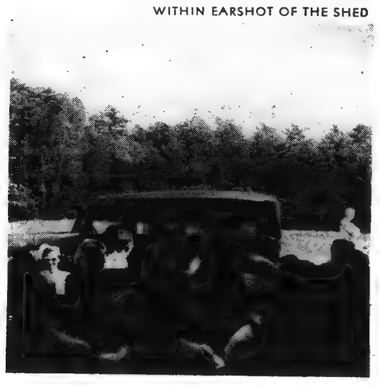
MR. GIRAUD FOSTER,
THE GRAND OLD MAN OF LENOX,
AND OWNER OF "BELLE FONTAINE"

MRS. GEORGE CABOT
AT THE JOHN CABOTS
AFTER A CONCERT.
BEHIND HER: CHAUNCEY LOOMIS

MRS. JOHN NICHOLAS BROWN

THE VAST SHED AT TANGLEWOOD,
OPEN-SIDED FOR COMFORT AND THE
BENEFIT OF GRASS-SITTERS

MRS. HENRY WHITE'S CAR—
THE ONLY ONE ALLOWED TO PARK
WITHIN EARSHOT OF THE SHED



ARTIST ALBERT STERNER
CHATS WITH A YOUNG FRIEND

TEN PHOTOS BY JEROME ZERBE

H. S. BABBITT, JR.

THE FIRST LADY GREETS KOUSSEVITZKY

SUN AND GRASS, AND AIR FULL OF MUSIC

MRS. ANSON PHELPS STOKES

MAYOR JOHN SHEPARD, JR.,
OF PALM BEACH IN
HIS INEVITABLE BLUE BERET

MRS. HENRY HYDE, NEE MIMI DE LA GRANGE

THE WORLD GOES TO THE BERKSHIRES

• From the thirty-first of July until the seventeenth of August, there was not a bed to be found in the Berkshires. At least not within miles of Stockbridge, and Pittsfield and Lee and Lenox. Last-minute-men tucked themselves up on sun-porch settees, or in deserted chauffeurs' quarters, on guest-filled estates; inns and hotels bulged at the sides. Hours before Koussevitzky lifted his baton to conduct his Boston Symphony Orchestra in Haydn's Symphony in G Major, which opened the Festival, the roads for miles around bristled with cars, parking areas were crammed with licenses reading New York, Ohio, Kansas, Wyoming. The fever lasted for eighteen days—the nine concerts (given on Thursday and Saturday evenings, and Sunday afternoons) were interspersed with departures and arrivals, with tennis parties, and cocktail parties, and enormous al-fresco dinner parties; with dashes to rehearsals by holders of the special tickets issued to musical students and members only.

The audience that gathers at the great open-sided Tanglewood shed divides itself into three parts: the boxholders, the orchestra sitters (both a great mixture of full dress, half dress, and just print dress) . . . and the grass sitters, who arrive by the thousands with rugs and pillows, and picnics to eat on the grass on the good spot they've reserved by arriving early. When the music begins, they lie back, close their eyes, hold hands if they please, and listen to the music under conditions that are as perfect as can be imagined. It is an audience made up of an amazing mixture of people—Eleanor Roosevelt, who was there for two concerts; Morgenthaus, Bullitts, Choates, Colts, Griswolds, Harknesses, and Schermerhorns; music lovers and musicians; artists and dancers; college professors and music-bitten newspapermen; and pretty Boston debutantes.

• Hits of the festival this year: The record attendance—there were thirteen thousand at one concert, six thousand in the shed, seven thousand on the grass . . . Leonard Shure playing Brahms's Piano Concerto in B flat . . . the absolutely matchless performance of Tschaikovsky's Fifth Symphony . . . The British Gala given August fifteenth for the benefit of British Relief, when the military band from Camp Edward joined with the orchestra—at the end, when they played the "Star Spangled Banner," thirteen thousand people burst out singing.

Berkshire Festival Opera Hearings Delight Throngs As Season Closes

By ROSALYN KROKOVER

LENOX, MASS.—The eighth annual Berkshire Symphonic Festival, and the second season of the Berkshire Music Center, was brought to a close on Sunday afternoon, Aug. 17. That the series was a popular success can scarcely be disputed; all attendance records were broken and over 13,000 persons jammed the grounds for the closing concert. A total of 87,000 attended the series, an increase of 20,000 persons over last year's 67,000. The income far exceeded the expense.

In some minds, however, there was a doubt whether the maximum artistic results had been obtained. The chief fault seemed to be in the program-making, for not only were the stock works of the Boston Symphony's winter repertoire repeated, but offerings played many times in previous Festival seasons were performed again.

Thus the original hopes of an "American Salzburg" are evaporating into a realization that the concerts largely consist of hackneyed material and are of small lasting value. A few novelties were present but most were unimportant, and the music lover took little away that he was not already well acquainted with.

One of the more interesting concerts was that presented on Aug. 7, for it contained excerpts from Mozart's Requiem, a work seldom performed today. Also on the program were Beethoven's Eroica Symphony and (announced at the last moment) Mozart's G minor Symphony. The Aug. 9 program presented a piano soloist when Leonard Shure played the Brahms Second Concerto. Hanson's Romantic Symphony also was heard then, as were Mozart's Eine Kleine Nachtmusik (played in the 1938 Festival) and Wagner's Preludes to Lohengrin and Die Meistersinger (both previously presented in 1936 and 1939).

DR. CHARLES A. SINK CONGRATULATES GEORGE E. JUDD, manager of the Boston Symphony, at the Berkshire Music Festival.

It is difficult to appraise Shure's interpretation on this occasion because of the difficulties encountered when the piano is heard in an out-door performance. However, his grasp of the work was apparent in the playing of the first few pages. Perhaps his best playing was in the third movement when the more tender sentiments of Brahms were interpreted with just the right feeling for the master. The audience gave the pianist unqualified, warm appreciation.

Program Suddenly Altered

Many music lovers were especially interested in the announced program of Aug. 10, for it contained one of Koussevitzky's specialties—Debussy's La Mer—and two fine works not heard very often—Mozart's delicious A major Symphony and the Fantastique of Berlioz. For no obvious reason, the program was suddenly changed, Brahms' First Symphony (it had been played on the Festival concerts of 1937, 1939, and 1940) being substituted for the Berlioz work, and Mozart's overdone E flat (played in 1937 and 1940) for the A major. It is true that La Mer was gloriously presented as only Koussevitzky can do it, but the fact still remains that an interesting program was turned into one that is duplicated any number of times during the music season.

The three concerts of series C which brought the Festival to a close presented more varied fare. Thursday evening brought a performance of Handel's D minor Organ Concerto with E. Power Biggs as the capable soloist, and a complete version of Beethoven's Missa Solemnis. Soloists in the latter were Rose Dirman (soprano), Hertha Glaz (contralto), John Priebe (tenor), and Julius Huehn (bass). Richard Burgin played the violin passages in the Benedictus, and E. Power Biggs was at the organ. The choir was that of the Berkshire Festival Chorus, composed mostly of the students of the music center and native singers. Trained by Hugh Ross and G. Wallace Woodworth, they displayed a fine ensemble and a uniform attack. Koussevitzky was at his best, and the result was one of the highlights of the Festival.

War Benefit Stirs 8,000

On Friday evening, Aug. 15, a benefit concert was presented for USO and British War Relief. In spite of miserable weather, the benefit netted about $20,000 as about 8,000 persons arrived for the day-long program. A lengthy program had been arranged, and nearly all was carried through. At 5:30, a band of 250 players drawn from musicians of the 26th Division started the ball rolling with some marches. Koussevitzky then directed the band in Semper Fidelis and The Stars and Stripes Forever. It can be said that never has the music shed resounded to greater applause. Following this, simultaneous performances were presented by students of the music center. Walter Hendl, Leonard Bernstein and Thor Johnson conducted the student orchestra in works by Borodin, Lambert, and Stravinsky, while in the opera house members of the operatic department were presenting operatic excerpts. All this was but a beginning; later events included fanfares, choral works, speeches by Koussevitzky, Dr. Phinney Baxter, Mrs. Roosevelt, and Dr. Louis Perry, who read a message by Viscount Halifax. Then there was supper and refreshments, more music played by a monster aggregate consisting of the Boston Orchestra, the student orchestras, and the bands of the 26th Division. The final event of the evening came when Elsa Maxwell drew numbers in the prize lottery.

Barber's Work Introduced

Settling down to business, the orchestral program for the following day was made up of Vaughan Williams' London Symphony, Samuel Barber's Violin Concerto with Ruth Posselt as soloist, and two Wagner excerpts, the Prelude to Parsifal and Tannhäuser Overture. The London Symphony was brilliantly and sensitively performed. Barber's new violin concerto received one of the most prolonged ovations accorded to any work played thus far. It is in three movements, and is constructed on classic lines with the exception of the finale—a presto, "in moto perpetuo." Well scored and neatly proportioned, its best movement appears to be the melodious first. The discursive andante meanders along in a contemplative fashion, and the final presto ends in a display of fireworks. Ruth Posselt's rendition was splendid from all aspects—it was replete with virtuosity, tonally ingratiating, and imaginative in conception.

For the final concert Koussevitzky played the Sibelius Seventh Symphony (heard in 1937 and 1940) instead of the originally announced Sixth, Prokofieff's Lieutenant Kije Suite (played in 1938), and Tschaikowsky's Fifth Symphony (played in 1937 and 1939).

It was suggested in these pages last month that perhaps the most important part of the Festival would eventually be found in the Music Center. The concerts presented by the students would seem to bear this out. This summer was different from other Festival seasons in that the musically minded visitor, if he wished, could have heard something every day during his stay in the Berkshires.

A SCENE FROM MOZART'S COSI FAN TUTTE as presented by the Berkshire Music Center Opera Department on the evenings of Aug. 12-13.

Three concerts a week were presented by the Boston Symphony Orchestra, and on the other days there always could be heard student recitals of opera, chamber music, or orchestral programs, in the shed, chamber music hall, or opera house. A typical program of orchestra music would be the one presented on August 8, which comprised the Borodin B minor Symphony, the Bach E major Violin Concerto, the Piston Concertino for piano and orchestra, and Gardner Read's Prelude and Toccata. This is a fine, well balanced program of real interest, and is typical of those presented by the orchestra.

This reviewer heard excellent performances of works like the Brahms G minor Piano Quartet, Poulenc's Horn Trio, Fauré's Piano Quartet, Mozart's Clarinet Quintet, and many others. And then there were perhaps the crowning achievements of the students' work—two performances of Mozart's Cosi Fan Tutte, sung in English, staged by Dr. Herbert Graf, designed by Richard Rychtarik, and with the orchestra under the direction of Boris Goldovsky.

Of the two casts, that heard on August 12 was somewhat more spirited vocally and acted decidedly better, but the other also had many points of merit.

The conception was mature, and the young singers showed themselves capable vocalists and, in several cases, real stylists. Tasteful sets helped enhance the production, though the lighting could have been better on several occasions.

As it was, if the best features of the two performances were put together, the result would not disgrace the Metropolitan.

LEON CARSON, president of the New York Singing Teachers' Association, at the Berkshire Festival.

Tanglewood Tales ~ ~ New Version

Eugene Bonner

THE very name "Tanglewood" is evocative to all true Americans. For several generations young people, in school and out, have received their early knowledge of mythological personages from Nathaniel Hawthorne's immortal Tanglewood Tales—deathless legends told in simple and lucid prose. Now, years later, more tales are being told, this time in music, in the same surroundings which inspired the former ones.

The First Berkshire Symphonic Festival, inaugurated by the late Henry Hadley and Miss Gertrude Robinson Smith, was a comparatively simple affair compared to the tremendously important and comprehensive institution it has now become. Beginning in 1934 with a series of three concerts given by sixty-five members of the New York Philharmonic-Symphony Orchestra under the direction of Dr. Hadley, it has grown into a sort of American edition of Bayreuth or Salzburg with symphonic music taking the place of the operatic performances of the European festivals.

The first two Berkshire festivals (1934-35) were given in the outdoor horse-show ring on the Dan R. Hanna farm in Stockbridge, a stage with orchestral shell and 500 benches sufficing. These were both directed by Dr. Hadley who, owing to ill health, was forced to resign in September 1935. It was then that Dr. Serge Koussevitzky was approached, and the idea of the festivals and their potentialities appealing to him, arrangements were made for that noted conductor to direct the third festival. The Boston Symphony Orchestra was engaged and the three concerts in 1936 were held at Holmwood, the estate of Mrs. Margaret Emerson, between Stockbridge and Lenox. This time a large tent seating 5000 was erected to insure patrons against the hazards of bad weather, that *bete noir* of outdoor performance in all localities—except perhaps California!

TANGLEWOOD MUSIC SHED

The third festival was thus held, but it was felt by Dr. Koussevitzky and the trustees that a more permanent structure than a tent was imperative. This of course necessitated a permanent site. The problem was royally solved by Mrs. Gorham Brooks who presented the Boston Symphony Orchestra with her splendid estate of Tanglewood whose name had been immortalized in American literature by Hawthorne who had lived and worked there. A campaign was organized to raise money for the construction of a building which would protect both orchestra and audiences from the elements. The drive was successful and the money raised, the tent making its last appearance at the 1937 festival which was held for the first time in its own bailiwick of Tanglewood.

By the summer of 1938 the new building was ready. Called simply "The Music Shed" or "The Shed" for short, this unique structure is a fan-shaped affair, open at the sides and covering an acre and a half of ground. It has a seating capacity of a little over 6000 and its outer curve measures more

Tanglewood Tales

(*Continued from page 12*)

were beautifully played, the performance of "The Faun" being a superlatively fine one. The Villa-Lobos work, first heard in New York ten years ago and also done at a World's Fair Brazilian concert in 1939, proved both interesting and stimulating, the orchestra being supplemented by the Berkshire Musical Association Chorus which did its part nobly.

Saturday night's program consisted of Mendelssohn's "Italian Symphony," Beethoven's "Leonore" overture No. 3, and the Symphony No. 5 of Shostakovitch. This concert was sheer perfection throughout, interest centering naturally in the Russian work which impresses one anew with each hearing; definitely one of the most convincing of modern compositions, it was superbly played by Dr. Koussevitzky and the orchestra.

vided a fine rousing finale to the afternoon's proceedings.

Taken altogether, advantages and drawbacks noted, the Berkshire Symphonic Festival is one of the most satisfactory musical enterprises ever established in this country. Its practical value is inestimable and its entertainment quotient incomparable. It has grown, slowly but surely, from a purely local affair into something that may easily become a national, or even international, institution. Notwithstanding a certain air of fashionable affluence, inevitable under the circumstances, the atmosphere in the main is democratic and pleasantly informal, while the scores of young people in sport-shirts and slacks sprawling on the grass around the Shed gives a nice picnic touch to the whole.

Perhaps America can develop its own Bayreuth or Salzburg after all—we'll see!

The final concert of the series on Sunday afternoon brought forth the before-mentioned record crowd which heard a fine, if somewhat uneven, performance of the Brahms Fourth Symphony, Aaron Copland's "Quiet City," a curious little work for trumpet, English horn and strings, Hindemith's Concerto for Violoncello and Orchestra, and the "Capriccio Espagnol" of Rimsky-Korsakoff. The Copland piece, an outgrowth of the incidental music composed for the play by Irwin Shaw in 1939, is atmospheric and provocative, the trumpet and English horn being skillfully used against the string background. The Hindemith concerto is ingeniously contrived and not without a certain lyricism but, oddly enough, the solo part for cello is tortuous and ineffective, even when played by such an artist as Gregor Piatigorsky. A spirited reading of the Rimsky-Korsakoff caprice pro-

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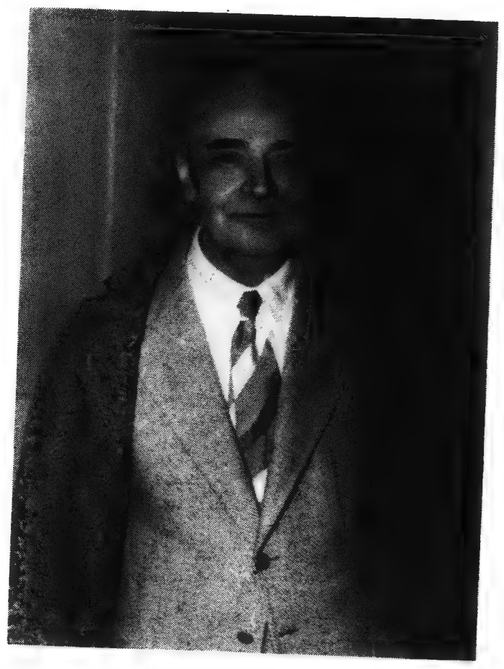
Tanglewood: Investment

Opportunity for professional refining draws musical youth from North and South America

by Gardner Read



"THE DOCTOR"

MY HITCH-HIKING technique failed me but once in my six weeks at the 1941 Berkshire Music Center. That hot afternoon I decided to write this article. Perched on a stone fence, in brief intermission for my abused hill-climbing feet, I asked myself, "Why are we here?

That same question—which induced this attempt to voice what some 350 of us were feeling and absorbing in the heart of the Berkshires—Aaron Copland asked me when I came for my first composition lesson. "Why do you want to work with me this summer? You are older than the other student composers. You already have an established reputation, with major performances all the time, and undoubtedly you seem to know what you are doing musically and technically."

HEMISPHERIC MECCA

But Chavez had sent his Mexican Indian composition pupil Blas Galindo from Mexico City. Dai-Kong Lee, Hawaiian-born composer, had come from Honolulu; Composer Barbara Pentland and Violinist Althea Alimonda from points far apart as Canada and Brazil. This year's Prix de Rome winner, Harold Shapiro, was there; Thor Johnson, too, from his winter's work as director of the University of Michigan and Grand Rapids orchestras, Richard Whitney from his post as conductor of the Louisville Symphony, and Richard Duncan from the Omaha Little Symphony. Every member of the advanced orchestra was a performer of distinction enough to have played in Stokowski's Youth Orchestra, the Pittsburgh and Indianapolis Symphonies, the Rochester Philharmonic and Chicago Civic Orchestra. Scholarships for young students of singular achievement had been given by the Curtis Institute of Music, the Philadelphia Academy of Vocal Arts, the Eastman and Juilliard Schools of Music, the New England Conservatory. ASCAP, the Rockefeller Foundation, the trustees of the Boston Symphony, and many clubs and private donors had made it possible for the *best* of more than 700 applicants to spend a summer at the Center.

And that, simply enough, is the answer to "Why are we here?" The Berkshire Music Center is a superlative school for those who *know where they are going* in professional music.

CONCEIVED BY KOUSSEVITZKY

Serge Koussevitzky, conductor of the great Boston Symphony Orchestra and the Berkshire Symphonic Festival, conceived the idea of such a school. Because of the Center, the Festival is assured of even more extraordinary concerts in years to come—more good music to play, capable new performers and conductors, and an increasingly large and intelligent audience.

What categories of musicians arrived for the second—the 1941—session? They fall into the three established professional groups — composers, conductors, performers — and advanced amateurs. The magnetic center, with Koussevitzky at the helm, is of course orchestral; but this year orchestra divided honors generously with opera, chorus, chamber orchestra, and ensembles.

What do they do, these picked young musicians, after a winter's grind in the big music schools or professional orchestras? They could, of course, be agreeably lazy, for distractions are many. Over my head in St. Joseph's Hall (the nearby Cranwell School dormitory, which is lent to the Center for each summer) was a tuba player whose rumblings invariably descended through the ceiling at the very moment I was perspiring over a muted string effect. There is the heady beauty of the Berkshire Mountains, at which one could look all the long sunlit hours under the guise of accumulating inspiration; or, set in their green circle, that tiny gem of a lake for midafternoon swimming, Stockbridge Bowl. Jacob's Pillow, Music Mountain, and the Stockbridge Playhouse are remarkable excuses for the postponement of "woodshedding" Brahms or Hindemith or one's own work. Tanglewood, near the site of the Hawthorne house at the Center, is the starting point for a dozen pilgrimages with historic or fictional lures.

The Koussevitzkys themselves offered one most agreeable distraction, a party in the garden of their beautiful home overlooking the Tanglewood estate. Faculty and students met over ice cream molds and other delectables, and no new symphonies were finished during reception hours, at least. . . . . Yet most Centerites spent most of their waking hours making music, listening to music, or talking about music.

Composers in Copland's class (seven fortunate ones out of countless applicants) usually spent their mornings at their own work or auditing orchestra rehearsals. The Music Center Advanced Orchestra worked in the new theater—concert hall, designed by the eminent Finnish architect, Eliel Saarinen. The Boston Symphony rehearsed in the huge Music Shed, scene of the three series of Berkshire Symphonic Festival concerts. "Sitting in," by the way, is not usually a privilege accorded other festival-goers, who must crowd into the one public rehearsal on Saturday morning, when Olin Downes discusses the music then on the stands.

COMPOSER'S REGIMEN

Two afternoons a week the Copland group had class sessions. On one, we analyzed the major orchestral works then in rehearsal by the student orchestra, dubbed the "B.S.O." by students and faculty. On the other, we discussed special problems of orchestration applied to such contemporary fields as radio and movie music. One afternoon Copland gave us a passage in Of Mice and Men, told us to score it in our own style, and then showed us *his* score. Each of us, in addition to his class work, had an hour and a half private lesson each week. We composed as we could —frequently not as consistently as was desirable. Evenings we often came back to Tangle-

in Musical Futures

wood for concerts, and on afternoons we heard lectures on pre-sixteenth-century music by Olin Downes and other talks by such festival guests as Howard Hanson, on hand for a performance of his Romantic Symphony.

Tall, lanky, sophisticated, easy—Copland was a direct foil for Hindemith, who was small, bald, roly-poly, mild-mannered. The eminent contrapuntalist and his flock of eight worked in a veritable frenzy of concern with all aspects of the twelve-tone technic and other systems of contemporaneous musical expression.

WORKOUT FOR CONDUCTORS

Conductors were divided by careful auditions into two groups — active and auditing. The active inner circle spent the morning session on alternate weeks with the advanced orchestra and the afternoon session with the chamber orchestra. The former they conducted in the Center's weekly public concerts—and no prep school literature, either, but such solid fare as Liszt's Faust Symphony, Borodin's Second Symphony, Strauss' Don Juan, and Stravinsky's Petroushka Suite. Life was not for them, however, a matter of blissfully waving a stub baton before their eighty-five young colleagues of the orchestra. At any moment "the Doctor" (as Koussevitzky was affectionately called) might rise with a storm of extra-verbal emotion to show what *he* would get out of the work in hand. "More varm!" he would say. "Play it more varm!" or "Dot iss bad—you take eet too fest!"

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Almost all instrumentalists who could make the grade were in the advanced orchestra, which, in addition to performing under the various student conductors, gave two concerts under Koussevitzky himself. (It was no secret that their playing of Mozart's G Minor Symphony under the Doctor's direction surpassed in beauty and elan even that of the B.S.O., which performed the work a few weeks later on one of the Festival series). Many orchestra members elected chamber music under Gregor Piatigorsky and Jesus Maria Sanroma, and few of them missed the opportunity of private lessons with the first-chair men of the Boston Symphony.

Opera students came from Juilliard, Eastman, and Curtis for work under Dr. Herbert Graf and Boris Goldovsky. And work they did—on short scenes from Mozart and Verdi operas for weekly performances, and on a double performance (with two casts) of Cosi Fan Tutte for the final week.

CHORAL CORNUCOPIA

Choral students were concerned mostly with the choral conducting classes of Hugh Ross of Schola Cantorum fame, and smaller groups which under the guidance of Hindemith delved into the rich literature of fifteenth and sixteenth century music. Most chorus members came from the Music and Culture Department of the Center, a group of public and private school music teachers and advanced amateurs who wished to spend the season in a musical atmosphere, but not in too intensive study. As chorus members, they participated in the Festival performances of the Missa Solemnis of Beethoven, parts of the Mozart Requiem, and Lambert's Rio Grande. And all, of course, were privileged to attend the daily rehearsals of the B.S.O. for the coming Festival concerts.

But what did they get out of it—they, Edgar Curtis from Scotland, and Alejandro Zaggara, friendly young flutist from Colombia, and Mercelo Montecino from Chile, and all the rest of us?

BENEFITS

We got the experience of study, performance, and creative work under musicians among the best the world offers. We had the stimulation of putting our efforts under the every-day surveillance of the most critical masters. Even while the orchestra players were following the baton of a student conductor, they were equally aware of the Doctor ready to pounce.

Even more important than experience (which *can* be had elsewhere) and stimulation (which, if need be, can consist solely of the inner spark) was the crystallization through challenge of techniques and attitudes toward one's art. Copland and I were at sword's points for some days because he called me a romanticist (that to A.C. being synonymous with anathema). But it did make me question whether or not my music was a bit too lush, too complex, for contemporaneous expression. It made me sure that if I were standing my own ground, it was with reason. The same acid test was applied to techniques and attitudes of conductors and instrumentalists; what stood the test—whether

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The author of this article, who won a scholarship in Aaron Copland's composition class at the Berkshire Music Center last summer, is known throughout the Americas as a gifted young composer. His works, many of which have been published, have been heard frequently over the radio and in concerts of the New York, Chicago, Boston, Rochester, Cincinnati, and Buenos Aires orchestras. Mr. Read, who has won the New York Philharmonic-Symphony Prize and was twice given the Juilliard publication award, is teaching at the St. Louis Institute of Music.

"Bet it hurts him more than it does us," laugh these youngsters who have just had a going over by Koussevitzky out in the shed (background).

This Clipping From
HAMMOND, IND.
TIMES

SEP 5 - 1941

Artist Completes Folio Of Harvard Athletes

ROCKPORT, Mass.—(U.P.)—It's a long stretch from first, violin to third base but Donald C. Greason, artist, has successfully bridged the gap.

Greason, whose studies of the Boston Symphony orchestra won him fame, has concluded a folio of paintings and drawings made on the "playing fields of Harvard."

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Tanglewood

(*Continued from page 7*)

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MUSICAL MELTING POT

Especially significant is the manner in which such a melting pot as Tanglewood negates the provincialism which impedes the artist. He meets other musicians; he talks over mutual problems, and learns what they are doing. He respects their achievements, and works ahead with their vision added to his own.

And finally—to be most practical—the Berkshire Music Center affords those contacts which are indispensable to any young musician who wants to make a place for himself as a composer, performer, or conductor. I, for instance was fortunate enough to have a performance at the Music Center, when Leonard Bernstein, one of Koussevitzky's stars gave my Prelude and Toccata a brilliant reading. Thus I was afforded an opportunity to analyze it for Copland's composition class, the auditors' conducting class, and Copland's public lecture on the orchestral literature of the week.

If ever young conductors were privileged to meet their future orchestras, young artists their audiences, and composers their conductors, radio station managers, and teachers — that focus of opportunity is the Berkshire Music Center.

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This Clipping From
DAYTON, OHIO
JOURNAL
OCT 16 1941

Federated Music Clubs To Rebuild Famous Home

"The Little Red House" at Tanglewood in the Berkshires where Nathaniel Hawthorne wrote some of his greatest works will be rebuilt by the National Federation of Music Clubs as a gift to the Boston Symphony orchestra and a permanent memorial to the distinguished novelist, Dr. Serge Koussevitzky, conductor of the orchestra, and Mrs. Guy P. Gannett of Portland, Maine, president of the National Federation of Music Clubs, jointly announced Saturday. The original structure was destroyed by fire June 22, 1890.

The decision to rebuild the former Hawthorne home and present it to the music center established by the Boston Symphony orchestra at Tanglewood in 1940 was made by the board of directors of the federation at the recent meeting in Cincinnati, but public announcement was deferred until Mrs. Gannett had had an opportunity to confer with Dr. Koussevitsky on plans.

Dr. Koussevitzky expressed his immediate delight at the project, saying that in his opinion it will lend further distinction to Tanglewood, already famed both as the Berkshire Music center and as the home of the Berkshire Symphonic festival, two institutions destined to become more and more important in the musical life of the nation in the years to come.

National Shrine

"Tanglewood has become a national shrine of world renown," he said, "where free peoples may live and work in music and where music lovers may come to listen. The rebuilding of the Hawthorne house will add to its lustre; will constitute yet another attraction which will draw men and women who have a love for the best in music, in art and in literature to this haven in the Berkshires which has been a center of so much of the intellectual life of America in the past."

As rebuilt by the federation, "The Little Red House" will be almost an exact replica of the one in which the Hawthorne family lived and where the novelist wrote his second great romance, "The House of Seven Gables," and spun the fascinating tales of his "Wonder Book."

Hawthorne moved to the Berkshires in the spring of 1850, when a political overturn had lost him his position as surveyor at the Salem custom house, and the family lived there until November, 1851, their stay being cut short by the novelist's delicate health, which did not easily surmount the rigors of the winter climate. During their residence their third daughter, Rose, was born.

Although Hawthorne has always been regarded as a somewhat solitary figure, the small red cottage which he rented from William Aspinwall Tappan, owner of Tanglewood, became during the year and a half of his residence a gathering place for the literati of the neighborhood. Herman Melville often drove over from his home, Arrowhead, in Pittsfield. Oliver Wendell Holmes, Catherine Sedgwick, and the actress, Fannie Kemble Butler, were other frequent visitors.

Nature Lover

Although Hawthorne did not like the climate, he was very responsive to the beauty of his surroundings, and one of his most matchless descriptive passages reads: "The sunsets of the winter are incomparably splendid, and when the ground is covered with snow, no brilliancy of tint expressible by words can come within an infinite distance of the effect . . . And yet the face of nature can never look more beautiful than in May when Monument mountain and its brethren are green, and the lightness of the tint takes away something from their massiveness and ponderosity and they respond with livelier effect to the shine and shade of the sky. Each tree then stands out in its individuality of hue."

In this setting the Hawthorne House will be rebuilt at Tanglewood by federated music clubs from coast to coast as a gathering place where all visitors to the Berkshire Music Festival will be welcome.

Architects will at once begin work on the plans, and it is hoped that the structure can be completed by the summer of 1942.

SPRINGFIELD, MASS.
MORNING UNION
OCT 15 1941

ALBANY, N.Y.
KNICKERBOCKER NEWS
OCT 21 1941

LAWRENCE, MASS.
TRIBUNE
OCT 24 1941

NEW YORK, N.Y.
TIMES
OCT 12 1941

BRIDGEPORT, CONN.
POST
OCT 13 1941

AMARILLO, TEX.
NEWS

EL DORADO, ARK.
NEWS

PITTSBURGH, PA.
SUN-TELEGRAPH
OCT 16 1941

BROOKLYN, N.Y.
EAGLE
OCT 12 1941

ERIE, PA.
DISPATCH-HERALD
OCT 26 1941

ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
OCT 19 1941

This Clipping From
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
OCT 26 1941

Music Center to Get Hawthorne House

"The Little Red house" at Tanglewood in the Berkshires where Nathaniel Hawthorne wrote some of his greatest works will be rebuilt by the National Federation of Music Clubs as a gift to the Boston Symphony orchestra, and a permanent memorial to the distinguished novelist, Serge Koussevitzky, conductor of the orchestra, and Mrs Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs, have announced. The original structure was destroyed by fire June 22, 1890.

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HARTFORD, CONN.
TIMES
OCT 11 1941

SPRINGFIELD, O.
NEWS
OCT 19 1941

SCHENECTADY, N. Y.
UNION-STAR
OCT 13 1941

This Clipping From
NEW YORK, N.Y.
TIMES
OCT 13 1941

'Little Red House' to Rise As Hawthorne Memorial

By The Associated Press.

BOSTON, Oct. 12—A reproduction of the "Little Red House" where Nathaliel Hawthorne lived and wrote for a time in the Berkshire Hills will be built at Tanglewood as a memorial to him. Fire destroyed the original cottage in 1890.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mrs. Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs, state that the federation will erect the Hawthorne memorial as a gift to the symphony.

Tanglewood is the home of the Berkshire Symphonic Festival, in which the Boston Symphony Orchestra has a major role.

This Clipping From
SPARTANSBURG, S. C.
HERALD
OCT 12 1941

MOSELEY WINNER OF SCHOLARSHIP

Carlos Moseley, son of Mrs. Helen D. Moseley, has won a scholarship with Olga Samaroff - Stokowski through the Philadelphia Conservatory of Music and will study with her this winter in New York.

Mr. Mosely was piano soloist in the Brahms B flat concerto at Tanglewood last summer with the Berkshire Music center orchestra under the direction of Serge Koussevitzky. He studied during the su[redacted] J. M. Sanroma.

This Clipping From
NEW YORK, N.Y.
POST
OCT 11 1941

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POST
OCT 11 1941

SOFT PEDAL

Walter Damrosch will be at the piano for a couple of his excerpts from his "Cyrano de Bergerac" at the Town Hall recital of Thomas L. Thomas late this month...**Santos Ojeda**, 21-year-old Cuban pianist, is the first Latin-American to win a Juilliard Graduate School Fellowship . . . **The National Federation of Music Clubs** is rebuilding the "Little Red House" at Tanglewood, where Hawthorne wrote, his "Tanglewood Tales," as a gift to the Boston Symphony Orchestra.

Gag of the Week: On his birthday Alfred Wallenstein got a singing telephone call. Halfway through "Happy Birthday," Wallenstein said: "All right, operator, that's enough, thanks." An anguished wail on the other end of the wire informed him that the singer was soprano Vivian della Chiesa.

N. ADAMS, MASS.
TRANSCRIPT

OCT 11 1941

Replica of Hawthorne House To Be Built at Tanglewood

The National Federation of Music clubs will rebuild "The Little Red House" at Tanglewood, where Nathaniel Hawthorne wrote some of his greatest works, it was announced today by Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, and Mrs. Guy P. Gannett of Portland, Me., federation president. The original structure was destroyed by fire June 22, 1890.

The rebuilt house will be a gift to the orchestra and a permanent memorial to the novelist, according to plans made by the federation's directors at Cincinnati and later consented to by Dr. Koussevetzky. "The Little Red House" will be almost an exact replica of the one in which the novelist wrote his second great romance. "The House of Seven Gables" and spun the tales of his "Wonder Book." Architests will begin work on the plans at once and it is hoped the structure can be completed by next summer.

Dr. Koussevitzky expressed his immediate delight at the project, saying that in his opinion it will lend further distinction to Tanglewood, already famed both as the Berkshire music center and as the home of the Berkshire Symphonic Festival.

"Tanglewood has become a national shrine of world renown," he said, "where free peoples may live and work in music and where music lovers may come to listen. The rebuilding of the Hawthorne house will add to its lustre; will constitute yet another attraction which will draw men and women who have a love for the best in music, in art and in literature to this haven in the Berkshires which has been a center of so much of the intellectual life of America in the past."

Hawthorne moved to the Berkshires in the spring of 1850, when a political overturn had lost him his position as surveyor at the Salem customhouse, and the family lived there until November, 1851, their stay being cut short by the novelist's delicate health, which did not easily surmount the rigors of the winter climate. During their residence their third daughter, Rose, was born.

Although Hawthorne has already been regarded as a somewhat solitary figure, the small red cottage which he rented from William Aspinwall Tappan, owner of Tanglewood, became during the year and a half of his residence a gathering place for the literati of the neighborhood. Herman Melville often drove over from his home, Arrowhead, in Pittsfield. Oliver Wendell Holmes, Catherine Sedgwick, and the actress, Fannie Kemble Butler, were other frequent visitors.

Although Hawthorne did not like the climate, he was very responsive to the beauty of his surroundings, and one of his most matchless descriptive passages reads: "The sunsets of the winter are incomparably splendid, and when the ground is covered with snow, no brilliancy of tint expressible by words can come within an infinite distance of the effect . . . And yet the face of nature can never look more beautiful than in May when Monument mountain and its brethren are green, and the lightness of the tint takes away something from their massiveness and ponderosity and they respond with livelier effect to the shine and shade of the sky. Each tree then stands out in its individuality of hue."

NEW YORK, N.Y.
HERALD TRIBUNE

OCT 12 1941

CATSKILL, N. Y.
MAIL

OCT 17 1941

TORONTO, CANADA
GLOBE & MAIL

OCT 18 1941

WATERBURY, CONN.
DEMOCRAT

OCT 18 1941

This Clipping From
HARTFORD, CONN.
TIMES
OCT 25 1941

Berkshire Festival Attendance Set Officially at 83,037

An official attendance of 83,037, or 14,000 more than 1940 for the nine concerts by the Boston Symphony Orchestra at Tanglewood last summer was reported at the eighth anunal meeting of the Berkshire Symphonic Festival, Inc., this week.

The second series of concerts had the largest attendance, 29,075. The third series had 28,710, and for the first series the attendance was 25,252. The smallest attendance was for the opening night, 7,044 or 1,000 more than the capacity of the shed, while the final concert had the greatest attendance, 12,064. Patrons, members and subscribers accounted for 44 percent of the attendance, while there were 25,660 general admissions.

$19,000 At Benefit

The gala benefit at Tanglewood for the USO and the British War Relief was reported to have made net proceeds of about $19,000, so that the two beneficiaries will receive $9,500 each.

Miss Elizabeth Pixley's report as first aid chairman showed 109 persons treated at the first aid tent compared with 75 in 1940. There were 5 persons stung by bees, 8 were treated for blisters on their heels, there were 33 calls for aspirin; one man went to the tent because he was afraid of crowds. His wife was summoned and she took him to the place where they were staying in Lebanon, N. Y.

This Clipping From
PITTSFIELD, MASS.
EAGLE

OCT 27 1941

For Victor, Richard Korn, who studied conducting with Serge Koussevitzky at Tanglewood this summer, directs eight members of the Alumni Orchestra of the National Orchestral Association in Mozart's seldom-heard Serenade No. 11 in E flat major. The serenade is for two oboes, two clarinets, two horns and two bassoons, and is as charming as all Mozart music is bound to be, filled as it is with tunes and rhythms. For Mozart fans it is a natural.

Jose Iturbi gives us a new recording of Beethoven's mighty third piano concerto in C minor. The orchestra is the Rochester Philharmonic which Iturbi conducts from the piano. It is a good interpretation of the work, but whether the best one, it is not for this reviewer to say. It takes a better critic than he is to draw the fine line. Victor is the recording company.

This Clipping From
FLINT, MICH.
JOURNAL

OCT 19 1941

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as a permanent memorial to

Nathaniel Hawthorne, the National Federation of Music Clubs has announced it will rebuild "the little red house" at Tanglewood in the Berkshires and present it as a gift to the Boston Symphony orchestra for the music center established by the orchestra there last year. The original structure was destroyed by fire in 1890. The project will, in the opinion of Dr. Serge Koussevitzky, conductor of the orchestra, lend further distinction to Tanglewood, already famous as the Berkshire music center and home of the Berkshire Symphonic festival.

ROCKLAND, ME
COURIER
9/16/41

REALM OF MUSIC

by Gladys St. Clair Heistad

Curiosity about the establishment of the Berkshire Festival led me to do some "looking," with good results. Tanglewood, where the Festival is held annually (this year was the eighth), is located between Lenox and Stockbridge, in the Berkshires where Nathaniel Hawthorne wrote his "Tanglewood Tales." Started in 1934 by the late Dr. Henry Hadley and Miss Gertrude Robinson Smith as a series of Summer-time symphonic concerts, the festival has grown into an established enterprise, with its own permanent buildings. Last year, it was still further expanded by the inauguration of the Berkshire Music Center, where talented young people may study music under the principals of the orchestra and opera dramatics under Dr. Herbert Graf. Dr. Koussevikitzky is director of the center and G. Wallace Woodworth, chairman of the department of music at Harvard University, is assistant director.

For the first two years men from the New York Philharmonic played under Dr. Hadley in a horse-show ring on a nearby estate. The third year a new site was chosen, a larger tent obtained, and the Boston Symphony Orchestra invited. In 1937, Mrs. Gorham Brooks of New York presented Tanglewood to the orchestra as a permanent Summer home. A new shell was built here, and the number of concerts increased to six, one of which was to be an all-Wagner night. With the night came a cloudburst with which even the percussive Wagner could not compete. Then and there was born the idea of a permanent weatherproof building. Adapted from plans drawn by Elliel Saarinen, famous Finnish born architect, now located in this country, this structure is unique in musical architecture. Shaped like a fan, with the stage at the handle end, it seats 6000, while 3000 more can stand in the cononnades. It was christened The Music Shed. Its acoustic reflector was designed by Prof. Fay of M.I.T., and its organ by G. Donald Harrison.

At one of the 1939 concerts Dr. Koussevitzky presented Dorothy Maynor to American music lovers, and each season sees many notable

This Clipping From
SEATTLE, WASH.
POST INTELLIGENCER

OCT 12 1941

Helen Oles Tells Of Berkshire Center

By Suzanne Martin

With typical New England sobriety, they named it "The Shed," that acoustically perfect, pie-shaped pavilion that is part of Serge Koussevitzky's life - long dream, the Berkshire Music Center at Tanglewood, Mass.

Helen Louise Oles, Seattle pianist returned from the East recently full of superlatives for the Symphonic Festival.

Fast becoming a tourist mecca, even compared by Henry Simon of PM to the Salzburg Festival, the development in the Berkshire Hills is the center for orchestral music Mrs. Oles describes as without a flaw.

"Koussevitzky is supreme," she said. "The music of the Boston Symphony working under a great conductor in such beautiful surroundings was an experience I have never had before."

Dr. Koussevitzky's chief aim, he tells his students, is interpretation. He wants to make the center an intellectual vacationland, where artists and dramatists will come, as well as musicians.

DISCUSSION LIVELY

"Just strolling around the gardens, you could hear small groups earnestly discussing music. People cluster and hold forth under the refreshment tent," said Mrs. Oles. "They come from everywhere. Even the homes in the little towns neighboring the center are thrown open to accommodate the crowds."

For like a landslide, the success of the festival's orchestral performances have encouraged the creation of an opera house. And less than a dozen miles away at Lee is an international dance festival. In an idyllic setting of natural beauty, advanced students form opera, orchestra, chamber music ensembles, study composition and conducting; general students form a festival chorus and attend lectures on the history of music.

All of them, following Dr. Koussevitzky's belief that all should work under the persuasion of actual performances, attend the festival's nine concerts. They open in July, close at summer's end.

NOTED MEMBERS

On the distinguished faculty are people like Aaron Copland, Howard Hanson, Herbert Graf, Paul Hindemith, Gregor Piatigorsky. Most of all, there is Dr. Koussevitzky.

The Berkshires weren't the only musical experience of Mrs. Oles this summer, however. From her duo-piano concert with John Hopper in Los Angeles in July, she went to Ithaca to study with her old teacher, Egon Petri. She describes the Dutch piano master as pedagogically inclined, not spectacularly, but technically showy. Noted as a great Liszt player, Petri played a concert in Town Hall last winter that was a fabulous phenomena to even the most fussy.

Although connected with Cornell University, Petri teaches in his home in the European fashion, the class which Mrs. Oles joined meeting with him from 8:30 in the morning until nearly 6.

This Clipping From
CHARLESTON, W. VA.
OCT 19 1941

Choir Director, Organist Named

Rev. C. Oral Lowe, pastor of Boyd Memorial Christian church, has announced appointment of W. R. Wiant and Emma Dunbar as permanent choir director and organist of the church. Mr. Wiant, beginning his third year as conductor of the Charleston Civic orchestra, has led choirs in Moundsville and McMechen, and conducted the Civic chorus in the former city for four years. During the summer, while a student at the Berkshire music center at Tanglewood, Mass., he studied orchestral conducting under Serge Koussevitzky and Stanley Chapple, and choral conducting under Hugh Ross, director of the Schola Cantorum, New York.

Miss Dunbar studied piano and organ locally as well as at Peabody institute in Baltimore, Md., and Curtis institute in Philadelphia, Pa. She was formerly assistant organist at Bream Memorial church. In January, she will appear as soloist with the Civic orchestra, playing a Poulenc organ concerto.

This Clipping From
GREENVILLE, S. C.
NEWS
OCT 26 1941

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MUSICAL NOTES

BY SUSAN McGEE BARKSDALE

Requests have been made that we announce the opera that opens the Metropolitan season this year. Mozart's "Nozze di Figaro" is chosen for the opening performance, according to announcement by Edward Johnson, general manager of the Metropolitan.

Up to date we were unable to learn whether the entire cast had been selected, since his only comment was: "The cast of the opening 'Marriage of Figaro' on November 24, will be a familiar one, duplicating that of various performances of this work in the last two years.

This is the first time that a Mozart work has ever been presented before on an opening night, according to records of the past 57 opera seasons.

MEMORIAL TO AUTHOR

Mrs. Guy P. Gannett of Portland, president of the National Federation of Music clubs, and Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, recently announced that the "Little Red House" at Tanglewood in the Berkshires, where Nathaniel Hawthorne wrote some of his greatest works, will be rebuilt by the national federation as a gift to the Boston Symphony orchestra, and as a memorial to the distinguished author.

The decision to rebuild the former Hawthorne home and present it to the music center established by the Boston Symphony orchestra at Tanglewood in 1940, was made by the board of directors of the federation at the recent meeting in Cincinnati, but public announcement was deferred until Mrs. Gannett had had the opportunity to confer with Dr. Koussevitzky on plans.

CONDUCTOR DELIGHTED

Dr. Koussevitzky expressed his immediate delight at the project, saying that in his opinion it will lend further distinction to Tanglewood, already famed both as the Berkshire music center and as the music home of the Berkshire Symphonic festival, two institutions destined to become more and more important in the musical life of the nation in years to come.

"Tanglewood has become a national shrine of world renown," he said, "where free peoples live and work and where music lovers may come and listen."

"The rebuilding of the Hawthorne house will add to its lustre; will constitute yet another attraction which will draw men and women who have a love for the best in music, in art and in literature to this haven in the Berkshires which has been a center of so much of the intellectual life of America in the past."

As rebuilt by the federation, "the Little Red House" will be almost an exact replica of the one in which the Hawthorne family lived and where the novelist wrote his second great romance, "The House of Seven Gables," and spun the fascinating tales of his "Wonder Book."

RESPONSIVE TO BEAUTY

Although Hawthorne did not like the climate, he was very responsive to the beauty of his surroundings, and one of his matchless passages reads: "The sunsets of the winter are incomparably splendid, and when the ground is covered with snow, no brilliancy of tint expressible by words can come within an infinite distance of the effect. And yet the face of nature can never look more beautiful than in May, when Monument mountain and its brethern are green, and the lightness of the tint takes away something from their massiveness and ponderosity and they respond with livelier effect to the shine and shade of the sky. Each tree then stands out in its individuality of hue."

In this setting the Hawthorne house will be rebuilt at Tanglewood by federated music clubs from coast to coast as a gathering place where all visitors to the Berkshire Music festival will be welcome. The original structure was destroyed by fire June 22, 1890.

Architects will at once begin work on the plans, and it is hoped that the structure can be completed by the summer of 1942.

BRIEF COMMENTS

The National Symphony orchestra, under direction of Hans Kindler, is presenting 13 new works this season. One will be performed for the first time, four will receive their world premieres, and four will be heard for the first time in Washington. Seven of these works are by American composers. . . . A machine called a "Keynograph" has been recently invented by Adolf L. Schrijver. It can be attached to a piano and prints the notes as they are played. The markings on the machine are similar to notes on piano player rolls. . . . Four public piano seminars are to be conducted by Harold Bauer at the Manhattan School of Music next month. Popular prices will be charged. . . . At the presentation of all orchestra concerts at Carnegie hall this season, there will be an American flag on each side of the stage, and the "Star Spangled Banner" will be sung. . . . Mary Cardwell Dawson of Pittsburgh, has organized the Negro National society, and it will make its bow to the public on October 30 with a performance of Verdi's "Aida." . . . As its 1941-42 premiere concert on the all-star concert series, the Atlanta Music club selected the celebrated pianist, Sergei Rachmaninoff who gave a program last Saturday evening at the City auditorium.

This Clipping From
PITTSFIELD, MASS.
EAGLE
OCT 23 1941

THIS CLIPPING FROM
SYRACUSE, N. Y.
HERALD-AMERICAN
OCT 26 1941

Plans for 1942 Festival Series To Be Known Soon

Finance Committee, at Annual Meeting, Reports Concert Discussions With Boston Symphony Orchestra

This Clipping From
ALBANY, N.Y.
KNICKERBOCKER NEWS
OCT 25 1941

At the eighth annual meeting of the Berkshire Symphonic Festival Inc., yesterday afternoon, the finance committee reported that it had been discussing arrangements for future seasons at Tanglewood with the Boston Symphony Orchestra and expected to have a definite announcement soon.

The meeting was held at the home of Mrs. Charles Robinson Smith in Stockbridge. Miss Gertrude Robinson Smith was re-elected president; Henry W. Dwight of Stockbridge, treasurer and George W. Edman of Pittsfield, clerk. Laurence R. Connor of Pittsfield was elected vice president to succeed the late Norval H. Busey Jr., of Lee and New York. Mr. Connor is also chairman of the finance committee.

Trustees re-elected were: Miss Robinson Smith, Mr. Edman, Mrs. Myron Taylor of New York, Prof. Philip Marshall Brown of Williamstown, Mrs. Charles C. Griswold of Stockbridge and New York, Mrs. William Felton Barrett of Egremont and Rye, N. Y., William L. Bull of Lenox.

14,000 More Attended

The official attendance for the nine concerts the past summer as recorded from ticket stubs, was 83,037, or 14,000 more than in 1940. The second series of concerts had the largest attendance, 29,075, and then came the third, 28,710, and for the first series, the attendance was 25,252. The smallest attendance was for the opening night, 7044 or 1000 more than the capacity of the shed, while the final concert had the greatest attendance, 12,064. Patrons, members and subscribers accounted for 44 per cent of the attendance while there were 25,660 general admissions.

These statistics and many others were contained in the president's report. Other reports were submitted by Joseph Franz and Peter Malevsky on the grounds and the shed; by Mr. Dwight, Mr. Connor, Mrs. Bruce Crane as head of the Festival Clubs, and Mr. Edman, as clerk and director of publicity. Reports were read from Miss Alice Riggs as chairman of the Layman's Music Course; Fred N. Cummings, in charge of parking; Willard M. Sistare, as chairman of ushers; Miss Elizabeth Y. Pixley, Red Red Cross first aid chairman. Resolutions were adopted thanking all the volunteers who helped make 1941 season a success.

The publicity report showed that 60,000 words were sent out from Tanglewood for newspapers by Western Union during the period of the Festival, an increase of 10,000 over last year.

Benefit Proceeds $19,000

Mr. Edman, reporting on the gala benefit at Tanglewood for the USO and the British War Relief said that the net proceeds were about $19,000 so that the the two beneficiaries would receive $9500 each.

This Clipping From
NEW YORK, N.Y.
SUN
OCT 11 1941

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Music and Musicians

By WILLIAM G. KING.

The musical occasion of the coming week undoubtedly will be the opening performance of The New Opera Company at the 44th Street Theater on Tuesday night. Much has been written of the aims and ideals of the new organization, with which all who are concerned about the development of the lyric theater in America must find themselves in agreement; and there is every reason to hope that the company's achievements will measure up to them.

Danilova

Who will appear in the Ballet Russe de Monte Carlo's "Magic Swan," to be presented for the first time at the Metropolitan Opera House on Monday.

The New Opera Company, like the long-established Metropolitan, will begin its season with a Mozart work—the gay and delightful "Cosi fan Tutte." (The Met, you will recall, has chosen "Nozze di Figaro" for its first performance on November 24.) It is highly suitable that the country's oldest and youngest opera-companies should thus pay tribute to the genius of Salzburg, for this year brings the 150th anniversary of his death. And the New Opera Company, through Fritz Busch, the eminent conductor who will make his American operatic debut on Tuesday, Lothar Wallerstein, the distinguished stage-director and others of its personnel, may lay claim to inheriting some of the glory of the vanished Salzburg Festivals.

* * *

As all too frequently happens in the season's rush, local music patrons will find themselves forced to make a choice of major attractions on Tuesday, for on that evening the Philadelphia Orchestra also begins its 1941-42 season here with a Carnegie Hall concert. Other outstanding events of the week include the premiere of "Magic Swan," a reworking of the unfamiliar third act of the Tchaikovsky - Petipa "Lac des Cygnes," by Alexandra Federova, which will be presented by the Ballet Russe de Monte Carlo at the Metropolitan Opera House on Monday evening; the first performance in America of "Chronica," by the Jooss Ballet at Maxine Elliott's Theater on Thursday; and the Thursday, Friday and Saturday concerts of the second week of the Philharmonic-Symphony's 100th anniversary season, under the direction of Leopold Stokowski.

The Jooss Ballet, by the way, will end its five week run on October 25.

* * *

The second annual Leventritt award, established in memory of Edgar M. Leventritt, goes to twenty-two-year-old Erno Valasek, violinist. The award carries with it an appearance as soloist with the New York Philharmonic-Symphony Orchestra. Mr. Valasek will play with that ensemble under the direction of Eugene Goossens on February 15. He comes from Cleveland, Ohio, where he studied with C. V. Rychlik. Since his removal to New York, he has been a pupil of Adolfo Betti. Last year's Leventritt award went to Sidney Foster, pianist. . . .

Anis Fuleihan, whose "Epithalamium" variations for piano and strings will have its first New York hearing at the hands of the Farbman Symphonietta and Edith Schiller at Town Hall on Friday evening, has returned to the city from the Connecticut hideaway in which he has been working for more than a year. The past summer has been a fruitful one for him. It saw the completion of a Divertimento for orchestra, which may have its first performance later this season by the Pittsburgh Symphony, under Fritz Reiner; his second String Quartet, and several two-piano pieces. At the moment, Mr. Fuleihan is scoring a Concertino, commissioned by the Indianapolis Symphony, and working on a cello sonata for Maurice Eisenberg. . . .

Kenneth Klein, head of Town Hall's concert department, announces an important change in this year's Town Hall Endowment Series. Joseph Szigeti, the violinist, instead of Richard Tauber, tenor, will give the first of these recitals on November 5. Mr. Tauber, now a British subject, has been unable to arrange transportation to this country because of the war. Other artists who will take part in the series are Gregor Piatigorsky, cellist; the Platoff Don Cossack Chorus; Lotte Lehmann, soprano; Jose Iturbi, pianist, and Lawrence Tibbett, baritone. . . .

"The Little Red House" at Tanglewood, scene of the Berkshire Symphonic Festivals, in which Nathaniel Hawthorne lived and wrote "The House of the Seven Gables," will be rebuilt by the National Federation of Music Clubs, and presented to the Boston Symphony Orchestra, which owns the Tanglewood estate. The original "Little Red House" was destroyed by fire in 1890. Hawthorne rented the house from William A. Tappan, then owner of Tanglewood, in the spring of 1850. . . .

The New York Federation of Music Clubs has extended the deadline of its young composers' contest from October 15 to January 15, 1942. Prizes will be awarded for the two best songs (music and lyrics) and for the two best lyrics submitted. . . . Gyorgy Sandor, Hungarian pianist, leaves today to begin his fall tour with a recital in Winnepeg. . . . Did you know that Igor Schwetzoff, choreographer for the New Opera Company (and creator of several major works in the repertories of various ballet companies) is also a prize-winning author? His autobiography, published in this country by Harper's under the title "Russian Somersault" captured a $5,000 literary award in England.

This Clipping From
PITTSFIELD, MASS.
EAGLE

OCT 11 1941

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Where Nathaniel Hawthorne Lived

This picture of Hawthorne's home, taken before 1890, shows the old house which stood at Tanglewood.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mrs. Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs, which is to donate the replica of the little red house, are shown at the site, marked by a bronze plaque.

Nathaniel Hawthorne's Cottage To Be Rebuilt

Replica To Be Gift to Boston Symphony Orchestra From National Federation of Music Clubs

The little red house at Tanglewood where Nathaniel Hawthorne lived briefly but wrought some of his outstanding works, is to be rebuilt on or near the original foundations through the interest of Mrs. Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs. The cottage burned June 22, 1890 but the foundations remain. Near the site on Hawthorne Street, is a boulder and a bronze plaque bearing the inscription:

Near this spot stood Tanglewood, the little red house where Nathaniel Hawthorne lived from the spring of 1850 to the autumn of 1851. Here he wrote "The House of Seven Gables" and "The Wonder Book." Here his daughter Rose was born. The house was destroyed by fire in June 1890.

Exact Replica

The building will be a gift to the Boston Symphony Orchestra and will have the exact proportions of the original cottage. It will be adapted for use by the Berkshire Music Center, established by the Boston Symphony Orchestra at Tanglewood in the summer of 1940. It will be a shrine to which Berkshire Symphonic Festival patrons will be welcome. Arrangements for the gift were discussed recently when Mrs. Gannett was the guest of Dr. Serge Koussevitzky at his home in Lenox.

Enthusiastic over the interest shown by the National Federation of Music Clubs, Dr. Koussevitzky declared today that the gift, significant of itself, is one more tangible expression for Tanglewood as the home of the Festival and the music center. "The two are one," he said, "and the gift is for both great institutions, destined to become more and more entwined and more important in the artistic life of the nation as years go by. Tanglewood has become more than a local institution, although the importance of local support cannot be minimized. It has become a national shrine of world renown where free peoples may live and work in music and where people may come and listen."

Literary Shrine

Although Hawthorne was a solitary man, the little red house which he had rented from William Aspinwall Tappan, owner of Tanglewood, became eventually a meeting place of the literati living in the Berkshires. Among his friends were Herman Melville who drove over from his home, Arrowhead, in Pittsfield; Oliver Wendell Holmes, Catherine Sedgwick, then near the end of her literary labors and a resident of Lenox and Mrs. Fanny Kemble Butler, brilliant actress, also a resident of Lenox.

Politics led indirectly to Hawthorne's coming to the Berkshires. In 1845 he had been named surveyor of the Salem customhouse. But in 1849 Gen. Zachary Taylor was elected president and off went Hawthorne's head. To his brother-in-law, Horace Mann, he wrote on Aug. 8, 1849:

"My surveyorship is lost and I have no expectation, nor any desire of regaining it—I mean as soon as possible—that is to say, as soon as I can find a cheap, pleasant and healthy residence—to remove into the country and bid farewell to this abominable city."

Before coming to the Berkshires in the summer of 1850, Hawthorne had written "The Scarlet Letter," living in the meanwhile on the meager savings set aside by his devoted wife, Sophie Peabody Hawthorne. He found Lenox bustling with lawyers, because the town was then the county seat. Hawthorne was 46 years old, 25 years out of Bowdoin College. Despite the success of his first romance, he was worried over the haphazard means at his command to support his family. He was also mourning the recent death of his mother.

Felt Remote Here

Hawthorne was not immediately impressed by the beauties of the countryside nor by the opportunities of comradeship. A year after his arrival, he wrote to Longfellow:

"Here I feel remote and quite beyond companionship."

And he was so shy, he once leaped over a stone wall in Lenox to avoid meeting some of the villagers.

No doubt Dr. Holmes tried to cheer up his friend when he drove over from Pittsfield and Hawthorne held his horse in front of the little red house. Said Holmes:

"Is there another man in all America who has ever had so great an honor as to have the author of 'The Scarlet Letter' hold his horse?"

His Description

Hawthorne wrote an exquisite description of the cottage and its surroundings indicating that his earlier impressions had changed. This description follows in part:

"The house stands on a gently sloping eminence, a short distance away, in the lap of the valley is a beautiful lake (Stockbridge Bowl) reflecting a perfect image of its own wooded banks and of the summits of the more distant hills as it gleamed in glass tranquility without the trace of a winged breeze on any part of its bosom. There is a glen between this house and the lake through which winds a little brook with pools and tiny waterfalls over the great roots of trees. Beyond the lake is Monument Mountain looking like a headless sphinx wrapped in a Persian shawl, when clad in the rich and diversified autumnal foliage of its woods.

"And beyond Monument, the Dome (Mount Everett) of Taconic whose round head is more distinct than ever in winter when snow patches are visible, but which generally is a dark blue unvaried mountain top. There are many nearer hills which border the valley, and this intervening hill country is rugged. The sunsets of the winter are incomparably splendid and when the ground is covered with snow, no brilliancy of tint expressible by words can come within an infinite distance of the effect . . . And yet the face of nature can never look more beautiful than in May when Monument and its brethren are green; and the lightness of the tint takes away something from their massiveness and ponderosity and they respond with livelier effect to the shine and shade of the sky. Each tree then stands out in its own individuality of hue."

Wrote at House

In the little red house, Hawthorne wrote his second great romance, "The House of Seven Gables," a grim treatise on the Second Commandment. Then followed "The Snow Image" and "The Wonder Book," in which he calls himself to his children, "the silent man."

The Hawthorne family left the cottage Nov. 21, 1851, in a blinding snowstorm. When they arrived, they were but four, Mr. and Mrs. Hawthorne, their two children, Una and Julian. When they departed, they were five, a third child, Rose, having been born in the little red house.

The rigors of climate caused the family's departure. To a friend the frail Hawthorne wrote:

"I do not feel at home among these hills and should not like to consider myself permanently settled here. I am continually catching cold and am none so vigorous as I used to be on the seacoast. The same is the case with my wife."

This Clipping From
BAY CITY, MICH
TIMES

NOV 22 1941

Music Classes at Tanglewood to Be Enlarged

LENOX, Mass. — (U.P.) — The Berkshire Music Center at Tanglewood, a school established 1 ast summer by the Boston Symphony Orchestra with Serge Koussevitzky as director, will be enlarged this year.

The school will have classes in conducting, composition, operatic interpretation and in symphonic performance. The largest department of Music and Culture, is designed for "students" with less specific qualifications" and for "amateurs who wish to increase their acquaintance with music and its interpretation."

The enrollment has been increased to 350 for the second term and to accommodate these, new buildings are planned. The course runs for six weeks, from July 7 to Aug. 17.

Last year the full enrollment totalled 312 students selected from 29 states and Canada.

This Clipping From
PITTSFIELD, MASS.
EAGLE

NOV 26 1941

Contract Talk Holds Up Symphonic Ticket Sale

Negotiations Expected To Be Completed in Few Days—Counsel Discussing Agreement

Postponement of the opening of the Berkshire Symphonic Festival's annual campaign for memberships in the county, the first phase of which usually is completed early in September, has been the result of extended negotiations between officials of the Festival and the Boston Symphony Orchestra toward a new contract. The original five-year agreement expired this year.

The arrangement between the two organizations is somewhat complex because the Tanglewood property is owned by the Boston Symphony while the Shed is owned by the Festival which uses the land under lease.

Counsel for both boards of trustees have been working for several months on a contract which will be mutually acceptable and it is hoped to reach a final agreement within a few days.

Considerable public interest has been aroused in the situation, in Berkshire because of the absence of the usual autumn campaign for memberships and in New York because many applicants for tickets at the Festival office there have been informed that no applications could as yet be taken.

NOV 27 1941
N. ADAMS, MASS.
Transcript

SUMMER CONCERT CONTRACT AWAITED

Festival Subscription Drive Held Up

DUE IN FEW DAYS

Berkshire Symphonic Festival Corporation and Boston Symphony Lawyers in Huddle.

The Berkshire Symphonic Festival corporation and the Boston Symphony orchestra have not yet reached an agreement on a new contract for the summer concerts at Tanglewood, Lenox, it was disclosed today.

The five-year contract under which the Boston orchestra directed by Serge Koussevizky has played a Tanglewood each season since 1937, expired this year and while attorneys for both the Festival corporation and the orchestra have been working for several months on a new agreement which would be mutually acceptable, no contract has yet been executed. Festival corporation officers revealed yesterday, however, that they hope the negotiations may be brought to a satisfactory conclusion within a few days.

Reports current during the 1941 Festival season at Tanglewood were that Dr. Koussevitzky would seek increased compensation under the new contract. No official declaration has been made on this point, however.

An effect of the failure of the two organizations to agree to terms has been the postponement of the annual Festival subscription campaign which usually opens in November. The acceptance of subscriptions for the 1942 series of concerts will not be started until the new contract has been signed.

The arrangement between the Festival and the orchestra is made somewhat complex by the fact that the orchestra owns the Tanglewood property, while the music shed on the property is owned by the Festival which uses the land under lease. Berkshire Music Center buildings also erected on the estate are owned by the orchestra. These circumstances have led to the general assumption that the two organizations would work out some mutually agreeable terms and that there would be no dissolution of the present partnership.

STAMFORD, CONN
ADVOCATE
12/5/41

Scholarships Offered For Musical Skill

New Haven, Dec. 5.—A nation-wide talent hunt for performers on stringed instruments with a trio of scholarships at the Berkshire Music Centre awaiting the three ablest musicians discovered in the search was announced by Miss Ruth M. Ferry of this city, national chairman of young artists auditions for the Federation.

Miss Ferry, who will also supervise the Biennial Young Artists Auditions, climaxing at the Biennial Convention in Detroit in the Spring of 1943 with the presentation of $1,000 awards to the best vocalist, violinist and pianist, said that the underlying purpose of the contest for strings is to further encourage the study of these instruments, since there is a notable shortage in the field.

The same State and district mechanism which is employed in the now famous Biennial Young Artists Auditions will be used for the string contest, with State contests held between Feb. 1 and 15, district contests between Feb. 20 and March 6, and national finals in New York and Chicago on Friday, March 13, and Monday, March 23, respectively. Applications for entry must be filed with State contest chairmen by January 25, 1942.

Each of the three contest winners will be presented with a $100 scholarship covering study at the Berkshire Music Centre at Tanglewood, Lenox, Mass., from July 5 to August 16, 1942. If necessary additional money will be made available to pay living expenses.

The contest is open to native born or naturalized Americans between the ages of 17 and 30 who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewood under Dr. Serge Koussevitzky and other conductors and participate in one symphony concert each week. They will also receive sectional coaching from instrumental faculty members of the Boston Symphony Orchestra and chamber music instruction under direction of Gregor Piatigorsky and members of the Boston Symphony Orchestra.

This Clipping From
N. ADAMS, MASS.
TRANSCRIPT
DEC 2-1941

PRIZES ANNOUNCED FOR TANGLEWOOD

National Federation of Music Clubs Offers Three $100 Scholarships — Contests to Choose Winners.

Three $100 scholarships covering study at the Berkshire Music Center at Tanglewood during the 1942 summer season are offered by the National Federation of Music clubs in a nationwide talent hunt for performers on stringed instruments, according to an announcement by Miss Ruth M. Ferry of New Haven, Ct., national chairman of Young Artists Auditions for the federation.

The winners will be selected by means of state contests to be held between Feb. 1 and 15, district contests between Feb. 20 and March 6 and national finals in New York and Chicago on March 13 and 23 respectively. Applications for entry must be filed with the state contest chairman by Jan. 25, 1942. Mrs. Ethel M. Wright of 18 Jackson street, Littleton, is the Massachusetts chairman.

The contest is open to native born or naturalized Americans between the ages of 17 and 30 who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewood under Dr. Serge Koussevitzky and other conductors and participate in one symphony each week. They will also receive sectional coaching from instrumental faculty members of the Boston Symphony orchestra and chamber music instruction under the direction of Gregor Piatigorsky and members of the Boston Symphony orchestra.

This Clipping From
ROCHESTER, N.Y.
DEMOCRAT-CHRONICLE
DEC 4- 1941

Auditions Scheduled For Young Musicians

During the visit of the Boston Symphony Orchestra to Rochester next Monday auditions will be held for those who wish to join the advanced student orchestra of the Berkshire Music Center next summer. It will be the third term of the school, inaugurated by Dr. Serge Koussevitzky, at Tanglewood, Mass., from July 5 to Aug. 16.

The auditions will be supervised by Richard Burgin, concertmaster of the orchestra, and other members of the faculty. Auditions will be given at the Eastman School of Music at 11 a. m. and 2 p. m.

This Clipping From
TOWANDA, PA.
REVIEW
DEC 3-1941

SCHOLARSHIPS TO BE AWARDED

Nation-Wide Talent Hunt in Young Artists Auditions.

New Haven, Conn., Dec. 2 — A nationwide talent hunt for performers on stringed instruments with a trio of scholarships at the Berkshire Music Center awaiting the three ablest musicians discovered in the search was announced today by Miss Ruth M. Ferry of this city, National Chairman of Young Artists Auditions for the Federation.

Miss Ferry, who will also supervise the Biennial Young Artists Auditions, climaxing at the Biennial convention in Detroit in the Spring of 1943 with the presentation of $1,000 awards to the best vocalist, violinist and pianist, said that the underlying purpose of the contest for strings is to further encourage the study of these instruments, since there is a notable shortage in the field.

The same state and district mechanism which is employed in the now famous Biennial Young Artists Auditions will be used for the string contest, with state contests held between February 1 and 15, district contests between February 20 and March 6, and national finals in New York and Chicago on Friday, March 13, and Monday, March 23 respectively. Applications for entry must be filed with State Contest Chairmen by January 25, 1942.

Each of the three contest winners will be presented with a $100 scholarship covering study at the Berkshire Music Centre at Tanglewood, Lenox, Mass., from July 5 to August 16, 1942. If necessary additional money will be made available to pay living expenses.

The contest is open to native born or naturalized Americans between the ages of 17 and 30 who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewood under Dr. Serge Koussevitsky and other conductors and participate in one symphony concert each week. They will also receive sectional coaching from instrumental faculty members of the Boston Symphony Orchestra and chamber music instruction under the direction of Mr. Gregor Piatigorsky and members of the Boston Symphony Orchestra.

This Clipping From
CINCINNATI, O.
ENQUIRER
DEC 8- 1941

AUDITIONS TO BE HELD.

During the pending visit of the Boston Symphony Orchestra to Columbus, Ohio, Friday, auditions will be held for those who wish to apply for the advanced student orchestra of the Berkshire Music Center next summer. This will be the third term of the school inaugurated by the orchestra, of which Serge Koussevitzky is the director, and which will be held at Tanglewood from July 5 to August 16 next. The auditions will be supervised by Richard Burgin, the concert master, and other members of the faculty, which consists of symphony players. They will take place in Memorial Hall at 2:30 o'clock.

This Clipping From
PITTSFIELD, MASS.
EAGLE
DEC 3-1941

Tanglewood Prizes Are Announced

Music Club Offers Three Scholarships In Strings

Three $100 scholarships covering study at the Berkshire Music Center at Tanglewood during the 1942 summer season are offered by the National Federation of Music clubs in a nation-wide talent hunt for performers on stringed instruments, according to an announcement by Miss Ruth M. Ferry of New Haven, Conn., national chairman of Young Artists Auditions for the federation.

The winners will be selected by means of state contests to be held between Feb. 1 and 15, district contests between Feb. 20 and March 6 and national finals in New York and Chicago on March 13 and 23 respectively. Applications for entry must be filed with the state contest chairman by Jan. 25, 1942. Mrs. Ethel M. Wright of 18 Jackson Street, Littleton, is the Massachusetts chairman.

The contest is open to native born or naturalized Americans between the ages of 17 and 30 who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewood under Dr. Serge Koussevitzky and other conductors and participate in one symphony each week. They will also receive sectional coaching from instrumental faculty members of the Boston Symphony Orchestra and chamber music instruction under the direction of Gregor Piatigorsky and members of the Boston Symphony Orchestra.

This Clipping From
WILMINGTON, DEL.
NEWS
DEC 4- 1941

Scholarships Offered Young Musicians

TO assist in the hunt for young, talented performers of stringed instruments, the National Federation of Music Clubs is sponsoring a nationwide competition for the award of three scholarships at the Berkshire Music Festival.

Mrs. James Brayshaw of 800 North Harrison Street, Wilmington, was announced as the chairman of the auditions for contestants from Delaware. Complete details concerning the competition may be obtained from her.

Miss Ruth M. Ferry of New Haven, Conn., national chairman of young artists auditions for the federation, in announcing the competition for the Berkshire scholarships, said the underlying purpose of the contest for strings is to encourage the study of these instruments, since there is a shortage in this field.

The contest is similar to the biennial young artists auditions. Applications must be filed with the state contest chairman by Jan. 25. The state contests will be held between Feb. 1 and 15, the district contests between Feb. 20 and March 6, and the national finals in New York on March 13 and in Chicago on March 23.

Each of the three contest winners will be given a $100 scholarship covering study at the Berkshire Music Center at Tanglewood, Lenox, Mass., from July 5 to Aug. 16. They will rehearse with the advanced orchestra of Dr. Serge Koussevitsky, participate in one symphony concert each week, receive coaching from faculty members of the Boston Symphony Orchestra, and chamber music instruction under direction of Gregor Piatigorsky.

This Clipping From
DAYTON, O.
NEWS
DEC 7- 1941

Chance To Win Scholarships

A NATIONWIDE talent hunt for performers on stringed instruments, with a trio of scholarships at the Berkshire Music Center awaiting the three ablest musicians discovered in the search, was announced this week by Miss Ruth M. Ferry of New Haven, Conn., national chairman of Young Artists Auditions for the Federation of Music clubs. Mrs. R. A. Herbruck of Dayton is Ohio contest chairman for the Young Artists Auditions.

Miss Ferry, who will also supervise the biennial Young Artists Auditions, climaxing at the biennial convention in Detroit in the spring of 1943 with the presentation of $1000 awards to the best vocalist, violinist and pianist, said that the underlying purpose of the contest for strings is to further encourage the study of these instruments, since there is a notable shortage in the field.

The same state and district mechanism which is employed in the now famous biennial Young Artists Auditions will be used for the string contest, with state contests held between Feb. 1 and 15, district contests between Feb. 20 and March 6, and national finals in New York and Chicago on Friday, March 13, and Monday, March 23, respectively. Applications for entry must be filed with state contest chairmen by Jan. 25, 1942. In this area candidates should contact Mrs. Herbruck.

Each of the three contest winners will be presented with a $100 scholarship covering study at the Berkshire Music Center at Tanglewood, Lenox, Mass., from July 5 to Aug. 16, 1942. If necessary additional money will be made available to pay living expenses.

The contest is open to native-born or naturalized Americans between the ages of 17 and 30 who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewood under Dr. Serge Koussevitzky and other conductors and participate in one symphony concert each week. They will also receive sectional coaching from instrumental faculty members of the Boston Symphony orchestra and chamber music instruction under direction of Gregor Piatigorsky and members of the Boston Symphony orchestra.

This Clipping From
BUFFALO, N.Y.
COURIER-EXPRESS
DEC 7 - 1941

MUSIC WORLD . .

By Isabelle Workman Evans

A nationwide talent hunt for performers on stringed instruments with a trio of scholarships at the Berkshire Music Center awaiting the three ablest musicians discovered in the search was announced by Ruth M. Ferry of this city, National Chairman of Young Artists Auditions for the Federation of Music Clubs. Miss Ferry, who will also supervise the Biennial Young Artists Auditions, climaxing at the Biennial Convention in Detroit in the spring of 1943 with the presentation of $1,000 awards to the best vocalist, violinist and pianist, said that the underlying purpose of the contest for strings is to further encourage the study of these instruments, since there is a notable shortage in the field.

The same state and district mechanism which is employed in the now famous Biennial Young Artists Auditions will be used for the string contest, with state contests held between February 1st and 15th, district contests between February 20th and March 6th, and national finals in New York and Chicago on Friday, March 13th, and Monday, March 23 respectively. Applications for entry must be filed with state contest chairman by January 25, 1942. Each of the three contest winners will be presented with a $100 scholarship covering study at the Berkshire Music Center at Tanglewood, Lenox, Massachusetts, from July 5th to August 16, 1942. If necessary additional money will be made available to pay living expenses.

The contest is open to native born or naturalized Americans between the ages of seventeen and 30 who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewod under Dr. Serge Koussevitzky and other conductors and participate in one symphony concert each week. They will also receive sectional coaching from instrumental faculty members of the Boston Symphony Orchestra and chamber music instruction under direction of Mr. Gregor Piatigorsky and members of the Boston Symphony Orchestra.

Chamber Music Concert

When the Trio of New York gives the second concert in the Buffalo Chamber Music Society series tomorrow evening in Kleinhans Music Hall, it will be the first time in a number of years that a piano trio has been presented by the society. The members of the trio, Danil Karpilowsky, violinist, Felix Salmond, cellist, and Carl Friedberg, pianist, "are not only excellent musicians in their own rights," writes the New York Times, but "they have become happily matched in the subtle elements —temperamental, esthetic, technical—that are the sine qua non of chamber music worthy of the name —they form, in effect, a single instrument of musical interpretation." The following program is selected from among the most interesting in trio literature:

Trio in B flat, Opus 99 ..... Schubert
Variations on a Song: Ich bin der Schneider Kakadu ..... Beethoven
Trio in B flat K 502 ..... Mozart
Trio in C major, Opus 87 ..... Brahms

This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
DEC 8 - 1941

Moment Musicale

By Maud L. Welin

THE annual musical of the Afternoon and Evening Alliances of All Souls' Unitarian Church was held Friday night, with Dr. Elmer A. Tidmarsh, organist and E. Fred Morris, baritone, appearing before a near-capacity audience. Dr. Tidmarsh offered the music of Bach, Boccherini, Widor, Debussy, Liszt, Schumann and Wagner. Mr. Morris' program included a group of Schubert, Handel, Thiman and Bach-Gounod. Mrs. O. A. Tilton accompanied the vocalist.

A social hour in the church parlors followed, with Mrs. J. H. Ansteensen and Mrs. Milton Strehle in charge of refreshments. Assisting were Mrs. James Wheeler, Mrs. B. H. Thelin, Mrs. Gerald Nye Perkins, Mrs. Avery Cooley, Mrs. Louis Navias, Mrs. H. A. Winne, Mrs. G. A. Wallenstrom, Mrs. Heinz Zielinski, Mrs. Fred Sarchet, Mrs. Sture Malmberg, Mrs. Maynard Agens, Mrs. W. T. Allen, Mrs. Eugene Rochow, Mrs. H. K. Hoyt, Mrs. E. R. Toynton, Mrs. W. H. Mahoney, Mrs. C. V. Christensen and Mrs. John Horn.

A NATIONWIDE talent hunt for performers on stringed instruments, with a trio of scholarships at the Berkshire Music Center, Tanglewood in the Berkshires, awaiting the three ablest musicians discovered in the search has been announced by the National Federation of Music Clubs. State contests will be held between February 1 and 15; district contests between February 20 and March 6 and national finals in New York and Chicago on Friday, March 13 and Monday, March 23, respectively. Applications for entry must be filed with State Contest Chairmen by January 25, 1942. Mrs. E. H. Cahill, 118 West 57th Street, New York City, is chairman for New York State entries.

The contest is open to native born or naturalized Americans between the ages of 17 and 30 who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewood under Serge Koussevitzky and other conductors and participate n one symphony concert each week. They will also receive selective coaching from instrumental faculty members of the Boston Symphony Orchestra and chamber music instruction under direction of Gregor Piatigorsky and members of the Boston Symphony. Each of the three contest winners will be presented with a $100 scholarship covering study at the Berkshire Music Center from July 5 to August 16, 1942. If necessary additional money will be made available to pay living expenses.

Boston Symphony Program

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give the fifth concert in the Zadah B. Berry Series next Tuesday evening in Kleinhans Music Hall. Mrs. Berry asks her patrons to be in their seats not later than 8.30 as the Beethoven Symphony, which opens the program takes three-quarters of an hour to play, and no one will be seated during its performance. The program will be:

Symphony No. 3 in E Flat Major Eroica ..... Beethoven
Allegro con brio
Marcia funebre: Adagio Assai
Scherzo: Allegro vivace: trio
Finale: Allegro
Essay for Orchestra ..... Barber
Pictures at an Exhibition ..... Moussorgsky (Arr. for orchestra by Maurice Ravel)
Promenade — Gnomus — Il Vecchio Castello
Tuileries—Bydlo—Ballet of Chicks in their shells
Samuel Goldenburg and Schmuyle—Limoges—The marketplace
Catacombs (Con mortuis in lingua mortua)
The Hut on Fowls' Legs—The great Gate at Kiev.

Standing room for this concert

This Clipping From
COLUMBUS, OHIO
STATE JOURNAL
DEC 8 - 1941

Mostly About People

PAULY

Berkshire Music Center Audition To Be Held Here This Week

By KARL B. PAULY

IN connection with the visit to Columbus of the Boston Symphony orchestra, auditions will be held at Memorial Hall on Friday afternoon for young people who wish to apply for the advanced student orchestra of the Berkshire Music Center next summer.

Having spent one glorious day at the music center near Lenox, Mass., last summer where we observed this great educational and cultural project in operation, this columnist looks upon this opportunity afforded student musicians as one of the finest things available to young America.

Next summer's session will be the third term of the school inaugurated by the Boston Symphony, of which Dr. Serge Koussevitzky is the director. It will be held at Tanglewood, the beautiful wooded countryside on the shores of a picture lake, nestled in the blue-green Berkshires, where there are all the facilities for intensive study, natural surroundings, under the guidance of great teachers.

The Columbus auditions on Friday will be supervised by Richard Burgin, concert master, and other members of the faculty, which consists of Boston Symphony players. Next summer's school will be held at Tanglewood from July 5 to Aug. 16.

* * *

This Clipping From
NEW BEDFORD, MASS.
MERCURY
DEC 13 1941

Morning Gossip

BEFORE SNOW

Here a portent broods
not dread, nor fear,
only the gray
turn of the year.
Through the gaunt trees
patrolling the west
uncetrain clouds bar
a vast unrest.
The air broods soft
as a great cat's paw
but the fur bodes cold
and stings like a claw.

Once the snow falls
there will be peace . . .
so the taut heart strains
before release.
—Sister M. Maura, S. S. N. d.

* * *

The Berkshire Music Center will open its third season at Lenox, Mass., on July 5, 1942. Serge Koussevitzky will again be its director and Igor Stravinsky, Russian composer, is a new addition to the faculty.

Mr. Stravinsky will instruct a class in conducting at the Summer school. Other newcomers to the faculty will be Ifor Jones, director of the Bach Choir of Bethlehem, who will join Hugh Ross in training the chorus, and Dr. R. Mills Silby, music director of St. Ignatius Loyola, New York, who will also assist Mr. Ross.

The center will be open for six weeks and will follow the same general lines of the first two seasons, with small departments for conducting, orchestral and chamber music playing, composition and opera for those interested in professional careers and a large department of music and culture for music students, teachers and amateurs. Members of the large department will again form the festival chorus, which will sing Bach's "Magnificat" and Beethoven's Ninth symphony with the Boston Symphony Orchestra at the Berkshire Symphonic Festival.

Special lecturers engaged for the center next season are Archibald T. Davison, Professor of Choral Music at Harvard University; Howard Hanson, director of the Eastman School of Music; Lucien Price, editorial writer of The Boston Globe, and Deems Taylor, composer.

This Clipping From
NEW YORK, N.Y.
TIMES
DEC 10 1941

MUSIC GROUP SETS BERKSHIRE OPENING

Center to Begin Third Season at Lenox, Mass., on July 5— Koussevitzky Directs Again

STRAVINSKY ON FACULTY

Composer Will Hold a Class in Conducting—Ifor Jones Also Joins School

The Berkshire Music Center will open its third season at Lenox, Mass., on July 5, 1942, the trustees of the Boston Symphony Orchestra announced yesterday. Serge Koussevitzky will again be its director and Igor Stravinsky, Russian composer, is a new addition to the faculty.

Mr. Stravinsky will instruct a class in conducting at the Summer school. Other newcomers to the faculty will be Ifor Jones, director of the Bach Choir of Bethlehem, who will join Hugh Ross in training the chorus, and Dr. R. Mills Silby, music director of St. Ignatius Loyola, this city, who will also assist Mr. Ross.

The center will be open for six weeks and will follow the same general lines of the first two seasons, with small departments for conducting, orchestral and chamber music playing, composition and opera for those interested in professional careers and a large department of music and culture for music students, teachers and amateurs. Members of the large department will again form the festival chorus, which will sing Bach's "Magnificat" and Beethoven's Ninth symphony with the Boston Symphony Orchestra at the Berkshire Symphonic Festival.

Special lecturers engaged for the center next season are Archibald T. Davison, Professor of Choral Music at Harvard University; Howard Hanson, director of the Eastman School of Music; Lucien Price, editorial writer of The Boston Globe, and Deems Taylor, composer.

This Clipping From
MILWAUKEE, WIS.
SENTINEL
DEC 21 1941

Stringed Instrument Contest Announced

The National Federation of Music Clubs has announced a contest in stringed instruments, with scholarships at the Berkshire Music center in the summer of 1942 for the three national winners. This scholarship covers all activities of those in the orchestra and chamber music work, including all lectures, attendance at certain rehearsals of the Boston Symphony orchestra, and ti[redacted] the nine concerts of the Berkshire Symphonic festival.

String players between the ages of 17 and 30 who are planning to follow a musical career and who need financial assistance may compete. The state contest will be held between Feb. 1 and Feb. 15. The winners of the state contests will proceed to the district contests to be held between Feb. 20 and March 6. The final auditions will be held in Chicago on Monday, March 23, for winners of the district contests. Further information may be secured from the state contest chairman, Margaret E. Scruggs, Milwaukee-Downer college. Applications to enter must be filed with her not later than Jan. 25, 1942.

This Clipping From
ROCHESTER, N.Y.
TIMES UNION
DEC 15 1941

Hawthorne Shrine Given to Orchestra

"The Little Red House" at Tanglewood in the Berkshires where Nathaniel Hawthorne wrote some of his greatest works will be rebuilt by the National Federation of Music Clubs as a gift to the Boston Symphony Orchestra and a permanentn memorial to the distinguished novelist.

The announcement was made by Dr. Serge Koussevitzky, conductor of the orchestra, and Mrs. Guy P. Gannett, president of the N.F.M.C. The original structure was destroyed by fire June 22, 1890.

Dr. Koussevitzky expressed his immediate delight at the project, saying that in his opinion it will lend further distinction to Tanglewood, already famed both as the Berkshire Music Center and as the home of the Berkshire Symphonic Festival, two institutions destined to become more and more important in the musical life of the nation in the years to come.

This Clipping From
LANSING, MICH.
STATE JOURNAL

Music Notes

Central high school music department will present "Music for Everybody" at West Junior high school auditorium Wednesday evening at 8:15 o'clock. The choir will present the first half of the program and the band will provide the more popular aspects following. Christmas songs will include the French carol, "Angels We Have Heard on High," the Serbian Crib carol, "Husking Carol," "All My Heart This Night Rejoices", among others. Russell W. Switzer and his assistant, Vernon Ebersoll, will be in charge.

* * *

The weekly Monday afternoon broadcast over WKAR at 2 o'clock sponsored by the Michigan Federation of Music Clubs will consist of a recital by Mrs. Donald Hoffman, pianist, and Mrs. Robert Burnham, soprano, both of Matinee Musicale. Mrs. Christian Herrmann, president of the Federation is in charge of all these programs.

* * *

Beatrice Brody Larsen is singing the contralto solos in "The Messiah" this afternoon at 3:30 with the Benton Harbor community chorus of 300 in the armory of that city.

* * *

Soloists for the presentation of "Christmas "Oratorio" by Saint-Saens to be given Sunday evening, December 21, in the First Baptist church will be Miss Edna Burdell McFadden, soprano; Mrs. Ben M. Barendse, Grand Rapids, contralto; Mrs. Harold S. Cole, mezzo-soprano; Carl Hoover, tenor, and Culmer Peterson, Grand Rapids, baritone. Mrs. Elizabeth B. Van Campen will direct with Henry I. Chambers, organist.

* * *

Carroll Glenn, 22-year-old violinist, winner of the 1941 Young Artists award in the Los Angeles contests will appear on the Philharmonic hour this afternoon playing a Sibelius concerto with Arthur Rodinzki conducting. Contests for stringed instruments are announced by those in charge of the Young Artist contests of the National Federation of Music Clubs with awards of $100 for the three best players to be applied on scholarships at Berkshire Music Centre, Tanglewood, Mass. Applications are to be filed with state representatives not later than January 25. Mrs. Christian Herrmann may be contacted for this state. Rich experiences in playing under Koussevitizky, coaching under Piatigorsky and individual instruction from members of the Boston symphony accompany this award.

GALVESTON, TEXAS
TRIBUNE
DEC 1[illegible]

SOUTH BEND, IND.
TRIBUNE
DEC 21 1941

WORCESTER, MASS.
TELEGRAM
DEC 28 1941

MUNCIE, IND.
STAR
DEC 21 1941

This Clipping From
INDIANAPOLIS, IND.
STAR
DEC 14 1941

Stravinsky Joins Berkshire Center For 1942 Season

Boston, Mass., Dec. 13.

THE BERKSHIRE MUSIC CENTER, the summer school at Lenox, Mass., directed by Serge Koussevitzky and sponsored by the Boston Symphony Orchestra, announces its third season at Tanglewood, from July 5 to Aug. 16.

Igor Stravinsky, the Russian composer, has joined the faculty and will take a class in composition, as will also Aaron Copland, who has been active in the school since it was founded. Ifor Jones, director of the Bach choir of Bethlehem, Pa., will join Hugh Ross in the training of the chorus, which will prepare Bach's "Magnificat" and Beethoven's Ninth Symphony. Dr. R. Mills Silby, music director of St. Ignatius Loyola of New York, will assist in the large chorus and direct choral groups.

Special lectures will include Archibald T. Davison, professor of choral music at Harvard University; Howard Hanson, director of the Eastman School of Music; Deems Taylor, composer and lecturer; Lucien Price, editorial writer of The Boston Globe, and Olin Downes, music editor of the New York Times, who is a member of the faculty.

The center has five departments, orchestral and choral conducting, advanced orchestra and chamber music, composition, opera and music and culture.

The orchestral conducting classes will be in charge of Dr. Koussevitzky, assisted by Stanley Chapple. The choral conducting classes will be in charge of Hugh Ross and Ifor Jones. The advanced orchestra will be under Richard Burgin, Stanley Chappel and other conductors Gregor Piatigorsky will again be in charge of the chamber music.

The opera department again will be directed by Dr. Herbert Graf of the Metropolitan Opera Company, assisted by Boris Goldovsky and Richard Rychtarik. The faculty includes 30 members of the Boston Symphony Orchestra.

SCHENECTADY, N. Y.
GAZETTE
DEC 16 1941

LOS ANGELES, CALIF.
EXAMINER
DEC 12 1941

ALBANY, N.Y.
KNICKERBOCKER NEWS
DEC 13 1941

LANCASTER, PA.
SUNDAY NEWS
DEC 21 1941

GREENSBURG, PA.
TRIBUNE
DEC 23 1941

BELOIT, WIS.
NEWS
DEC 22 1941

This Clipping From
DAYTON, OHIO
JOURNAL
DEC 24 1941

Federation To Sponsor Music Contest

A nationwide talent hunt for performers on stringed instruments with a trio of scholarships at the Berkshire Music Center awaiting the three ablest musicians discovered in the search, was announced recently by Miss Ruth M. Ferry, of New Haven, Conn., national chairman of young artists auditions for the federation.

Miss Ferry, who will also supervise the biennial young artists auditions, climaxing at the biennial convention in Detroit in the spring of 1943 with the presentation of $1,000 awards to the best vocalist, violinist and pianist, said that the underlying purpose of the contest for strings is to further encourage the study of these instruments, since there is a notable shortage in the field.

The same state and district mechanism which is employed in the now famous biennial young artists auditions will be used for the string contest, with state contests held between February 1 and 15, district contests between February 20 and March 6, and national finals in New York and Chicago Friday, March 13, and Monday, March 23, respectively. Applications for entry must be filed with state contest chairmen by January 25, 1942.

Scholarships

Each of the three contest winners will be presented with a $100 scholarship covering study at the Berkshire Music Center at Tanglewood, Lenox, Mass., from July 5 to August 16, 1942. If necessary, additional money will be made available to pay living expenses.

The contest is open to native born or naturalized Americans between the ages of 17 and 30 who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewood under Dr. Serge Koussevitzky and other conductors and participate in one symphony concert each week. They will also receive sectional coaching from instrumental faculty members of the Boston Symphony orchestra and chamber music instruction under direction of Gregor Piatigorsky and members of the Boston Symphony orchestra.

The merits of competitors in state and district contests will be adjudged by musicians of the highest caliber, and members of the Boston Symphony will select the national winners.

Members of the Young Artists Auditions committee, who will supervise the contest, are Miss Ruth M. Ferry, New Haven, chairman; Miss Louise H. Armstrong, Portland, Maine; Mrs. Fred A. Gillette, Houston, Texas; Mrs. Charles H. Pascoe, Pittsburgh, Pa.

Additional information regarding the contest may be obtained from Mrs. R. A. Herbruck, state contest chairman.

AMARILLO, TEX.
NEWS
DEC 19 194[illegible]

SAN DIEGO, CAL.
UNION

SHREVEPORT, LA.
TIMES
DEC 21 1941

DALLAS, TEX.
NEWS
DEC 21 1941

DETROIT, MICH.
FREE PRESS
DEC 21 1941

BRIDGEPORT, CONN.
POST
DEC 17 1941

SPRINGFIELD, MASS.
NEWS
DEC 10 1941

NIAGARA FALLS, N. Y.
GAZETTE
DEC 20 1941

This Clipping From
WATERBURY, CONN.
DEMOCRAT
DEC 20 1941

77

The World of Music

NEW YORK, Dec. 20—(UP)—Arturo Toscanini is somewhat awe-inspiring to audiences when he directs an orchestra in the concert hall. His majestic presence, his silvery crown of hair, his expressive hands and, above all, his magnetic personality create an unforgettable atmosphere. In rehearsal, he is even more terrific. What the audience sees and hears is a finished, smooth performance. It is the culmination of many hours of work and strain on the part of the maestro and the men under him. The preparation of a symphonic work, if it is to meet Toscanini's standards, is equivalent in a small way to "blood, sweat and tears."

Toscanini always has had an abhorrence of outsiders at rehearsals. Last week, three or four members of the press were permitted to steal unobtrusively into Carnegie Hall to watch him make a Victor recording of the Brahms First Symphony with the N. B. C. Symphony Orchestra.

It was a fascinating experience. For one thing, it was the day Germany and Italy had declared war on the United States and the maestro was emotionally upset. In world gone mad, he demanded perfection in the music.

In a mixture of Italian and not too-perfect English, he explained his wishes to the intent members of the orchestra, illustrating by humming or singing certain passages. It was the slow movement he was working on.

Finally, he led the men in a preliminary rehearsal. It was not good enough. He pointed out certain points for improvement and it was tried again. This time he seemed more satisfied and called for a performance to be recorded. The scurrying of technicians and engineers ceased. The maestro's super-sensitive ears caught the faint sound of footsteps in a corridor outside the auditorium — inaudible to anyone else — and the offender presumably was put in his proper place.

In dead silence, a red signal light appeared by the podium and the orchetsra was "on the wax." At its conclusion, the embryo record, was played back, amplified to concert volume, while conductor and players listened with intent ears to what they had accomplished.

A few times Toscanini writhed impatiently or made dissatisfied gestures. The orchestra, some of them soundlessly bowing or fingering their instruments in pantomime, tried to conform to his musical wants. They realized the first recording would not do.

It did not. The red light went off and after more rehearsing, with particular attention to certain passages, it was tried again. This time the maestro was satisfied and signaled to the control room. There was relief almost comical in the voice which announced, "No playback." Everyone relaxed.

This took approximately an hour and a quarter, and it was only one movement in the four of the symphony.

* * *

THE Berkshire Music Center, summer school at Lenox, Mass., directed by Serge Koussevitzky and sponsored by the Boston Symphony Orchestra, will hold its third season at Tanglewood from July 5 to Aug. 16 of 1942.

Igor Stravinsky, Russian composer, has joined the faculty and will have a class in composition, as will Aaron Copeland, who has been active in the school since it was founded. Ifor Jones, director of the Bach Choir of Bethlehem, Pa., will join Hugh Ross in the training of the chorus, which will prepare Bach's "Magnificat" and Beethoven's Ninth Symphony.

Special lecturers will include Archibald T. Davison, professor of choral music at Harvard University; Howard Hanson, director of the Eastman School of Music; Deems Taylor, composer and lecturer; Lucien Price, editorial writer of the Boston Globe, and Olin Downes, music editor of the New York Times, who is a member of the faculty.

The center has four departments for those who expect to have musical careers — orchestral and choral conducting; advanced orchestra and chamber music; composition, and opera. The fifth and largest, the department of music and culture, is intended for those less interested in professional performance. It will give music students, teachers, college students and others an opportunity for a summer of living and working in music.

WINSTON SALEM, N. C.
JOURNAL
DEC 21 1941

BILLINGS, MONT.
MORNING GAZETTE
DEC 21 1941

NILES, OHIO
TIMES
DEC 27 1941

This Clipping From
HARTFORD, CONN.
TIMES
DEC 10 1941

NORFOLK, VA.
VIRGINIAN PILOT
DEC 21 1941

SHREVEPORT, LA.
TIMES
DEC 21 1941

MONTGOMERY, ALA.
ADVERTISER
DEC 21 1941

This Clipping From
NEW YORK, N.Y.
HERALD TRIBUNE
DEC. 21 1941

National String Players' Contest Is Announced

Three Scholarships Offered at Berkshire Music Center

A national contest for performers on stringed instruments, with scholarships at the Berkshire Music Center as prizes for the three winning musicians, has been announced by Ruth Ferry, national chairman of Young Artists Auditions for the Federation of Music Clubs.

State competitions for string players are to be held between Feb. 1 and 15; district contests between Feb. 20 and March 6 and national finals in New York and Chicago on Friday, March 13, and Monday, March 23, respectively. Applications for entry must be filed with State Contest Chairmen by Jan. 25, 1942. The administrative mechanism is the same as that of the Young Artists Auditions.

Each of the three contest winners will be presented with a $100 scholarship, covering the cost of study at the Berkshire Music Center at Tanglewood, Lenox, Mass., from July 5 to Aug. 16, 1942. If necessary, money will be made available to pay living expenses.

The contest is open to native-born or naturalized Americans between the ages of seventeen and thirty, who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewood under Serge Koussevitzky and other conductors, and take part in one symphony concert every week. They are also to receive sectional coaching from faculty members of the Boston Symphony Orchestra and chamber music instruction under the direction of Gregor Piatigorsky.

Further information about the contest may be obtained from Mrs. E. H. Cahill, 118 West Fifty-seventh Street.

This Clipping From
PITTSFIELD, MASS.
EAGLE
DEC 23 1941

Tanglewood Announcement Expected Soon

Music Seen as Needed To Help Bolster Morale

No official announcements have come either from the Berkshire Symphonic Festival nor the Boston Symphony Orchestra about plans for 1942 at Tanglewood, but it has been indicated that some sort of an announcement will be forthcoming at the turn of the year.

It is known that both boards are anxious to go ahead with plans for next year if their efforts will not interfere with America's war effort. The recent meeting of managers of the major symphony orchestras in New York may give some indication of which way the wind is blowing. The managers were of the opinion that the war would have no adverse effect on musical activity.

At the New York meeting it was recalled that the Stadium Concerts in New York were started in 1918 for the benefit of soldiers and sailors and to bolster civilian morale generally.

At the managers' meeting it was agreed that interest in music and consequent attendance at concerts is likely to increase as the result of a desire to leave the horror of war with spiritual diversion.

Reports Optimistic

The conference was informal, for the purpose of exchanging information. All reports were optimistic, despite the temporary slump which came with the first few days of the war. The theatres suffered similarly, it was pointed out, but already have made a strong comeback.

Orchestras represented at the meeting were those of Boston, Philadelphia, Chicago, New York, Cleveland, Cincinnati, St. Louis, Detroit; Minneapolis, Pittsburgh, Los Angeles, San Francisco, Rochester, Washington, Indianapolis and Kansas City. Recalling the experience of 1917-18, a spokesman for the managers said:

"During war-time, according to past experience and present indications, music would be more necessary than ever before to sustain civilian morale. The only immediate problem is that of the blackout, problem which up to now has touched only the Pacific coast. This is being solved locally by substituting afternoon concerts, wherever possible, for evening events."

None of the large open air symphonic organizations has considered cancelling next summer's programs. They include the Lewisohn Stadium in New York, Robin Hood Dell in Philadelphia, the National Symphony Orchestra of Washington, and the concerts in Chicago, St. Louis and Cleveland.

The spokesman for the managers said that conscription so far has not affected seriously orchestra personnel, but that they will not seek exemption for players subject to call.

This Clipping From
BRIDGEPORT, CONN.
POST
DEC 14 1941

THREE $100 PRIZES will be awarded by the National Federation of Music Clubs, covering study at the Berkshire Music Center in Tanglewood, Lenox, Mass., to the best vocalist, violinist and pianist in the Young Artists Auditions starting Feb. 1. Information may be secured from Miss Belle Loper Slater, 81 Manor street, Hamden.

The contest is for Americans between 17 and 30 years old who desire music careers. Winners will receive coaching from members of the Boston Symphony Orchestra and will rehearse under Dr. Serge Koussevitzky at Tanglewood.

This Clipping From
TULSA, OKLA.
WORLD
DEC 21 1941

MUSIC CONTESTS ARE SCHEDULED

State Event First, Then District Competition

A COLORFUL summer of study is in store for three talented musicians of the string instrument group who win the national Federation of Music club's scholarships of $100 each to the Berkshire Music Center, Lennox, Mass.

Mrs. W. H. Wooldridge of Altus is state chairman for the music contest. The musicians will first enter a state contest, and then the district event. The plan is to make recordings of performances of district winners to submit to a national committee which will choose the cholarship winners.

The closing date for the filing of application is January 25, 1942, and all requests for information will be addressed to Mrs. Wooldridge. The first contest is scheduled for around February 15.

* * *

THE BERKSHIRE Music center is located at Tanglewood in the Berkshires—one of America's most significant literary shrines as well as a haven for serious musicians. It was made famous by Nathaniel Hawthorne's "Tanglewood Tales," and recently the National Federation decided to rebuild the little red house at Tanglewood, the former home of the distinguished American novelist, as a memoriam to Hawthorne and as a gift to the Boston Symphony orchestra, which established the music center.

The original "little Red House" was destroyed by fire in 1890. Dr. Serge Koussevitzky, conductor of the Boston symphony, said that the building of the Hawthorne home, about which Mrs. Hawthorne was known to have said, "We seem to have such a large house inside, although outside the little reddest thing looks like the smallest of 10-feet houses," would add much to the luster of the music center.

* * *

"TANGLEWOOD has become a national shrine of world renown," the conductor said, "where free peoples live and work in music and where music lovers may come to listen. The rebuilding of the Hawthorne house will constitute yet another attraction which will draw men and women who have a love for the best in music, in art and in literature to this haven in the Berkshires which has been a center of so much of the intellectual life of America in the past."

The house will be a summer studio in the Berkshire Center and winners of the music contest will be abie, perhaps, to gain inspiration from the knowledge that such distinguished personages of America's past as James Russell Lowell, Oliver Wendell Holmes, Longfellow, Bryant and Hawthorne himself, have been inspired in the same surroundings.

This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH
DEC 23 1941

Down the Scale

By RUTH K. NOLAN

Recorded music of church chimes will open and close the carol singing at 7 P. M. tomorrow on Scarsdale's Village Green. Helen Parker Ford has provided a loudspeaker for the broadcast. Mayor Kenneth C. Hogate will welcome the carolers. The Rev. Edward C. Boynton of the Congregational Church will give the invocation and Dr. George W. Smyth the benediction. The Scarsdale High School Band, under the direction of George Hubbard, will play for the singing, sponsored by the Town Club.

Edgemont residents will gather around a lighted tree on the shore of Crane Lake at 7:30. Frank H. Dunsmore, musical director of the Edgemont School, will conduct the singing and Mrs. Charles R. Van Anden will accompany on the organ.

On Sunday evening the residents of Strathmore held a Christmas pageant, which was followed by the singing of carols.

The annual holiday guest night of the studio of Caroline Beeson Fry will be held at 2 Orchard Parkway, at 8:15 next Monday evening.

Lucie Bigelow Rosen, thereminist, who appeared in a benefit concert at Katonah recently, will give a Town Hall recital on Sunday evening, Jan. 18. Frank Chatterton will accompany at the piano.

Westchester music students should start now to prepare for the national contest for performers on string instruments. The Federation of Music Clubs will award scholarships at the Berkshire Music Center this Summer to the three winning musicians. State competitions for string players will be held between Feb. 1 and 15; district contests between Feb. 20 and March 6; and national finals in New York and Chicago on March 13. Entry applications must be filed with the State contest chairman by Jan. 25.

Each of the three winners will receive a $100 scholarship covering the cost of study at the Berkshire Music Center at Tanglewood, Lenox, Mass. from July 5 to Aug. 16. If necessary, money also will be given for living expenses. The contest is open to all native-born or naturalized American citizens between the ages of 17 and 30, who contemplate music as a professional career. Winners will rehearse with the advanced orchestra at Tanglewood under Serge Koussevitsky, and other conductors, and will take part in one symphony concert each week. They will also receive coaching from faculty members of the Boston Symphony Orchestra and chamber music instruction under the direction of Gregor Piatigorsky. Information may be obtained from Mrs. E. H. Cahill, 118 West 57th Street, New York.

This Clipping From
BALTIMORE, MD.
NEWS-POST
DEC 11 1941

Music Memos

Of HELEN A. F. PENNIMAN

With the preliminary prospectus of the Berkshire Music Centre in hand, we find that Stanley Chapple, of the Peabody faculty, who is to conduct the Institute orchestra in a concert on Saturday evening, will again be an assistant of Serge Koussevitsky, the director. Mr. Chapple will both lecture and conduct, other famous names in the roster being Gregor Piatigorsky, Aaron Coplan, Hugh Ross, Olin Downs, Deems Taylor AND Igor Stravinsky. The term extends from July 5 to August 16, at Lenox, Mass.

Early among the Christmas concerts comes the carol singing by the Peabody Junior Choir in the court of the Walters gallery, on next Sunday afternoon at four o'clock, and again next Thursday evening, December 18, at 8.30.

At the Little Theatre, the International Operatic Film Festival is being held over for a second week, beginning December 13 — really good news.

On December 17 and 20, at Stieff Hall, Harry Patterson Hopkins, organist of North Baltimore Methodist Church, will give two electric organ recitals of Yuletide music, at 7.30 P. M. At the first recital, Mr. Hopkins will be assisted by the Forest Park School chorus, Genevieve Butler director, and at the second, the Strawbridge Church Glee Club, Jeannette Dowell, director, will sing carols. These recitals will be amplified to the public.

This Clipping From
HARRISBURG, PA.
PATRIOT
DEC 12 1941

The following announcement is from the Berkshire Music Center, Lenox, Mass.

The Berkshire Music Center, the Summer school, directed by Serge Koussevitzky and sponsored by the Boston Symphony Orchestra, announces its third season at Tanglewood, from July 5 to August 16 of 1942. Igor Stravinsky, the Russian composer, has joined the faculty and will take a class in composition, as will also Aaron Copland, who has been active in the school since it was founded. Ifor Jones, director of the Bach Choir of Bethlehem, will join Hugh Ross in the training of the chorus, which will prepare Bach's "Magnificat" and Beethoven's Ninth Symphony. Dr. R. Mills Silby, music director of St. Ignatius Loyola, New York, will assist in the large chorus and direct choral groups.

Special lecturers will include Archibald T. Davison, professor of Choral Music at Harvard University; Howard Hanson, director of the Eastman School of Music; Deems Taylor, composer and lecturer; Lucien Price, editorial writer of The Boston Globe; and Olin Downes, music editor of the New York Times, who is a member of the faculty.

Three $100 scholarships covering study at the Berkshire Music Center will be awarded to winners in the Nation-wide contest for performers on stringed instruments to be held by the National Federation of Music Clubs. The competition is open to American citizens between the ages of 17 and 30 contemplating music as a professional career, and is being offered to encourage the study of these instruments, since there is a notable shortage of string players in the field at present.

This Clipping From
BUFFALO, N.Y.
NEWS
DEC 13 1941

7

Berkshire Music Festival Extends Plans Despite the Increasing Burdens of War

By THEODOLINDA C. BORIS

IN THE midst of stern thoughts of war, this week's announcement of the third season of the Berkshire Music Center, the Summer school at Tanglewood, Lenox, Mass., from July 5 to Aug. 16, 1942, comes as a refreshing breath from a world far removed from wars and rumors of wars—the world of music and art.

The music center, conceived and directed by Dr. Serge Koussevitzky and sponsored by the Boston Symphony Orchestra, has become, within its short existence, one of the potent influences in the musical life of this country. The idea of a permanent festival and music center germinated in Dr. Koussevitzky's active brain years ago in Russia, but his plans were knocked awry by the Revolution. The idea remained, and reached its realization in this country in 1940.

The student body is a picked one, only those with the highest records of study and accomplishment being accepted. Last Summer's enrollment of 338 represented 34 states, Hawaii, the District of Columbia and eight foreign countries.

Classes are in two divisions—the more advanced for the "specially gifted post-graduate who wishes to attain the highest standards of style and interpretation in performance," and the less advanced for those less generously gifted, perhaps, but eager to become acquainted "with the literature of music and the broad principles of the art."

The advanced division has four departments: Orchestral and choral conducting; advanced orchestra and chamber music; composition, and opera. The less-advanced division, called the Department of Music and Culture, will have a large chorus and smaller choral groups, its own symphony orchestra and chamber music groups, and classes in solfege and country dancing.

Igor Stravinsky, Russian composer, will be on the faculty next Summer, and also Aaron Copland, American composer, active in the school since its founding. Ifor Jones, director of the Bach Choir of Bethlehem, Pa., will join Hugh Ross in training the chorus, which will prepare Bach's "Magnificat" and Beethoven's Ninth Symphony. Dr. R. Mills Silby, music director of St. Ignatius Loyola, New York, also will assist with the chorus work.

This Clipping From
COUNCIL BLUFFS, IOWA
NONPAREIL
JAN 3 1942

Words About Music

Music News

By Alice Beck.

How will the war effect music in the United States? Will blackouts and air-raids curtail concerts? Cities of the Pacific coast from Seattle to San Francisco have, since Dec. 7, received vocalists, pianists, violinists and symphony orchestras with sold out houses. It would seem that the west coast plans to enjoy its music and pursue a normal course in its concert curriculum. In New York the Metropolitan opera house, Carnegie hall and Town hall have made special arrangements for handling audiences in the event of an air-raid alarm or even an actual attack. At the annual conference of the managers of the country's major symphony orchestras held recently in New York the census of opinion among them was that the war, instead of dampening American orchestral life, will substantially increase the attendance at concerts for "the serenity of music assures us of the indestructible power of the spirit." Concerning concerts in a country that has felt the ravages of war since 1939, F. Bonavia writes from London: "Beethoven fills the huge Albert Hall every time. The appeal of Brahms and Mozart is hardly less powerful. There are always audiences for composers warranted to give the spiritual stimulus we derive from contact with great art." An interesting sidelight on the part that music may play in the war is the news that musical therapy for military camps and hospitals will be a part of the course in musical therapy to be conducted by Harriet Ayer Seymour, beginning this week, at the National Foundation of Musical Therapy in Steinway hall in New York.

The National Federation of Music clubs with which the Monday Musical club of Council Bluffs is affiliated is rebuilding "The Little Red House" at Tanglewood in the Berkshires, Mass., where Hawthorne wrote some of his greatest works, and will present it to the Boston Symphony orchestra. The Boston symphony presents a series of concerts every summer at Tanglewood.

An ancient musical custom in Switzerland called "star singing" will be celebrated this year as usual despite war alarms. "Star singing" is a custom connected with the feast of the "Three Kings" due on Jan. 6, an outgrowth of the Twelfth night celebrations of Shakespeare's day. In every village singing school children parade with a star bearer carrying beautifully decorated stars which rotate under the clever manipulation of the bearer.

Two recent books on American music worthy of special mention are "Traditional Music of America" by Ira W. Ford, and "Our Contemporary Composers" by John Tasker Howard. The latter volume is a comprehensive study of American composers in the 20th century. One of the composers is the late Mortimer Wilson, a native Iowan, who, during his lifetime achieved an imposing list of published works and left five symphonies in manuscript.

Voice students of Edith Flickinger who presented a Christmas program at her studio Monday evening were Rose Marie and Jeannine Tellander, Henry T. Jensen, Nancy Huber, Charles Johnson, Don Harrison, jr., Franklin Dalton, Carl Hakenson, Charles Binkly, Ed Wearin, Charles E Hall, Jack Meyers, Bill Henry Adams, Betty Rapp, Lucy Beal Stouffer, Betty Moser, Mary Helen Logan, Pat Moore and Elaine Olsen.

Assisting Martin Bush at his organ recital at the Joslyn Memorial Sunday at 4 o'clock will be John son Beam, violinist, accompanied by Ernest Ulmer.

—Buy Defense Bonds and Stamps—

This Clipping From
WILMINGTON, DEL.
NEWS
JAN 3 - 1942

Scholarships Offered String Instrumentalists

APPLICATION may be made with Mrs. James Brayshaw, 800 North Harrison Street, before Jan. 25 for one of the three scholarships offered by the National Federation of Music Clubs for study at the Berkshire Music Festival next summer.

Any string instrument player in Delaware who is between the ages of 17 and 30 and is a citizen by birth or naturalization is eligible to enter the state contest which will be held between Feb. 1 and 15, as preliminary to the district and national competitions.

In its efforts to encourage the study of stringed instruments, the National Federation of Music Clubs will award three scholarship of $100 each to talented performers of the stringed instruments for study at the Berkshire Music Center located at "Tanglewood," Lenox, Mass. These will be given to the three persons receiving the highest rating, as the result of a nationwide contest, providing they also meet the requirements of the Center.

The scholarship pays the tuition fee for the 1942 summer session at the Center and covers all activities of those in orchestra and chamber music work, including all lectures, attendance at certain rehearsals of the Boston Symphony Orchestra, and tickets for the nine concerts of the Berkshire Symphonic Festival.

If necessary, an additional $100 will be available to each scholarship winner to defray living expenses.

Only those who intend to follow music as a career may compete, and contestants must be native citizens of the United States or must have secured their final naturalization papers before entering the contest. They must have reached their 17th birthday but not their 30th birthday by March 1.

No entrance fee is required for the state contest and winners in each contest must proceed to the next contest. District contests shall be held in all districts in which state winners have been declared, during the period from Feb. 20 to March 6. Final auditions will be held in New York on Friday, March 13, with members of the Boston Symphony Orchestra serving as judges.

Contestants will be required to play two compositions of his own choice, with accompaniment, but not necessarily from memory, to demonstrate his artistic ability, as well as scales, arpeggios, and sight-reading.

This Clipping From
FLINT, MICH.
JOURNAL
JAN

Intermission---

By Elaine Huber

another historically
important site in the saga of American music is to be restored by the National Federation of Music Clubs. The "little red house at Tanglewood," former home of Nathaniel Hawthorne, is to be completely rebuilt as a gift to the Boston Symphony orchestra for use as a summer studio by the Berkshire Music center. The house was destroyed by fire in 1890. Its replica will be an exact reproduction of the home where one of America's greatest novelists played host to many of the leading literary figures of his day.

' ' '

vitally interested in
the project, Andrew Hopewell Hepburn, Boston architect, has volunteered his services in connection with the reconstruction. His firm specializes in colonial architecture and was in charge of one of the most famous of all colonial restoration projects, at Williamsburg, Va. The Tanglewood property was owned originally by his wife's family and was presented to the Boston Symphony orchestra in 1936.

' ' '

results of guidance
through Karamu house of Cleveland, unique free Negro cultural center, are now on display in the galleries of Associated American Artists in New York, where paintings, sculpture and ceramics created by Negro students of the center are included. Art is one of the four main channels along which the center directs the creative ability of its people, the others being theater, dance and music. Karamu's program, based upon recognition of the American Negro as a great potential contributor to the growing American culture compounded from the heritage of its many peoples, was founded in 1915 by Rowena and Russell Jelliffe, who continue to direct the organization. It is supported entirely by contributions of educational foundations and private philanthropists, and annually serves more than 2,200, ranging in age from five to 60 years. Outstanding personalities of the country are on the sponsoring board for the exhibition, headed by Mrs. Eleanor Roosevelt.

' ' '

having made his debut
at the Metropolitan as a result of winning in last year's Auditions of the Air, Lansing Hatfield will have a word of encouragement for the three young singers who will compete on the NBC program today at 5 p. m. Frances Greer, soprano of Piggott, Ark.; Joseph Victor Laderoute, tenor of Sault Ste. Marie, Canada, and Edward Gertz, baritone of Buffalo, N. Y., will be heard.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
JAN 7 - 1942

WPA Musicians Schedule Tchaikovsky Experiment

P. I. Tchaikovsky, who has been ribbed, robbed, ridiculed and revered as much as any composer one could mention, will be the subject of an unusual experiment by the WPA Music Project on Sunday night.

At a concert in Gilbert Stuart Junior high school, his B-flat minor piano concerto will be played straight by the WPA Symphony Orchestra and then will be swung by the WPA Swing Unit, in the improved version known as "Concerto for Two," by Jack Lawrence.

Alexandre Peloquin, of Woonsocket, will be soloist with the orchestra, which will be conducted by Edward Caffier. Louis Altieri directs the swing unit.

Mr. Peloquin has played almost 25 times with the orchestra in Rhode Island cities and towns. Twice he has been winner of scholarships offered by the Boston Symphony Orchestra at the Berkshire Music Centre. At the Centre's regular concert he was soloist in "Rio Grande," and repeated at the British relief concert in August, before an audience of 8000. In the past decade, no pupil of Jesus Maria Sanroma, Boston Symphony pianist, has had so high a rating as Mr. Peloquin.

"If the swinging of classics will make the man in the street realize that so-called high-brow music has melodies not only to be admired, but liked to the point of being whistled or hummed," Mr. Peloquin says, "then let the jazz bands reorchestrate Bach, Debussy, and Tchaikovsky with added rhythm and saxophone; soon the concert artist may find a larger and more encouraging audience awaiting his interpretation of those old masters who had more 'life' than he expected."

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN
JAN 11 1942

80

Music News and Views

By C. B. MACKLIN

CATHERINE MAE DAVIS IS THE third of the young artists chosen by the Oklahoma Symphony society for appearance with the WPA orchestra directed by Victor Alessandro. She will play the Mozart concerto No. 4. in D major, at the Oklahoma club, Tuesday, January 13.

This young violinist apparently bristles with accomplishments. She is at present a student at the University of Oklahoma, planning to go to the Eastman School of Music, Rochester, N. Y., after completing her work at O. U. She has played a large number of the classic concertos as well as the Lalo "Espagnol," Saint Saens and Vieutemps. She also has done a good deal of radio work, and has given some six recitals.

Three Divertissements of Ibert, Deems Taylor's Jabberwocky, and the Beethoven "Prometheus" will complete the program.

NEXT ON THE LIST WILL BE THE CONcert of the Symphony Society's WPA orchestra Sunday, January 18, at 3:15 p. m. in Municipal auditorium.

The important matter in connection with this concert is the playing of the Beethoven Fifth symphony in C minor, the opening motif of which has become in some incomprehensible way the symbol of allied victory. There is no doubt that the choice of this number will prove a source of tremendous enthusiasm on the part of the audience, because it is the piece of the hour at present.

Another feature, if only for the oddity of the name, will be three dances from the ballet. La Guiablesse, and we confess we don't know what one of those is. Composer is William Grant Still.

Of great interest is the appearance of the women's chorus of Oklahoma University on this program under the direction of Lara Hoggard, who has maintained the high choral standard of the university and possibly raised it.

DUBERT DENNIS ANNOUNCES THE APpearance of John Houston, organist, of Dallas, under the auspices of the Oklahoma City chapter of the American Guild of Organists. The date is tentatively set for March 3. Details later.

OKLAHOMA SYMPHONIC CHOIR, UNDER Carlton Martin's direction, is scheduled for a concert at Weatherford, February 23, and also for an appearance quite soon in Seminole. The choir presented a good will program Thursday evening at Douglass highschool, featuring the Beethoven Ninth symphony (choral section) and groups of a cappella numbers.

RECENT REFERENCE TO SOME OF THE stuff which was foisted upon military camps during the last war under the guise of entertainment, reminds us that when we were recovering from the flu in convalescent hospital, we were treated, along with other convalescents, to a most monumental bore one Sunday afternoon.

There was, of course, no escape. He did a little of everything: preached a bit, joshed a bit, sang a bit—all way below par, and nothing at all to what we could have produced among the convalescents themselves, had they not preferred to lie quietly and get strong.

During a dramatic, though welcome pause in this chap's activities, a Swede in the bed next to ours leaned across and asked, in a stage whisper which could have been heard clear across the barracks:

"Mien Gott! Iss diss gombulsory?"

"Yes, it is compulsory, you idiot," we hissed back at him, "and close your divinely condemned mouth, will you?"

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PORTLAND, ME.
PRESS HERALD
JAN 9 - 1942

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Mr. Hepburn's firm specializes in Colonial architecture and was in charge of perhaps the most famous of all the Colonial restoration projects, the rebuilding of Williamsburg, Va., which restored it to the pre-Revolutionary appearance. Under Mr. Hepburn's direction, the Hawthorne house will be rebuilt in exact replica of the home where one of America's greatest novelists played host to many of the leading literary figures of his day.

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Continued

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The Maine Federation of Music Clubs is especially interested in the enterprise as Hawthorne as graduated from Bowdoin College in the class with Henry W. Longfellow, and for many years made his home at South Casco.

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POST-GAZETTE
JAN 9 - 1942

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COLUMBIA, S. C.
STATE
JAN - 1942

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Contestants must have reached their seventeenth birthday but must not have reached their thirtieth birthday by March 1, 1942.

This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN
JAN 11 1942

80

Music News and Views

By C. B. MACKLIN

CATHERINE MAE DAVIS IS THE third of the young artists chosen by the Oklahoma Symphony society for appearance with the WPA orchestra directed by Victor Alessandro. She will play the Mozart concerto No. 4. in D major, at the Oklahoma club, Tuesday, January 13.

This young violinist apparently bristles with accomplishments. She is at present a student at the University of Oklahoma, planning to go to the Eastman School of Music, Rochester, N. Y., after completing her work at O. U. She has played a large number of the classic concertos as well as the Lalo "Espagnol," Saint Saens and Vieutemps. She also has done a good deal of radio work, and has given some six recitals.

Three Divertissements of Ibert, Deems Taylor's Jabberwocky, and the Beethoven "Prometheus" will complete the program.

NEXT ON THE LIST WILL BE THE CONcert of the Symphony Society's WPA orchestra Sunday. January 18, at 3:15 p. m. in Municipal auditorium.

The important matter in connection with this concert is the playing of the Beethoven Fifth symphony in C minor, the opening motif of which has become in some incomprehensible way the symbol of allied victory. There is no doubt that the choice of this number will prove a source of tremendous enthusiasm on the part of the audience, because it is the piece of the hour at present.

Another feature, if only for the oddity of the name, will be three dances from the ballet, La Guiablesee, and we confess we don't know what one of those is. Composer is William Grant Still.

Of great interest is the appearance of the women's chorus of Oklahoma University on this program under the direction of Lara Hoggard, who has maintained the high choral standard of the university and possibly raised it.

DUBERT DENNIS ANNOUNCES THE APpearance of John Houston, organist, of Dallas, under the auspices of the Oklahoma City chapter of the American Guild of Organists. The date is tentatively set for March 3. Details later.

OKLAHOMA SYMPHONIC CHOIR, UNDER Carlton Martin's direction, is scheduled for a concert at Weatherford, February 23, and also for an appearance quite soon in Seminole. The choir presented a good will program Thursday evening at Douglass highschool, featuring the Beethoven Ninth symphony (choral section) and groups of a cappella numbers.

RECENT REFERENCE TO SOME OF THE stuff which was foisted upon military camps during the last war under the guise of entertainment, reminds us that when we were recovering from the flu in convalescent hospital, we were treated, along with other convalescents, to a most monumental bore one Sunday afternoon.

There was, of course, no escape. He did a little of everything: preached a bit, joshed a bit, sang a bit—all way below par, and nothing at all to what we could have produced among the convalescents themselves, had they not preferred to lie quietly and get strong.

During a dramatic, though welcome pause in this chap's activities, a Swede in the bed next to ours leaned across and asked, in a stage whisper which could have been heard clear across the barracks:

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Mr. Hepburn, a native of Pennsylvania, holds the degree of Bachelor of Science from Massachusetts Institute of Technology and has been associated as a member of the firm of Perry, Shaw and Hepburn since 1923. He lives at Concord, Mass., for so long the home of Nathaniel Hawthorne. His interest in the Tanglewood enterprise is prompted in considerable measure by the fact that the Tanglewood property on which the foundation of the former Hawthorne home was located, was owned originally by Mrs. Hepburn's family and was presented to the Boston Symphony Orchestra in 1936 by Mrs. Hepburn and her aunt, Miss Mary Aspinwall Tappan.

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Continued

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PITTSBURGH, PA.
POST-GAZETTE
JAN 9 - 1942

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COLUMBIA, S. C.
STATE
JAN 4 - 1942

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This Clipping From
NORFOLK, VA.
VIRGINIAN PILOT
JAN 11 1942

A. H. Hepburn To Give Time

Andrew Hopewell Hepburn of the firm of Perry Shaw and Hepburn, architects, of Boston, will known in Norfolk, has volunteered his services in connection with the reconstruction of the Little Red House at Tanglewood, former home of Nathaniel Hawthorne, by the National Federation of Music Clubs. This announcement was made by Mrs. Guy Patterson Gannett of Portland, Maine, president of the organization.

The Federation is sponsoring the rebuilding of this historic home, completely destroyed by fire in 1890, as a gift to the Boston Symphony Orchestra for use as a summer studio by the Berkshire Music Centre.

There is singular appropriateness in Mr. Hepburn's supervising the work since his firm specializes in colonial architecture and was in charge of perhaps the most famous of all the colonial restoration projects, the gigantic building enterprise at Williamsburg, Virginia, which restored the former colonial capital to its pre-Revolutionary appearance. He began his career as a partner of the firm of Taylor and Hepburn in Norfolk.

Under Mr. Hepburn's direction the Hawthorne house will be rebuilt in exact replica of the home where one of America's greatest novelists played host to many of the leading literary figures of his day.

This Clipping From
KANSAS CITY, MO.
JOURNAL
JAN 10 1942

Mrs. Frederick Shaw, state chairman of auditions for the National Federation of Music Clubs, has received a recent announcement of a nationwide contest for scholarships in stringed instruments—violin, viola, violoncello and bass viol. To further encourage the study of strings, the federation is offering three scholarships from July 5 to Aug. 16, 1942, at the Berkshire Music Center at "Tanglewoods," Lenox, Mass., opened in 1940 by the Boston Symphony and directed by Dr. Serge Koussevitzky.

The aim of the center is to bring to talented players of already acquired technique a greater experience in ensemble playing. The work of principal interest to applicants for these scholarships is:

1. The advanced orchestra, which has reheahsals under Dr. Koussevitzky, sectional coaching under members of the Boston Symphony, and prepartion for one symphony concert each week.

2. Chamber music study under Gregor Piatigorsky and members of the symphony.

The state contest will be held in Kansas City early in February. The ages of contestants will be from 17 to 30; they must play two compositions of their own choice and demonstrate for the judges their ability to play scales, arpeggios and to sight-read. Only one winner from each state is allowed.

Final auditions will be held in New York City Friday, March 15, and in Chicago March 23.

No entrance fee is required, but the registrations must reach Mrs. Shaw, 3711 Mercier, Kansas City, Mo., not later than Jan. 25.

I memtioned this opportunity in these columns some weeks ago—I do hope lots of you students will try out for it. It is a marvelous offer.

This Clipp
CHARLESTON, S. C.
NEWS-COURIER
JAN 7 - 1942

MUSIC PRIZES OFFERED

Berkshire Auditions Planned for This State

Columbia, Jan. 6.—Auditions for the three scholarships on stringed instruments to be given by the National Federation of Music clubs will be held in February. Applications should be sent in not later than January 15 to Mrs. Lafayette Strasburger, president of the South Carolina federation, 530 Congaree avenue, Columbia, or Mrs. Carl Summer, 1010 Pickens street, Columbia.

Only those who intend to follow music as a career may compete. Three scholarships of $100 each will be awarded. Each scholarship pays the tuition fee for the 1942 session at the Berkshire Music center and covers all activities of those in orchestra and chamber music work, including all lectures, attendance at certain rehearsals of the Boston Symphony orchestra and tickets for nine concerts of the Berkshire Symphony festival. It does not include private lessons.

Contestants must have reached their seventeenth birthday and must not have reached their thirtieth birthday by March 1, 1942.

This Clipping From
HOLLYWOOD, CALIF.
CITIZEN NEWS
JAN 10 1942

* * *

The National Federation of Music Clubs is sponsoring the reconstruction of Nathaniel Hawthorne's former home, the Little Red House at Tanglewood, as a gift to the Boston Symphony Orchestra for use as a summer studio by the Berkshire Music Center.

* * *

A contest to select a talented young violinist between the ages of 16 and 22 for a year's scholarship at the Juilliard School of Music is jointly announced by the National Federation of Music Clubs, the National Broadcasting Co. and the Juilliard School.

* * *

A birthday party will be given on Jan. 19 for the Little Symphony Orchestra which Ernst Katz has founded and directed with serious young people on the East Side.

The Pan-Pacific Woman's Symphony Orchestra will appear in Pershing Square Thursday at 1 p. m. Under the direction of the regular conductor, Dr. Leonard Walker, the orchestra will play a short program of music chosen from the ABCD alliance. This is the only professional woman's orchestra in the entire West, its membership of 45 players comprising a variety of national backgrounds, but all are staunchly American citizens.

This Clipping From
BANGOR, ME.
NEWS
JAN 16 1942

Nat'l Music Clubs Sponsoring Three 1942 Scholarships

To further encourage the study of stringed instruments, the National Federation of Music Clubs is offering three scholarships at the Berkshire Music Center located at Tanglewood, Lenox, Mass., from July 5th to August 16th. These scholarships will be open only to performers on stringed instruments. The Berkshire Music Center was opened in 1940 by the Boston Symphony Orchestra and is directed by Dr. Serge Koussevitsky. Courses are offered in orchestral and choral conducting, orchestra and chamber music, etc. The work of principal interest to applicants for these scholarships is: 1. The advanced orchestra which has rehearsals under Dr. Koussevitsky, Mr. Burgin, Mr. Chapple, and advanced student conductors; sectional coaching under the instrumental faculty members of the Boston Symphony orchestra. 2. Chamber music study under the direction of Gregor Piatigorsky and members of the Boston Symphony orchestra. Acceptance into the orchestra requires technical competence. The aim of the center is to bring to players of already acquired technique a greater experience in ensemble playing.

Contestants must be native citizens of the United States or must have secured their final naturalization papers before entering the contest. They must have reached their 17th birthday but must not have reached their 30th birthday by March 1st, 1942. Only those who intend to follow music as a career may compete. State contests will be held early in February. No entrance fee is required. Winners in each contest (state and district) are obligated to proceed to the next contest. Three scholarships of $100 each will be awarded to the three contestants receiving the highest rating in the National contest, which pays the tuition fee for the 1942 summer session at the center and covers all activities of those in orchestra and chamber music work.

Contestants will be required to play two compositions of his own choice, with accompaniment to demonstrate his artistic ability; and to demonstrate his ability in playing scales, arpeggios, and sight reading.

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PROVIDENCE, R. I.
JOURNAL
JAN 18 1942

HARTFORD, CONN.
TIMES
JAN 14 1942

INDIANAPOLIS, IND.
STAR
JAN 11 1942

ASHLAND, KY.
INDEPENDENT
JAN 9 - 1942

MIDDLETOWN, N. Y.
TIMES HERALD
JAN 15 1942

MARSHALL, TEXAS
NEWS-MESSENGER
JAN 11 1942

WILMINGTON, DEL.
JOURNAL EVERY EVENING
JAN 19 1942

VENTURA, CALIF.
STAR-FREE-PRESS
JAN 10 1942

BROCKTON, MASS.
ENTERPRISE
JAN 9 - 1942

This Clipping From
SANTA MONICA, CALIF.
OUTLOOK
JAN 8 1942

Viola Player, Only 19, With Big Orchestra

CLEVELAND (U.P.)—The Cleveland Symphony orchestra numbers among its complement of 82 distinguished artists and musicians this year a 19-year-old viola player.

Stanley Harris, youngest member of the orchestra, won a place in the orchestra after an audition before Dr. Artur Rodzinski, conductor.

Young Harris began his study of the violin and viola at the Cleveland Institute of Music and remained studying there on a continual scholarship basis through high school.

He has attended also the Berkshire Festival school in Tanglewood N. J., where he studied chamber music ensemble with Gregor Piatigorsky and Jesu Maria Sanroma, and has been playing in the festival orchestra under Sergei Koussevitzky.

This Clipping From
COLUMBUS, OHIO
DISPATCH
JAN 11 1942

Federation To Rebuild Red House

ANNOUNCEMENT that Andrew Hopewell Hepburn of the firm of Perry, Shaw and Hepburn, architects, of Boston, has volunteered his services in connection with the reconstruction of the Little House at Tanglewood, former home of Nathaniel Howthorne, by the National Federation of Music Clubs was made recently by Mrs. Guy Patterson Gannett of Portland, Maine, president of the organization.

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His interest in the Tanglewood enterprise is prompted in considered measure by the fact that the Tanglewood property, on which the foundations of the former Hawthorne home are located, was owned originally by Mrs. Hepburn's family and was presented to the Boston Sympathy Orchestra in 1936 by Mrs. Hepburn and her aunt, Miss Mary Aspinwall Tappan. Mrs. Hepburn has shown great interest in the development of the enterprise and Mr. Hepburn's association with the project of rebuilding the Hawthorne house is a natural sequence.

Violinists Play On Wednesday

Mabel, Earl and Carol Hopkins, violinists, will be heard at the Musical Interlude program to be presented Wednesday afternoon at 2:30 o'clock at Lazarus Music center. Helen Grace Jones has arranged the event. Mr. Hopkins is head of the violin department at Capital university and Mrs. Hopkins has the same post at Otterbein.

DAYTON, OHIO
JOURNAL
JAN 10 1942

BUFFALO, N.Y.
COURIER-EXPRESS
JAN 11 1942

HARTFORD, CONN.
TIMES
JAN 5 - 1942

TOLEDO, OHIO
TIMES
JAN 11 1942

ALBANY, N.Y.
KNICKERBOCKER NEWS
JAN 10 1942

MIAMI, FLA.
NEWS
JAN 18 1942

MIAMI, FLA.
NEWS
JAN 18 1942

3 Scholarships In Music Offered

National Federation of Music clubs announces provision of three new scholarships to the summer session of the Berkshire Music Center, Lenox, Mass., competition to be open to young musicians who play stringed instruments.

Miss Bertha Foster, University of Miami, Coral Gables, is receiving applications from contestants, all of which must be submitted before Sunday, Jan. 25. The scholarships are open to players between the ages of 17 and 30, and cover the entire cost of tuition in the amount of $100. Private lessons or living conditions are not included.

Contestants will appear in a series of state, district, and national eliminations. Only one contestant from a state may be chosen to enter the district contests, and one from each district will appear in the national eliminations.

The Berkshire Music Center operates under the direction of Dr. Serge Koussevitzky. The summer session this year will last from July 5 through Aug. 16.

82.

1942

WAUKEGAN, ILL.
NEWS-SUN

MAY 3 - 1941

MUSIC CLASSES AT TANGLEWOOD TO BE ENLARGED

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The school will have classes in conducting, composition, operatic interpretation and in symphonic performance. The largest department of Music and Culture is designed for "students" with less specific qualifications" and for "amateurs who wish to increase their acquaintance with music and its interpretation."

The enrollment has been increased to 350 for the second term and to accommodate these, new buildings are planned. The course runs for six weeks, from July 7 to Aug. 17.

Last year the full enrollment totalled 312 ustdents selected from 29 states and Canada.

SANTA PAULA, CAL.
CHRONICLE

APR 21 1941

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Theatre Arts Monthly
NEW YORK CITY

MAY - 1941

FOR lovers of music, travel lines will again converge this summer upon Lenox, Massachusetts, where the Boston Symphony Orchestra in collaboration with the Berkshire Music Center will hold its 1941 Symphonic Festival — now become, by virtue of solid achievement and the turn of events, the 'first' festival of the world. The high point of the three weeks' program will be the performance of Beethoven's *Missa Solemnis*. A complete opera will be presented in student production under the direction of Herbert Graf. And from classroom and studio, the results of quiet, intensive work in everything musical from conducting to country dancing will for a second year flow back into the main stream of American musical life.

HARTFORD, CONN.
TIMES

Berkshire Board Cancels Concerts At Tanglewood

There will be no Tanglewood concerts by the Boston Symphony Orchestra this summer, Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, announced today.

Miss Robinson Smith said the festival corporation, "very reluctantly and only after the most thorough consideration of all the facts now available," had acceded to the request of the orchestra's trustees that the nine concerts scheduled to begin July 30 should not be given.

Budget Difficulty Cited

Miss Robinson Smith explained that the agreement between the two parties provided that should either wish to gorego the concerts, the other must agree or assume all expenses of both organizations.

"It is of course impossible," she said, "for us to assume the orchestra's budget of approximately $85,000, in addition to our own budget, and we therefore have no alternative but to agree.

Reconsideration Possible

"We regret that we have been forced to make this decision now. But we have offered at any time up to June 15 to reconsider the issue and to discuss with the trustees of the Boston Symphony Orchestra the possibility of holding the concerts this summer on the basis of a budget for the orchestra comparable to the $62,500 budget which we guaranteed and paid them for the 1941 festival."

Miss Robinson Smith said the festival corporation had been making every effort to continue the concerts and had given "the most careful thought to all the problems and principles involved, both economic and patriotic."

Symphony Announces New Russian Works

A symphony by Tikhon Khrennikov, the eminent young composer of Soviet Russia, will have its first western performance at the concerts of the Boston Symphony Orchestra during the season which is to open in Symphony Hall on Friday afternoon, Oct. 9.

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DUBUQUE, IA.
TELEGRAPH HERALD

APR 29 1941

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 3 - 1942

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BATON ROUGE, LA.
ADVOCATE

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ETUDE
PHILADELPHIA, PA.

JUL - - 1942

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EDITOR & PUBLISHER
NEW YORK, N. Y.

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SAN DIEGO, CALIF.
UNION

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82.

1942

WAUKEGAN, ILL.
NEWS-SUN

MAY 3 - 1941

MUSIC CLASSES AT TANGLEWOOD TO BE ENLARGED

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The enrollment has been increased to 350 for the second term and to accommodate these, new buildings are planned. The course runs for six weeks, from July 7 to Aug. 17.

Last year the full enrollment totalled 312 ustdents selected from 29 states and Canada.

SANTA PAULA, CAL.
CHRONICLE

APR 21 1941

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Theatre Arts Monthly
NEW YORK CITY

MAY -- 1941

FOR lovers of music, travel lines will again converge this summer upon Lenox, Massachusetts, where the Boston Symphony Orchestra in collaboration with the Berkshire Music Center will hold its 1941 Symphonic Festival — now become, by virtue of solid achievement and the turn of events, the 'first' festival of the world. The high point of the three weeks' program will be the performance of Beethoven's *Missa Solemnis*. A complete opera will be presented in student production under the direction of Herbert Graf. And from classroom and studio, the results of quiet, intensive work in everything musical from conducting to country dancing will for a second year flow back into the main stream of American musical life..

HARTFORD, CONN.
TIMES

MAY 25 1942

Berkshire Board Cancels Concerts At Tanglewood

There will be no Tanglewood concerts by the Boston Symphony Orchestra this summer, Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, announced today.

Miss Robinson Smith said the festival corporation, "very reluctantly and only after the most thorough consideration of all the facts now available," had acceded to the request of the orchestra's trustees that the nine concerts scheduled to begin July 30 should not be given.

Budget Difficulty Cited

Miss Robinson Smith explained that the agreement between the two parties provided that should either wish to gorego the concerts, the other must agree or assume all expenses of both organizations.

"It is of course impossible," she said, "for us to assume the orchestra's budget of approximately $85,000, in addition to our own budget, and we therefore have no alternative but to agree.

Reconsideration Possible

"We regret that we have been forced to make this decision now. But we have offered at any time up to June 15 to reconsider the issue and to discuss with the trustees of the Boston Symphony Orchestra the possibility of holding the concerts this summer on the basis of a budget for the orchestra comparable to the $62,500 budget which we guaranteed and paid them for the 1941 festival."

Miss Robinson Smith said the festival corporation had been making every effort to continue the concerts and had given "the most careful thought to all the problems and principles involved, both economic and patriotic."

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HUDSON, N. Y.
DAILY STAR

JUL 2 - 1942

'Round the Town

If there's a hole in a' your coats,
I rede you tent it:
A chield's amang you taking notes,
And, faith, he'll prent it.
—BURNS.

Well, to the accompaniment of more or less "heavy artillery", the welcome rain came at last yesterday in the early evening, and, to the joy of farmers and "dirt" gardeners, came and came and came, by the bucketful, and them some. . . . The parched lawns responded gaily, and everything took on a new lease of life . . . . It even pepped up the humans a bit, for the day had not been an exhilirating one . . . . Learn, from dyed-in-the-wool orchardists, that the coddling moth has ceased from coddling, and that now the railroad worm is pestering the apple with its not so delicate attentions. That poor apple, what a life it leads, what it goes through only, ultimately, to make a Roman holiday for someone . . . . Four cars carrying the Red Cross banner, and three for the Parish Aid Society of Christ church will be in the little parade which will precede the Red Cross-USO benefit to be held Fourth of July night on the lawn of St. Michael's Ukranian church . . . . Invitations were received in this city yesterday from the Trustees of the Koussevitsky Music Foundation, Serge Koussevitsky, director, and members of the faculty, to the opening exercises of the third season of the Berkshire Music Center, which will be held at Tanglewood, Lenox, Mass., on Sunday afternoon at 4 o'clock. Tea will be served in the garden following the exercises . . . . In a recent issue of the New York Sun, Charles Messer Stow, editor of the Antiques department of the Sun, speaking of the Junior Membership started by the New York State Historical Association and its publication of The Yorker, for High school students, says: "James E. Leath, president of the Columbia County Historical Society, writes that he has been planning such a magazine for a long time for the junior members of that society and possibly of adjoining county societies. He was gratified that Dr. Dixon Ryon Fox, president of the state association through Clifford Lord, editor of The Yorker, had started it on a statewide basis" . . . . Two tiny local girls were playing "house" out in the garden of the home of one of them, and, suddenly the mother heard her off-spring get off the following, puzzling bit: "Here we go round the mulberry bush. Pop goes the weasel. Amen." In a short time the daughter came into the house "Oh, we had a lovely time. We had tea and cakes, and I said "Grace." The puzzle was solved . . . . Speaking of nothing at all — can't something be done about conditions at the old Playhouse down on Warren street? As the column passed that shambles yesterday, the odor from the stagnant water was almost sickening . . . . The big Woolworth sign had its face washed yesterday, and the big letters took on additional "golden glint" . . . Mother, to small boy, as they stood looking at a group photograph in the Woolworth War Savings Stamps and Bonds window — "see your uncle Harry?" "Yes, I see Uncle Harry, and oh, Mummy, ain't he swell" . . . . This is the final week for this season of that homemade, fresh strawberry ice cream for which a certain Warren street ice creamery is justly noted. Next week, or perhaps by the Fourth, said ice creamery will start its homemade fresh peach ice cream which is second only to its fresh strawberry. Go to it, while the fresh fruits last . . . . The column is pinning a medal on Gray's dignified and patriotic

N. ADAMS, MASS.
TRANSCRIPT

JUL 7 - 1942

Ask Music Association To Sing at Tanglewood

The Berkshire Music association, which is made up largely of persons from the Pittsfield area, has been invited by Dr. Serge Koussevitzky to join with the chorus of the Berkshire Music Center in the presentation of the Beethoven Choral symphony No. 9 Aug. 15 at Tanglewood. Dr. Koussevitzky, conductor of the Boston Symphony orchestra, is the director of the center. The music association, which is directed by Horace Hunt of Dalton, has joined with the Tanglewood chorus on previous occasions.

CINCINNATI, O.
ENQUIRER

JUL 5 - 1942

New Shostakovich Work On Berkshire Program

NEW YORK, JULY 4—(UP)—THE MUCH-HERALDED "Seventh Symphony" by Dmitri Shostakovich, young Russian composer, has finally arrived in America and will be given its first performance in this country during August at the Berkshire Music Center at Tanglewood, Mass., under Dr. Serge Koussevitzky.

The first New York performance will be by the New York Philharmonic-Symphony at Carnegie Hall in mid-October, under the direction of Arturo Toscanini.

The symphony was composed by Shostakovich at Leningrad during the siege of that city by the Germans. Its theme is "the ordinary Soviet people who have become the heroes of this patriotic war."

The score was sent by photostat on 35-millimeter microfilm from Kuibyshev, former Russian temporary capital, where it had its world premiere last March 1. It was flown from Kuibyshev to the Soviet Embassy in Washington by way of Teheran, Persia, and Cairo, Egypt.

Koussevitzky and Toscanini are now studying the score and are said to find it full of possibilities. It is written for a large orchestra, including eight horns, six trombones, six trumpets, two harps, piano, and five timpani, and takes about 90 minutes to perform.

WASHINGTON, D. C.
POST

JUL 5 - 1942

Musical Notes

Dorothy Radde Emery and Berenice Follis will preset Jeanne Rose, pianist, and John Schaffer, baritone, in a joint recital at 5 p. m. today at 2010 P Street. Miss Rose will play the first movement of Schubert's A major sonata, pieces by Bach and a group of modern compositions. Mr. Schaffer will sing a group of English songs, a group of French songs and the aria, "Avant de quitter ces lieux" from Gounod's "Faust."

* * * *

Anita Schade is preparing a course of lectures on musical subjects to be given next season before clubs and in her home. She will again spend late July and August in the Berkshires and intends to visit the Boston Orchestra's summer center at Tanglewood.

* * * *

Paul Callaway, organist and choirmaster of Washington Cathedral, will play a recital this afternoon after the 4 oclock evening service. The program includes: Prelude and Fugue in G major (Bach), Prelude (Frederick Jacobi), Chromatic Study on the Name of Bach (Walter Piston), Eclogue (Bernard Wagenaar), Grand Piece Symphonique (Franck).

* * * *

Three Twilight Musicales will be offered free to the pubic this week by D. Sterling Wheelwright, organist of Washington Chapel of Latter-Day Saints. A sonata by Felix Borovski will be analyzed as part of tomorrow's program at 8 p. m. Contrasts in preludes will be provided Wednesday with examples of Bach, Wagner, Guilmant and two American composers. Saturday's program includes "Chinese Boy with a Bamboo Flute," and Philip James' "Meditation a Sainte Clotilde," with Edna C. Wheelwright, soprano, contributing Rabey's "To You" and Grachaninov's "Over the Steppe."

LANSING, MICH.
STATE JOURNAL

JUL - 1942

* * *

The war is not only bringing European artists to this country. There is cordiality apparently in encouraging little-known compositions from European composers. There has been much talk about Dmitri Shostakovich and his seventh symphony. It is to be played at the Berkshire music center at Tanglewood, Mass., under Dr. Serge Koussevitzky. The latter gentlemen, it is not perhaps generally known, has his own publishing house. A Lansing service man, Charles Eiferle, who had studied piano for several years before enlisting in the navy, is now in New York, and writing to friends here, comments on a Shostakovich concerto as played by the New York symphony. "This composer has a trick of introducing some very obvious and provincial little tunes in the middle of what is apparently serious music," he writes.

NEW BRITAIN, CONN.
HERALD

JUL 2 - 1942

New England Welcome Extended Wilhelmina

Lee, Mass., July 2 (UP) — In traditionally informal New England fashion, the town of Lee has extended an official welcome to Queen Wilhelmina of the Netherlands who is spending the summer here in the Berkshires with her daughter and granddaughters.

Five townsmen including the three selectmen and President Edward S. Rogers of the Town Savings bank paid a pre-arranged call last night, exchanged greetings and had tea with the queen in the garden.

As part of their welcome, the group invited the queen and her daughter, Crown Princess Juliana, to attend the opening of the famed Berkshire Music Center at nearby Tanglewood Sunday.

One of the group was Sir Henry Hudson Kitson, famed British sculptor who designed the minute man statue at Lexington and now maintains a studio at Tyringham.

PROVIDENCE, R. I.
JOURNAL

JUL - 1942

Q. What is the name of the estate in the Berkshires where the Boston Symphony performs during the summer?
R. D. J.

A. It is Tanglewood. Nathaniel Hawthorne's home at Stockbridge, Massachusetts. The estate was deeded to the Boston Symphony as a permanent summer home.

MIDDLETOWN, CONN.
PRESS

JUL 2 - 1942

LEE EXTENDS WELCOME TO QUEEN WILHELMINA

Selectmen Among Visitors Who Call at Summer Home.

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One of the group was sir Henry Hudson Kitson, famous British sculptor, who designed the Minute Man statue at Lexington and now maintains a studio at Tyringham.

UTICA, N.Y.
OBSERVER DISPATCH

JUN 5 - 1942

Boston Symphony Conductor Calmly Faces $30,000 Loss

New York—(AP)—Serge Koussevitzky, famed conductor of the Boston Symphony, stands ready to lose $30,000 this summer without a quiver.

Koussevitzky has decided to assume personally the entire financial responsibility for his Berkshire music center, the school he founded two years ago as the result of the many years of planning a unique music venture of equal benefit to professional and dilettante.

$10,000 from Tuition

The school will cost $40,000 for the six weeks beginning July 5, of which only $10,000 will be met by tuition fees. "Unless friends help me, I may lose the remainder," Dr. Koussevitzky said today at his New York hotel. "If I must, I do so gladly.

"The extraordinary results the school has had in two years makes it essential that it continue."

Normally the music center functions as part of the Berkshire Symphonic Festival. After considerable bickering, the Festival was cancelled for this summer, leaving the school high and dry. The trustees of the Boston Symphony, who control Tanglewood, home of both school and Festival, have agreed to give Dr. Koussevitzky use of the equipment, he said today.

Rescue Mechanism

The mechanism of rescue is the Koussevitzky Music Foundation, incorporated this spring in memory of the late Madame Koussevitzky. Designed primarily as a means of helping musicians, particularly composers, it will be used temporarily as a controlling organization for the school.

The Foundation has already commissioned three works by young composers, Dr. Koussevitzky said: A symphony from Nicolai Breezowsky, and operas from Samuel Barber and Benjamin Britton.

SPRINGFIELD, MASS.
REPUBLICAN

JUN 5 - 1942

Koussevitzky Ready to Foot Music Center Summer Deficit

Boston Conductor Stands to Lose $30,000 of Own Money On Tanglewood School but 'If I Must, I Do So Gladly'—Friends' Help Invited

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 6 - 1942

Music Society To Meet With Dr. Koussevitzky

Dr. Serge Koussevitzky, director of the Berkshire Music Center, will meet Wednesday night at 7.30 with members of the Berkshire Music Association at the parish house of the First Congregational Church. The music association has been invited by Dr. Koussevitzky to join with the chorus of the Berkshire Music Center in the presentation of the Beethoven choral symphony No. 9 on Saturday, Aug. 15, at Tanglewood. The music association chorus of which Horace Hunt of Dalton is director has joined with Dr. Koussevitzky in choral programs in previous Tanglewood seasons.

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HARTFORD, CONN.
TIMES
JUN 8 - 1942

MUSIC

Koussevitzky Carries On

By Carl E. Lindstrom

It seems to be characteristic of the most mettlesome musicians that they do not know when they are licked, a trait which commands universal admiration. Certainly Dr. Serge Koussevitzky was beaten in the issue of the Berkshire concerts so decisively that a lesser soul would have turned the key in the lock at Tanglewood and not even attempted to carry on the academic Music Center. Not so the willful and granitic Doctor.

One is reminded of the time when a storm washed out one of his tent concert, and he immediately demanded a weatherproof music shed. It was pointed out to him that one goes about these things slowly and that an $80,000 pavilion is not produced between seasons. Koussevitzky retorted that a pavilion would be built, or else . . . And that's how the pavilion got built.

So now he is going to have the Music Center, even if he has to pay for it himself. Toward a $40,000 budget for the six weeks beginning July 5, tuition fees will net about $10,000, leaving $30,000 to be underwritten by the persistent conductor if his friends do not proffer some financial assistance.

There is more to it than just his insistence upon carrying on what is, after all, a school not depending, like the Festival, upon gasoline and tires. There is also the fact that Koussevitzky will produce, as he had originally announced for the Festival, Beethoven's Ninth Symphony and Bach's Magnificat in D. These will be presented by the school orchestra and singers, in the Music Shed itself, which it will cost $2,500 just to open. Admission will be charged.

Nicolai's opera "The Merry Wives of Windsor" and Stravinsky's "Histoire d'un Soldat" will also be presented, so to that extent there will be a Festival after all.

* * *

Ezio Pinza, Metropolitan basso, has been released from Ellis Island, as you may have read. He has been there since Mar. 12, in custody as an enemy alien, although he had made premilinary application for American citizenship.

He made a statement to the effect that "Everyone I came in contact with—the Attorney General, the FBI, members of the board who conducted the hearing, the guards at Ellis Island—all of them gave me consideration and fair treatment."

There was no official comment as to why he was taken into custody or as to whether his release was absolute or conditioned on terms of a parole. That being the case, it may be permissible to speculate. This column is of the opinion that Mr. Pinza is as innocent of subversive activity as a newborn babe. He, like a good many other musicians, is doubtless emotional and doubtless talked too much.

* * *

Perhaps then, he, like Dr. Koussevitzky, was just behaving like a mettlesome musician

SPRINGFIELD, MASS.
REPUBLICAN

JUL 5 - 1942

SEASON OPENED AT BERKSHIRE MUSIC CENTER

Address by Dr Koussevitzky and Brief Program of Vocal and Instrumental Music Presented

Lenox, July 5—In the Music theater at historic Tanglewood, the third season of the Berkshire Music center was opened this afternoon. An audience of 800, many of whom were students, heard an address by Dr Serge Koussevitzky, the founder, and a brief program of vocal and instrumental music. The opening announcement was made by Olin Downes, music critic of the New York Times, and Mrs. Margaret Grant, executive secretary, read a report, in which she said the registration is 253 from all over the country with an advanced orchestra of 95 and a music and cultural orchestra of 55 members, both of which will play in presentation of operas.

Quoting Frederick Nietzsche as saying: "Without music life would have been a mistake," Dr Koussevitzky said that music as a vitally essential force has existed at all times and added: "The cultural standing of a people, as we know, is determined by its creative potency in art more than in any other field and music of all the arts expresses the very depth and soul of a people. Like a living stream music ever finds its expression in the life of the individual, or the history of a whole country. Like a symbol of freedom it breaks barriers between nations and carries its message to the world. And it is the names and work of creative artists which mark an epoch and remain immortal.

"Particularly in Time of War"

"Today we have glowing evidence that music is regaining possession of the real cultural place that belonged to it in the past, before the inconceivable growth of a mechanistic civilization lowered the cultural values of musical art. Music cannot follow the path of formalistic artifice. If it submits to the overpowering force of mechanization it loses freedom of expression and the loss of freedom means also the loss of art. But if music refuses to be in subordination, if its aspires to freedom, it will resist conflicting forces and will eventually recapture the higher plane to which it belongs."

Dr Koussevitzky said that the decision of the Koussevitzky Music foundation to sponsor the third season of the Berkshire center gave him and associates overwhelming evidence of "how true, how vital and important it is to save our music center, particularly in time of war."

The Bach chorale, "Now Thank We All Our God," was sung by a group of students. A Shostakovitch quintet for piano and strings was played and Dr Koussevitzky led in singing "Star Spangled Banner" for the final number.

Dr. Koussevitzky Hopes To Aid County Students

Would Provide Scholarships For Berkshire Boys— Makes Appeal for Funds

Dr. Serge Koussevitzky, president of the Koussevitzky Music Foundation Inc., hopes to find ways and means for providing a limited number of scholarships to Berkshire County music students of exceptional talent.

He disclosed this desire yesterday afternoon in answering a question during discussion with a group of businessmen who were called to the Wendell Hotel to hear his appeal for financial support of the Berkshire Music Center at Tanglewood, a Koussevitzky venture. Dr. Koussevitzky anticipates a $30,000 deficit in operating the center this summer and hopes that Pittsfield friends will be able to subscribe $4000 to $5000 toward reduction of this loss.

Budget Is $40,000

Three hundred fifty pupils attend the music school at Tanglewood which operates on a budget of $40,000. Tuitions provide about $10,000. More than two-thirds of the students, Dr. Koussevitzky said, pay only part of the tuition and many of them have to be subsidized for food and lodging as well.

Dr. Koussevitzky expressed regret that there would be no Festival this summer but said the decision was the only one that could be reached under the circumstances. He felt the carrying on of the music school would be a good thing for the continuity of the entire Tanglewood enterprise and make it easier to reopen the Festival concert series when conditions warrant.

Although no formal action was taken on Dr. Koussevitzky's financial appeal it is understood efforts will be made to raise Pittsfield's share of the deficit.

PORTLAND, ME.
EXPRESS
JUL 6 - 1942

Reopening Of Metropolitan At Reduced Rates Assured

Seven-Dollar Top Price Appears Gone Forever; Berkshire Center Opens

By Helen Havener

The protracted debate over whether or not America's premiere temple of the opera, the Metropolitan, will reopen its doors for the season of 1942-1943 seems to have been settled. Barring a rain of German or Japanese bombs—and perhaps even they would not stop it—New York's operatic shrine will attract the usual procession of devotees during the fall and winter months—but at reduced prices.

And there is the nub of the situation. Opera at a seven dollar top is bowing out, in all probability permanently; and the most de luxe seats in the remodelled "Met" will be $5.00 next season. This is as yet considerably higher than New Opera Company prices, but the Metropolitan offers a larger stage, opportunity for more lavish stage effects, and the "name" singers who have over many decades given the Metropolitan Opera House its major claim to fame.

General Manager Edward Johnson has foregone a summer vacation and will toil during the coming weeks in New York's humid heat making ready for the opening, and the box office will be open all summer. Announcement of the reduced prices has already attracted a larger number of subscribers than ever before at so early a date.

Works With Student Orchestra

Big news of the week musically was the opening of the Berkshire Music Center on Sunday with students from all parts of the country arriving for classes and many notables in attendance for the opening tea. Although Dr. Koussevitzky will be working with a student orchestra only this Summer instead of his usual brilliant galaxy of Boston Symphony musicians, there is keen interest in the student concerts which are expected to attract patrons from considerable distances.

The student concerts will be six in number—two a week for the last three weeks of the season. Participating in them will be the first students' orchestra, numbering 94 players, and the repertoire will be similar to that which has been given in previous seasons by the professional orchestra. High point of the season, as announced last week, will be the concert for Russian War Relief on August 14, which will be marked by the American concert premiere of Shostakovich's Seventh Symphony (which will already have been radio premiered by Toscanini on July 19).

Mr. Koussevitzky will have with him at Tanglewood this Summer as instructors in the composition department Aaron Copland, one of America's best known modernists, and Bohuslav Martinu, Czech composer, replacing Igor Stravinsky, who had been expected to be guest composer, but made other arrangements during the period when it was thought that the Center might not open.

Many Hear Hofmann

That Josef Hofmann's popularity as a concert artist in New York remains undimmed was demonstrated this past week when Mr. Hofmann drew the top audience of the current season—14,000—to Lewisohn Stadium for his solo appearance with Fritz Reiner and the New York Philharmonic-Symphony Orchestra. Mr. Hofmann flew from California for the concert, which marked Mr. Reiner's first appearance of the season as a Stadium conductor. The selection he offered was the solo part in Beethoven's Emperor Concerto and from all the critics it brought the acknowledgement that Hofmann, though diminutive in stature, is a veritable Titan among pianists. Encores are usually comparatively few at the Stadium as a matter of policy, but the audience would not relinquish its claims to Mr. Hofmann until he had three times returned to the platform, the first time to play Beethoven's Fury Over a Lost Penny. Other encores were: The Chopin A Major Polonaise, which the pianist performed as a tribute to his fellow countryman, the late Ignace Jan Paderewski, and Chopin's Minute Waltz.

Mr. Reiner, who is a considerable favorite with Stadium audiences, followed up the Hofmann program, on the succeeding night, July 1, with a program composed entirely of Russian and Wagnerian music. Moussorgsky's Night on Bald Mountain, now as familiar to the non-musical as to the musical public because of its inclusion in Walt Disney's Fantasia, and Shostakovich's First Symphony constituted the Russian portion of the program.

Wagner, whose compositions had been conspicuously absent from the first 10 concerts of the current season, was represented by the Preludes to Acts I and III of Lohengrin, the Good Friday music from Parsifal and excerpts from Act III of Die Meistersinger.

NEW YORK, N.Y.
HERALD TRIBUNE
JUN 14 1942

Strategic Retreat

An especially unhappy casualty of tire and gas economy this summer is the Berkshire Symphonic Festival at Lenox. The enchanting site of the Music Shed, with its fine lawns and pines and vista of the Stockbridge Bowl could hardly have been called remote last season, but with its premise of personal motor transportation gone it suddenly becomes inaccessible to most of the large music-loving public that came to it from far and wide. Fortunately, the Berkshire Music Center will continue, underwritten by Serge Koussevitsky. This school's program will include six concerts at which Dr. Koussevitsky will conduct the Center's student orchestra and chorus on the Saturday nights and Sunday afternoon originally announced for the discontinued festival. Dr. Koussevitsky's resolution to continue this much—and it is a great deal—of a cultural enterprise of the greatest importance, deserves high praise and financial support from his public; a large one that is devoted to him personally and to his aims. The day will come soon again, we hope, when the growth of the festival and the Center will continue again at the rate it had been progressively showing through several brilliant seasons, when the war slowed it down. Dr. Koussevitsky is conducting a retreat in good order, with courage and generosity. By all means let him be given good support, moral and pecuniary. Make out your check to the Koussevitsky Music Foundation, Inc., Lenox, Mass.

MONMOUTH, ILL.
REVIEW ATLAS
JUN 27 1942

MUSIC AND ART

(By Prof. Thos. H. Hamilton)

Shellac is the material used in making phonograph records which is at present getting scarce. It is the product of a tiny insect which lives in India and secretes a resin which is gathered off the bark of trees. The insect itself is microscopic in size, about one-thirtieth of an inch long. Military demands for shellac, which is used in various implements of war, have caused the shortage.

Victor has recorded an abbreviated version of Rossini's sparkling opera, "The Barber of Seville." By judicious cuts the opera, which would take fifteen records for a complete version, has been reduced to a size which goes on eight twelve-inch records, which means sixteen sides playing about five minutes each. This makes about an hour and twenty minutes of music. The recording was done by the cast which toured the country so successfully last season under the management of Charles Wagner, best known of American musical managers, who managed John McCormack in his heyday, and who is well known in Monmouth as the manager of the Wagner Quartet.

Tanglewood, near Lenox, Massachusetts, has in the past few seasons become one of the important music centers of America during the summertime by reason of the Berkshire Music Festival conducted there by Serge Koussevitzky, conductor of the Boston Symphony Orchestra. This year, for some devious reason, the Orchestra will be unable to participate, but the music school will be held and the school orchestra and chorus will present some programs. Many of the best musicians in the country have taken advantage of the opportunity of doing advanced work there during past seasons, the opportunities being particularly fine in orchestral and choral conducting and in composition. On the faculty are such world-famous men as Koussevitzky, Stravinsky, Piatigorsky, Aaron Copland, and Hugh Ross. Mr. Ross is one of the most distinguished choral conductors of our day.

INFORMATION OBSCURED

SEATTLE, WASH.
TIMES

MONTGOMERY, ALA.
ADVERTISER

HOUSTON, TEXAS
POST

JUN 28 1942

GALVESTON, TEXAS
TRIBUNE

JUN 26 1942

Music Goes Ahead This Summer

NEW YORK, June 27.—(UP)—The much-heralded Seventh Symphony by Dmitri Shostakovich, young Russian composer, has finally arrived in America and will be given its first performance in this country during August at the Berkshire Music Center at Tanglewood, Mass., under Dr. Serge Koussevitzky.

The first New York performance will be by the New York Philharmonic-Symphony at Carnegie Hall in mid-October, under the direction of Arturo Toscanini.

The symphony was composed by Shostakovich at Leningrad during the siege of that city by the Germans. Its theme is "the ordinary Soviet people who have become the heroes of this patriotic war."

The score was sent by photostat on 35-millimeter microfilm from Kuibyshev, former Russian temporary capital, where it had its world premiere last March 1. It was flown from Kuibyshev to the Soviet embassy in Washington by way of Teheran, Persia, and Cairo, Egypt.

Koussevitzky and Toscanini are now studying the score and are said to find it full of possibilities. It is written for a large orchestra, including 8 horns, 6 trombones, 6 trumpets, two harps, piano and five timpani, and takes about 90 minutes to perform.

✦ ✦ ✦

THE Metropolitan Opera has made a sharp cut in its prices for the coming season, in an effort to keep attendance at a normal level under war conditions. The new scale will range from $1 to $5 (exclusive of tax) for the regular subscription series. The "popular" Saturday night performances will be priced at $1 to $3.25. The previous top was $7.

In announcing the change, Edward Johnson, general manager of the opera, said:

"The new scale of prices is made possible through the sympathetic cooperation of the administrative staff and the various unions active at the Metropolitan — including A. G. M. A. (the organization of artists, chorus and ballet), orchestra musicians, stagehands and others. These unions and the administrative staff have generously cooperated in a revision of their arrangements."

✦ ✦ ✦

THE concerts of the New York Philharmonic-Symphony, which started their twenty-fifth summer season at Lewisohn stadium last week, will be broadcast hereafter every Friday night over the Columbia system from 8 to 8:55 p. m. (E. W.T.), beginning July 3.

Famous instrumentalists and singers will be heard with the orchestra. At the opening night on June 18, Arthur Rubenstein was piano soloist in the Tchaikovsky Concerto No. 2. The concert was partly in twilight and partly under dimmed blue lights, the latter because of wartime dimout regulations on the Eastern seaboard. The first night audience, which numbered about 12,000, found the soft lighting much to its satisfaction, and conducive to a receptive mood for music.

MUNCIE, IND.
STAR

BILLINGS, MONT.
MORNING GAZETTE

SAN MATEO, CALIF.
TIMES & NEWS LEADER

JUN 30 1942

restrictions. Attendance will be limited to 5,000 people for each concert and tickets will have to be bought at least 24 hours in advance. Lighting will be strictly controlled and police arrangements will be made for the adequate handling of the audience in case of a blackout alarm.

SCHENECTADY, N. Y.
GAZETTE

JUN 28 1942

List Programs For Berkshire Music Festival

Several Leading Soloists to Play With Orchestra Directed By Koussevitzky

That the Berkshires will not lack significant music this summer is evident from the programs just released by Dr. Serge Koussevitzky for the six concerts to be given at Tanglewood by the students of the Berkshire Music center, under Dr. Koussevitzky's direction.

Playing with center orchestra will be several outstanding soloists. The list thus far includes Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; and Luboshutz and Nemenoff, famous duo-piano team.

The programs announced are as follows:

Saturday evening, Aug. 1—
Symphony in B Flat.....Haydn
Overture to Leonore...Beethoven
Symphony No. 5...Shostakovitch

Sunday afternoon, Aug. 2—
Apollon Musagete, Petrouchka ..... Stravinsky
Symphony No. 4 in F Minor ..... Tschaikowsky

Saturday evening, Aug. 8—
Symphony No. 3.....Hanson
Concerto for two pianos in E Flat .....Mozart
Symphony No. 4 in E Minor ..... Brahms

Sunday afternoon, Aug. 9—
Symphony No. 1 in C Major ..... Beethoven
Tod und Verkarung...R. Strauss
Concerto for violin and orchestra in D .....Brahms
Two marches .....Sousa

Saturday, evening, Aug. 15—
Magnificat in D .....Bach
Symphony No. 9 in D Minor ..... Beethoven

Sunday afternoon, Aug. 16—
Symphony No. 25 in C Minor ..... Mozart
Symphony No. 7...Shostakovitch

A gala benefit concert for Russian War Relief to be given on Aug. 14, is another event listed among the activities of the Berkshire Music center. The most exciting item will be the concert premiere in the western hemisphere of the Seventh Symphony by Shostakovitch, composed during the past winter while Leningrad was under heavy bombardment.

The opera department will climax its activities during mid-August with two performances of Nicolai's "The Merry Wives of Windsor."

The proceeds from these concerts will be used to defray the expenses of the center and the Koussevitzky Music foundation, which was recently organized to assist in the development of music and musical talent in America, and which will sponsor the 1942 season of the center. Men in uniform will be admitted free to all concerts given at the center.

Five departments will constitute the center. Dr. Koussevitzky himself will direct the class in orchestral conducting, assisted by Stanley Chapple. Hugh Ross and Ifor Jones will head the department of choral conducting. The advanced orchestra will work this year principally under Dr. Koussevitzky. Gregor Piatigorsky will direct the department of chamber music. Aaron Copland will offer advanced work in composition. The opera department under Dr. Herbert Graf, Boris Goldovsky and Richard Rychtarik, will have a course for singers as well as one in opera production for stage directors, conductors, designers, composers and librettists.

Music lovers who wish a summer of living and working in a completely musical atmosphere on the beautiful Tanglewood estate can still enroll in the department of music and culture, the largest department of the center. This has no entrance requirements and is designed for music students, college students, teachers and amateurs. This department will have its own orchestra and, chamber music groups and a chorus which will sing Beethoven's Ninth Symphony and Bach's Magnificat in D in a concert under Dr. Koussevitzky. Dr. R. Mills Silby will direct a group in Gregorian chant and Aaron Copland a class in 20th century music.

Applications for admission to the center are still being received at the office of the Berkshire Music center at Tanglewood, Lenox, Mass. The center will have its opening exercises on Sunday afternoon, July 5, and the session will continue until Aug. 16.

ATLANTA, GA.
CONSTITUTION

JUN 28 1942

'All-Star' Concerts Announced

Atlanta's All-Star Concert Series, presented each winter at the municipal auditorium by the Atlanta Music Club, will include eight instead of seven performances for the 1942-43 season at the same cost to season subscribers. The Metropolitan Opera Company, however, is not included in the series.

The artists scheduled and the dates of their local appearances are announced as follows by Marvin McDonald, business manager of the Atlanta Music Club:

John Charles Thomas, baritone, Saturday night, October 24.

The Charles Wagner Opera Company in Puccini's "La Boheme," (in English), Friday night, November 6.

Jascha Heifetz, violinist, Saturday night, November 21.

Ballet Theater, Tuesday night, December 8.

The Philadelphia Orchestra, Eugene Ormandy conducting, Tuesday night, January 19.

Vladimir Horowitz, pianist, Saturday night, February 13.

The Minneapolis Symphony Orchestra, Dimitri Mitropoulos conducting and Claudio Arrau as piano soloist, February 23 or 24.

Helen Traubel, soprano, Wednesday night, March 24.

Many Old Favorites.

Most of the artists programmed are old friends to Atlanta audiences, Thomas, Horowitz, Heifetz, Ormandy and Traubel. But the Minneapolis with Maestro Mitropoulos and Soloist Arrau will make their local debut, as will the Ballet Theater and some of the stars of the Wagner Opera Company.

Mitropoulos's name is one of the most famous and colorful on the roster of eminent conductors in this country. A veteran also in the recording field, his signature on a Columbia album is promise of a superb reading, a distinguished performance. And to see him in action is an inspiring and at the same time amusing experience. His body is a short, stocky base from which is suspended giant arms capable of astonishing, rapid-fire acrobatics.

The 46-year-old native of Athens, Greece, has commanded the podium of the Minneapolis since 1937. Before this time he was already famous as a conductor of the Orchestre Symphonique de Paris which post he had held since 1932.

The pride and joy of Chile, Pianist Arrau, who established himself in the United States last season when he appeared in concert in Carnegie Hall, followed by 19 sell-out concerts in the east, has been financed by his country since he was a child prodigy. They sent him to Germany to study under the great Liszt disciple, Martin Krause. Since his 10 years there, he has acted as an official member of the Chilean diplomatic service.

Classic Dancers.

His most marked recognition in this country, perhaps, has come from Boston, where he appeared last winter as soloist with Koussevitzky and the Boston Symphony orchestra. So overwhelmingly awed was his capacity audience that he was recalled for another appearance within the month. (This is never done in Boston or Atlanta.)

The Ballet Theater will come to Atlanta this season greatly enriched by the addition of two classic dancers who are world renowned: Alicia Markova and Irina Baronova. Also the work of two great choreographers will be evidenced. They are Michel Fokine and Bronislava Nijinska, whose gifts have been annexed by the group since the war brought them to America.

Fokine's new ballet, "Bluebeard," will be presented here, one of a pair being prepared by him for the Ballet Theater's first continental tour. His star, the beautiful blond Baronova, was ballerina at 13 years of age with the Ballet Russe de Monte Carlo. She may be remembered here for her performance in the United Artist's movie, "Florine." Her rival star, Markova, came to this country as England's representative dancer and to her is credited the "Giselle" to end all same. With her partner, Anton Dolin, the English male dancer who will appear here with her, she is reported to have created and sustained sensation of London.

Cast for the Puccini opera will include: Hilda Burke, soprano; William Hain, tenor; Armand Tokatyan, tenor; Mack Harrell, baritone; Oscar Natzke, basso; George Rasely, tenor, and Giuseppe Bamboschek, conductor. Desire Defrere is stage director. An orchestra of 30 and a chorus of as many complete the production.

Reservations for the series may be made from now on at the Music Club's booth, 235 Peachtree, N. E.

BUFFALO, N.Y.
COURIER-EXPRESS

85

JUN 21 1942

MUSIC WORLD

By ISABELLE WORKMAN EVANS

That the Berkshires will not lack significant music this summer is evident from the programs just released by Dr. Serge Koussevitzky for the six concerts to be given at Tanglewood by the students of the Berkshire Music Center, under Dr. Koussevitzky's direction.

Playing with the Center orchestra will be several outstanding soloists. The list thus far includes Gregor Piatgorsky, 'cellist; Ruth Posselt, violinist; and Luboshutz and Nemenoff, famous duo-piano team.

The programs announced are as follows:

Saturday Evening, August 1st
Hayon—Symphony in B-flat, No. 102.
Beethoven — Overture to Leonore No. 3.
Shostakovitch — Symphony No. 5, Op. 47.

Sunday Afternoon, August 2d
Stravinsky — Apollon Musagete, Petrouchka.
Tchaikovsky—Symphony No. 4, in F Min.

Saturday Evening, August 8th
Hanson—Symphony No. 3.
Mozart—Concerto for Two Pianos in E-flat (K. No. 365).
Brahms—Symphony No. 4 in E minor, Op. 98.

Sunday Afternoon, August 9
Beethoven — Symphony No. 1 in C major, Op. 21.
R. Strauss — Tod und Verklarung, Op. 24.
Brahms — Concerto for Violin and Orchestra in D, Op. 77.
Sousa—Two marches.

Saturday Evening, August 15th
Bach—Magnificat in D.
Beethoven — Symphony No. 9 in D minor, Op. 125.

Sunday Afternoon, August 16th
Mozart — Symphony No. 25 in G minor, K No. 183.
Shostakovitch—Symphony No. 7.

A gala benefit concert for Russian War Relief to be given on August 14th, is another event listed among the activities of the Berkshire Music Center. The most exciting item will be the concert premiere in the Western Hemisphere of the Seventh Symphony by Shostakovitch, composd during the past winter while Leningrad was under heavy bombardment. The opera department will climax its activities during mid-August with two performances of Nicolai's The Merry Wives of Windsor.

The proceeds from these concerts will be used to defray the expenses of the Center and the Koussevitzky Music Foundation, which was recently organized to assist in the development of music and musical talent in America, and which will sponsor the 1942 season of the Center. Men in uniform will be admitted free to all concerts given at the Center.

Applications for admission to the Center are still being received at the office of the Berkshire Music Center at Tanglewood, Lenox, Mass. The Center will have its opening exercises on Sunday afternoon, July 5th, and the session will continue until August 16th.

The many Buffalo friends of Herbert Fromm will be interested in the information that the Boston Symphony Orchestra under the direction of Arthur Fiedler played Mr. Fromm's composition, Palestinian March, in Boston Symphon Hall yesterday. Apparently thi talented musician's ability is being recognized by musicians and music lovers of Boston where the composer now resides.

INFORMATION OBSCURED

SEATTLE, WASH.
TIMES

MONTGOMERY, ALA.
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JUN 28 1942

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MUNCIE, IND.
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SCHENECTADY, N. Y.
GAZETTE

JUN 22 1942

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Music lovers who wish a summer of living and working in a completely musical atmosphere on the beautiful Tanglewood estate can still enroll in the department of music and culture, the largest department of the center. This has no entrance requirements and is designed for music students, college students, and amateurs. This de- will have its own orches- chamber music groups us which will sing Bee- Ninth Symphony and nificat in D in a con- Dr. Koussevitzky. Dr. y will direct a group in hant and Aaron Cop- a class in 20th century music.

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ATLANTA, GA.
CONSTITUTION

JUN 28 1942

'All-Star' Concerts Announced

Atlanta's All-Star Concert Series, presented each winter at the municipal auditorium by the Atlanta Music Club, will include eight instead of seven performances for the 1942-43 season at the same cost to season subscribers. The Metropolitan Opera Company, however, is not included in the series.

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Ballet Theater, Tuesday night, December 8.

The Philadelphia Orchestra, Eugene Ormandy conducting, Tuesday night, January 19.

Vladimir Horowitz, pianist, Saturday night, February 13.

The Minneapolis Symphony Orchestra, Dimitri Mitropoulos conducting and Claudio Arrau as piano soloist, February 23 or 24.

Helen Traubel, soprano, Wednesday night, March 24.

Many Old Favorites.

Most of the artists programmed are old friends to Atlanta audiences, Thomas, Horowitz, Heifetz, Ormandy and Traubel. But the Minneapolis with Maestro Mitropoulos and Soloist Arrau will make their local debut, as will the Ballet Theater and some of the stars of the Wagner Opera Company.

Mitropoulos's name is one of the most famous and colorful on the roster of eminent conductors in this country. A veteran also in the recording field, his signature on a Columbia album is promise of a superb reading, a distinguished performance. And to see him in action is an inspiring and at the same time amusing experience. His body is a short, stocky base from which is suspended giant arms capable of astonishing, rapid-fire acrobatics.

The 46-year-old native of Athens, Greece, has commanded the podium of the Minneapolis since 1937. Before this time he was already famous as a conductor of the Orchestre Symphonique de Paris which post he had held since 1932.

The pride and joy of Chile, Pianist Arrau, who established himself in the United States last season when he appeared in concert in Carnegie Hall, followed by 19 sell-out concerts in the east, has been financed by his country since he was a child prodigy. They sent him to Germany to study under the great Liszt disciple, Martin Krause. Since his 10 years there, he has acted as an official member of the Chilean diplomatic service.

Classic Dancers.

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Fokine's new ballet, "Bluebeard," will be presented here, one of a pair being prepared by him for the Ballet Theater's first continental tour. His star, the beautiful blond Baronova, was ballerina at 13 years of age with the Ballet Russe de Monte Carlo. She may be remembered here for her performance in the United Artist's movie, "Florine." Her rival star, Markova, came to this country as England's representative dancer and to her is credited the "Giselle" to end all same. With her partner, Anton Dolin, the English male dancer who will appear here with her, she is reported to have created and sustained sensation of London.

Cast for the Puccini opera will include: Hilda Burke, soprano; William Hain, tenor; Armand Tokatyan, tenor; Mack Harrell, baritone; Oscar Natzke, basso; George Rasely, tenor, and Giuseppe Bamboschek, conductor. Desire Defrere is stage director. An orchestra of 30 and a chorus of as many complete the production.

Reservations for the series may be made from now on at the Music Club's booth, 235 Peachtree, N. E.

BUFFALO, N.Y.
COURIER-EXPRESS

8 5

JUN 21 1942

Music World

By ISABELLE WORKMAN EVANS

That the Berkshires will not lack significant music this summer is evident from the programs just released by Dr. Serge Koussevitzky for the six concerts to be given at Tanglewood by the students of the Berkshire Music Center, under Dr. Koussevitzky's direction.

Playing with the Center orchestra will be several outstanding soloists. The list thus far includes Gregor Piatgorsky, 'cellist; Ruth Posselt, violinist; and Luboshutz and Nemenoff, famous duo-piano team.

The programs announced are as follows:

Saturday Evening, August 1st
Hayon—Symphony in B-flat, No. 102.
Beethoven — Overture to Leonore No. 3.
Shostakovitch — Symphony No. 5, Op. 47.

Sunday Afternoon, August 2d
Stravinsky — Apollon Musagete, Petrouchka.
Tchaikovsky—Symphony No. 4, in F Min.

Saturday Evening, August 8th
Hanson—Symphony No. 3.
Mozart—Concerto for Two Pianos in E-flat (K. No. 365).
Brahms—Symphony No. 4 in E minor, Op. 98.

Sunday Afternoon, August 9
Beethoven — Symphony No. 1 in C major, Op. 21.
R. Strauss — Tod und Verklarung, Op. 24.
Brahms — Concerto for Violin and Orchestra in D, Op. 77.
Sousa—Two marches.

Saturday Evening, August 15th
Bach—Magnificat in D.
Beethoven — Symphony No. 9 in D minor, Op. 125.

Sunday Afternoon, August 16th
Mozart — Symphony No. 25 in G minor, K No. 183.
Shostakovitch—Symphony No. 7.

A gala benefit concert for Russian War Relief to be given on August 14th, is another event listed among the activities of the Berkshire Music Center. The most exciting item will be the concert premiere in the Western Hemisphere of the Seventh Symphony by Shostakovitch, composd during the past winter while Leningrad was under heavy bombardment. The opera department will climax its activities during mid-August with two performances of Nicolai's The Merry Wives of Windsor.

The proceeds from these concerts will be used to defray the expenses of the Center and the Koussevitzky Music Foundation, which was recently organized to assist in the development of music and musical talent in America, and which will sponsor the 1942 season of the Center. Men in uniform will be admitted free to all concerts given at the Center.

Applications for admission to the Center are still being received at the office of the Berkshire Music Center at Tanglewood, Lenox, Mass. The Center will have its opening exercises on Sunday afternoon, July 5th, and the session will continue until August 16th.

The many Buffalo friends of Herbert Fromm will be interested in the information that the Boston Symphony Orchestra under the direction of Arthur Fiedler played Mr. Fromm's composition, Palestinian March, in Boston Symphon Hall yesterday. Apparently thi talented musician's ability is being recognized by musicians and music lovers of Boston where the composer now resides.

INFORMATION OBSCURED

SEATTLE, WASH.
TIMES

MONTGOMERY, ALA.
ADVERTISER

HOUSTON, TEXAS
POST

JUN 28 1942

GALVESTON, TEXAS
TRIBUNE

JUN 28

Music Goes Ahead This Summer

NEW YORK, June 27.—(UP)—The much-heralded Seventh Symphony by Dmitri Shostakovich, young Russian composer, has finally arrived in America and will be given its first performance in this country during August at the Berkshire Music Center at Tanglewood, Mass., under Dr. Serge Koussevitzky.

The first New York performance will be by the New York Philharmonic-Symphony at Carnegie Hall in mid-October, under the direction of Arturo Toscanini.

The symphony was composed by Shostakovich at Leningrad during the siege of that city by the Germans. Its theme is "the ordinary Soviet people who have become the heroes of this patriotic war."

The score was sent by photostat on 35-millimeter microfilm from Kuibyshev, former Russian temporary capital, where it had its world premiere last March 1. It was flown from Kuibyshev to the Soviet embassy in Washington by way of Teheran, Persia, and Cairo, Egypt.

Koussevitzky and Toscanini are now studying the score and are said to find it full of possibilities. It is written for a large orchestra, including 8 horns, 6 trombones, 6 trumpets, two harps, piano and five timpani, and takes about 90 minutes to perform.

+ + +

THE Metropolitan Opera has made a sharp cut in its prices for the coming season, in an effort to keep attendance at a normal level under war conditions. The new scale will range from $1 to $5 (exclusive of tax) for the regular subscription series. The "popular" Saturday night performances will be priced at $1 to $3.25. The previous top was $7.

In announcing the change, Edward Johnson, general manager of the opera, said:

"The new scale of prices is made possible through the sympathetic cooperation of the administrative staff and the various unions active at the Metropolitan — including A. G. M. A. (the organization of artists, chorus and ballet), orchestra musicians, stagehands and others. These unions and the administrative staff have generously cooperated in a revision of their arrangements."

+ + +

THE concerts of the New York Philharmonic-Symphony, which started their twenty-fifth summer season at Lewisohn stadium last week, will be broadcast hereafter every Friday night over the Columbia system from 8 to 8:55 p. m. (E. W.T.), beginning July 3.

Famous instrumentalists and singers will be heard with the orchestra. At the opening night on

[illegible] Under the Stars will be given as usual this summer, beginning July 14, under wartime restrictions. Attendance will be limited to 5000 people for each concert and tickets will have to be bought at least 24 hours in advance. Lighting will be strictly controlled and police arrangements will be made for the adequate handling of the audience in case of a blackout alarm.

Phonies Under the Stars will be given as usual this Summer, beginning July 4, under wartime restrictions. Attendance will be limited to 5,000 people for each concert and tickets will have to be bought at least 24 hours in advance. Lighting will be strictly controlled and police arrangements will be made for the adequate handling of the audience in case of a blackout alarm.

SCHENECTADY, N. Y.
GAZETTE

JUN 22 1942

List Programs For Berkshire Music Festival

Several Leading Soloists to Play With Orchestra Directed By Koussevitzky

That the Berkshires will not lack significant music this summer is evident from the programs just released by Dr. Serge Koussevitzky for the six concerts to be given at Tanglewood by the students of the Berkshire Music center, under Dr. Koussevitzky's direction.

Playing with center orchestra will be several outstanding soloists. The list thus far includes Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; and Luboshutz and Nemenoff, famous duo-piano team.

The programs announced are as follows:

Saturday evening, Aug. 1—
Symphony in B Flat.....Haydn
Overture to Leonore...Beethoven
Symphony No. 5...Shostakovitch

Sunday afternoon, Aug. 2—
Apollon Musagete, Petrouchka ..... Stravinsky
Symphony No. 4 in F Minor ..... Tschaikowsky

Saturday evening, Aug. 8—
Symphony No. 3.....Hanson
Concerto for two pianos in E Flat .....Mozart
Symphony No. 4 in E Minor ..... Brahms

Sunday afternoon, Aug. 9—
Symphony No. 1 in C Major ..... Beethoven
Tod und Verkarung...R. Strauss
Concerto for violin and orchestra in D .....Brahms
Two marches .....Sousa

Saturday, evening, Aug. 15—
Magnificat in D .....Bach
Symphony No. 9 in D Minor ..... Beethoven

Sunday afternoon, Aug. 16—
Symphony No. 25 in C Minor ..... Mozart
Symphony No. 7...Shostakovitch

A gala benefit concert for Russian War Relief to be given on Aug. 14, is another event listed among the activities of the Berkshire Music center. The most exciting item will be the concert premiere in the western hemisphere of the Seventh Symphony by Shostakovitch, composed during the past winter while Leningrad was under heavy bombardment.

The opera department will climax its activities during mid-August with two performances of Nicolai's "The Merry Wives of Windsor."

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CONSTITUTION

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BUFFALO, N.Y.
COURIER-EXPRESS

JUN 21 1942

8 5

MUSIC WORLD

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86.

George Edman Resigns Post With Festival

Is Succeeded by Mrs. Bruce Crane As Clerk

LENOX—George W. Edman of Pittsfield resigned yesterday as clerk and trustee of the Berkshire Symphonic Festival, Inc. His resignation was accepted with regret and a committee is to be named to draft a resolution expressing appreciation for his services.

Henzel

GEORGE W. EDMAN
Festival accepts resignation with regret

Mr. Edman was one of the incorporators of the Festival when the charter was issued eight years ago and had been actively identified with the organization since its inception. He had also handled the Festival publicity. Mrs. Bruce Crane of Dalton was named to succeed Mr. Edman.

Yesterday's meetings of the trustees was held at Wheatleigh in Lenox, the summer home of Mrs. Carlos M. deHeredia. They approved action taken by the finance committee in its exchange of correspondence with the Boston Symphony Orchestra and the ultimate cancellation of this year's Tanglewood concerts.

At the meeting, the board voted to assume the expenses involved in opening and closing the Shed so that the huge concert auditorium could be used by Dr. Koussevitzky during the Berkshire Music Center season and for the series of weekend concerts planned by the conductor in August.

JEWISH INDEPENDENT
CLEVELAND, O.
6/19/42

Wins Scholarship Award

Ruth Stern, well known in Cleveland music circles has been awarded the scholarship in voice, which is

Photo by Mario Rosel, New York
MISS RUTH STERN

sponsored by the Boston Symphony, Opera Department. Miss Stern is one of four women vocalists throughout the United States and Canada to receive this coveted award. In addition, the Ranney Scholarship in voice as well as a scholarship to Oberlin College in piano, have been given to Miss Stern.

NEW YORK, N.Y.
PM
JUN 9 - 1942

Themes and Variations

By Henry Simon

Musical Diary

Thursday, June 4.—For the first time met Serge Koussevitzky, heart and soul of the Boston Symphony, as well as its conductor. Got the impression of a musical idealist with a good sense of old-fashioned theater who nevertheless knows exactly what the financial score is. In a suite of the Savoy-Plaza Koussevitsky, still in deep mourning for his wife was host to the press. Gave out statement concerning the cancellation of the Berkshire Festival and the continuance of the Berkshire Music Center typewritten in florid, dramatic language that had a slight foreign accent. Between the lines of fervid patriotism lay the cry of an angry, partially frustrated musician in a money civilization. Then under some blunt questioning, led by Howard Taubman of the *Times*, he told exactly what the deficit was likely to be ($30,000), how much it would cost to open the shed ($2500), how much he had raised last year for buildings ($47,000), how he proposed to go about getting more this year. He seemed to like answering direct questions simply, ingenuously. But even with his thick Russian accent there never was a doubt that he knew exactly what to say and what not to say. No babe in the woods he.

* * *

Friday.—Saw *Mrs. Miniver* at the Music Hall, as moving a picture in its own particular way as the *Eroica* Symphony in its, though I think (and hope) it won't seem so 10 years from now. There's a sequence with a village chorale society singing madrigals with exactly the amateurish artistry I often have heard from similar groups in England—not a bit overdone. The background music, however, is cheap, neo-Tchaikowsky stuff, not at all worthy of the script writers, direction and cast. When the big Music Hall organ at the end blared out with *Land of Hope and Glory* and *The White Cliffs of Dover*, I felt ashamed for music. For a moment I thought that drama must be the more adult art—which is nonsense.

* * *

Saturday—Saw preview of Walt Disney's *Bambi* which translates into very handsome technicolor the sentiments of Felix Salten's original. That is a fine achievement in itself. The set songs by the late Frank Churchill borrow liberally from Grieg and Liszt, but there's one sequence which shows just how well symphonic music *can* be used in movies. A few pats of rain set a rhythm which then grows into a simple theme. As the storm gathers, this theme is taken up with added instruments as a round, then as the development section of a symphonic movement. When the storm subsides, the whole thing is unraveled again, the original little rhythm ending the piece with the last drops of rain. Very literal but very effective.

* * *

Sunday.—Over at the old Liederkranz Hall, Andre Kostelanetz broadcast a "portrait" of Mark Twain written by Jerome Kern. This is one of four portraits commissioned by the amiable little conductor, the others being *Lincoln* by Aaron Copland and *La Guardia* and *Dorothy Thompson* by Virgil Thomson. The first three were played a couple of weeks ago in Cincinnati, but this is the first time New York has heard any—New York and the rest of the country via Coca-Cola's *Pause That Refreshes* hour over CBS. Mr. Kostelanetz told me he thought it a fine piece of honest, unpretentious Americana, which seems to me good judgment, in spite of a prominent theme that Prokofieff might have written and the slick, overripe orchestration supplied by Amadeo Filippi. The orchestra sounded first rate in the studio and so did soprano-soloist Genevieve Rowe, an old Wallenstein standby, whom the local opera impresarios ought to start discovering soon.

COLUMBIA, MO.
MISSOURIAN
JUN 27 1942

The Berkshire Festival

MUSIC lovers in the East—and the country over, in fact—suffered their first major casualty of the war when it was announced that the annual outdoor Berkshire Symphonic Festival, held each summer at Tanglewood, near Lenox, Mass., has been cancelled definitely.

War-time transportation restrictions are responsible for the enforced cancellation. The Tanglewood concerts are given each year by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, in the Berkshire hills of western Massachusetts. The patrons travel by automobile from the nearby seaboard states, and from all over the country. The tire shortage and gasoline rationing are not the only drawbacks; railroad facilities, too, are being limited except for essential use.

Musicians, though, will welcome the news that, although the nine scheduled concerts by the Boston Symphony have been cancelled, the Berkshire Music Center, formerly held in conjunction with the festival at Tanglewood, will carry on as usual. This includes courses in orchestral conducting, choral conducting, advanced orchestra, chamber music, composition and opera, sponsored by Dr. Koussevitzky, with the assistance of members of the Boston orchestra.

Another welcome note for the lovers of fine music was the announcement that the usual outdoor performances will be continued in New York, Philadelphia, and Washington, close to the eastern seaboard and much more accessible to the scene of the music festivals.

MONTCLAIR, N.J
TIMES
6/11/42

The Berkshire Symphonic Festival is a war casualty. Gertrude Robinson Smith, president of the festival, announced last week that the festival had been cancelled for the 1942 season, at the request of the Boston Symphony Orchestra. Tire and gasoline rationing led the orchestra to ask for the cancellation, and the festival officers agreed when it was found that no chartered buses would be allowed to take the audiences to and from the orchestra shed at Tanglewood, near Stockbridge, Mass.

SYRACUSE, N. Y.
HERALD JOURNAL
JUL 27 1942

Dr. Koussevitzky Will Aid War Bond Sales

Dr. Serge Koussevitzky is dedicating the first Sunday afternoon concert at Tanglewood on Aug. 2, to the United States Treasury War Bond Campaign. It is expected that Henry Morgenthau, Secretary of the Treasury, will be the speaker. Dr. Koussevitzky will conduct his orchestra of 104 advanced students at the Berkshire Music Center in the program. Ruth Posselt, noted violinist, will be the soloist in the Tchaikovsky violin concerto. Also on the program will be two Sousa marches and the Fourth Symphony by Tchaikovsky. All the War Bond and Stamp Committees of Berkshire County are cooperating in selling tickets at their stamp booths and in selling stamps at Tanglewood on the afternoon of the concert. Dr. Koussevitzky announces that the stub of every ticket sold for this concert will be redeemable on the ground at Tanglewood for 50 cents in War Stamps.

The Berkshire Hills Conference has begun the organization of a plan of community cooperation to "share your gas" which will insure transportation to and from Tanglewood, by arranging that there will be no empty seats in private cars going to the concert. Central information booths are being set up in eight of the principal centers of Berkshire County, where information about transportation and accommodations will be collected and disseminated. Although no special or extra train service is available, the festival is fortunate in that the regular train schedules maintained to Lenox and Pittsfield from Boston, New York and Albany still make a weekend of music available.

Those attending the concert are invited to bring picnic lunches to eat on the spacious Tanglewood estate. "A "victory lunch" can be procured on the grounds, the proceeds to be invested in War Bonds.

An invitation has been extended to the commanding officer at Westover Field to send 1,000 enlisted men to be the guests of Dr. Koussevitzky at the concert. The "Festival of Music" at Tanglewood will include six orchestra concerts under Dr. Koussevitzky's direction. The series will open on Saturday evening, Aug. 1, and will continue on Saturday evenings and Sunday afternoons until Aug. 16. On Friday evening, Aug. 7, and Thursday evening, Aug. 13, performances will be given in English of Nicolai's "Merry Wives of Windsor" by students in the opera department.

Olin Downes is presenting a series of four "lecture-concerts" on music forms on Saturday afternoons, assisted by student groups. Chamber music recitals are given in the new chamber music hall on Sunday evenings. The advance ticket sale points to large audiences at the festival; the concerts are grouped on week-ends to permit visitors to concentrate their musical enjoyment into a few days.

SPRINGFIELD, MASS.
MORNING UNION
JUL 6 1942

Berkshire Music Center At Tanglewood Opens

Impressive Exercises Are Held at Lenox; School Courses Will Start Today

PITTSFIELD, July 5—The Berkshire Music Center at Tanglewood, Lenox, opened this afternoon with impressive exercises in the theater. The courses of the school will commence tomorrow morning at 9, and beginning Aug. 1 an orchestra created of the advanced students and conducted by Dr. Serge Koussevitzky, director of the school and conductor of the Boston Symphony Orchestra, will give a series of concerts, in an effort to make up for the cancellation of the Berkshire Festival series.

Olin Downes, music editor of the New York Times, was chairman of this afternoon's exercises, introducing the members of the board, Dr. Koussevitzky and Mrs. Margaret Grant, executive secretary. A group composed of Jesus Maria Sanroma, pianist, and a quartet made up of Richard Burgin, first violin; Alfred Krips, second violin; Jean Lafranc, viola, and Jean Bedetti, cello, played the Shostakovitch quintet. A chorus under the direction of Hugh Ross sang Bach's chorale, "Now Thank We All Our God," and the exercises closed with the singing of the "Star Spangled Banner." Tea was served in the garden following the exercises.

Dr. Koussevitzky stressed in his address the importance of music in a world torn by war, while Mrs. Grant gave a few statistics regarding the school. This year, despite the war and obstacles to the operation of the third season of the school, there are 253 students, with 94 in the advanced orchestra and 55 in the so-called culture orchestra. Mrs. Grant listed the members of the faculty, which will include many well-known composers and conductors.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 18 1942

To Occupy House At Sanctuary

Mr. and Mrs. Rosario Mazzeo of Cambridge have leased the warden's cottage at the Sanctuary, Lenox, for the summer. Mr. Mazzeo, clarinetist, is a member of the Boston Symphony Orchestra and a member of the faculty at the Music Center.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 6 - 1942

Berkshire Music Center Opens for Third Season

Program Includes Message From Dr. Serge Koussevitzky—School Sessions Started This Morning

By JAY C. ROSENFELD

The opening exercises for the third season of the Berkshire Music Center were held yesterday afternoon in the theatre at Tanglewood. A brief program, consisting of messages of greetings, statements of the purposes and ideals of the school, by Olin Downes, who acted as master of ceremonies, and Serge Koussevitzky was followed by a choice bit of music. The entire audience then moved to the gardens for tea.

In the brief but intense history of the few months since the close of last year's school session so much has happened to affect all similar educational projects that the mere fact, thanks to the Koussevitzky Music Foundation, that the schedule will be maintained betrays an herculean effort and a remarkably dauntless spirit.

Chorus Heard

As Dr. Koussevitzky laid down the script from which he had read his address, Hugh Ross, of the choral directing department of the school, brought the chorus to its feet from their seats near the front center of the audience and led them in an earnest declamation of the Bach Chorale "Now Thank We All Our God."

An informative report of a more factual nature by Margaret Grant, executive secretary of the school, revealed several of the proud accomplishments of past seasons' pupils. She also stated that the advanced orchestra would consist of 95 players, and that the second orchestra would include 55 pupils. Scholarships have been granted on a broad and wise basis and include three students from Mexico, one from Cuba and one from Brazil. The enrollment also includes pupils from Canada and Venezuela.

The concluding item on the program was a performance of the Shostakovitch quintet for piano and strings, played by Richard Burgin and Alfred Krips, violins; Jean Lefranc, viola; Jean Bedetti, violoncello, and Jesus Maria Sanroma, piano, all section leaders of the Boston Symphony orchestra.

School Opens

At the beginning of the exercises the school faculty and the trustees took their places in three rows of seats on the platform. Dr. Koussevitzky introduced the trustees individually and, later, in his turn, Mr. Downes presented the faculty. In addition to the distinguished members of past seasons' terms the names of Bohuslav Martinu, the the Czecho-Slovakian composer, and Hugo Leichtentritt, celebrated musicologist, add lustre to a famous list. Martinu's fame preceded him to the Berkshires so long ago as 1928 when his viola quintet was played at the Berkshire festival sponsored by Mrs. Elizabeth Sprague Coolidge.

School sessions started this morning and public performances, showing the results of the various types and the calibre of the training and instruction, will start rolling off the production line almost immediately.

LOWELL, MASS.
SUNDAY TELEGRAM

JUN 28 1942

BERKSHIRE MUSIC CENTER CONCERTS

That the Berkshires will not lack significant music this summer is evident from the programmes just released by Dr. Serge Koussevitzky for the six concerts to be given at Tanglewood by the students of the Berkshire Music Center, under Dr. Koussevitzky's direction.

Playing with the Center orchestra will be several outstanding soloists. The list thus far includes Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; and Luboshutz and Nemenoff, famous duo-piano team.

The programmes are announced for the Saturday and Sunday concerts of August.

A Gala Benefit Concert for Russian War Relief (to be given in August), is another event listed among the activities of the Berkshire Music Center. The most exciting item will be the concert premiere in the Western Hemisphere of the Seventh Symphony by Shostakovitch, composed during the past winter while Leningrad was under heavy bombardment.

The Opera Department will climax its activities during mid-August with two performances of Nicolai's "The Merry Wives of Windsor."

KNOXVILLE, TENN.
JOURNAL

MUSIC-DRAMA

By MALCOLM MILLER

"OUTWARD BOUND," a drama in three acts by Sutton Vane, presented by Robert Porterfield's Barter Theatre in the Civic Auditorium, Abingdon, Va., Thursday, June 25; staged by Daniel Blum; set by Henry May.

CAST

Scrubby ..... Alexander Ivo
Ann ..... Eleanor Anton
Henry ..... Frank E. Baxter
Mr. Prior ..... Colin Craig
Mrs. Clivedon-Banks... Elizabeth Moore
Rev. William Duke .... Lance Cunard
Mrs. Midget ..... Margaret Wycherly
Mr. Longley ..... Frank Gregory
Rev. Frank Thompson.. Charles Wallis

SCENE: The lounge room of a small ocean liner.

Margaret Wycherly's performance as "Mrs. Midget" in Barter Theatre's production of Sutton Vane's "Outward Bound" at Abingdon, Va., last Thursday, Friday and Saturday, will be long remembered as a rare artistic achievement.

Her quaintly attired "Mrs. Midget" was a sweet, lovable character, capable of flashes of fighting spirit when occasion demanded it. With eloquent use of pauses, with delicate vocal nuances and wonderfully expressive gestures, she etched a portrait of ineffable beauty. Her exit in the third act drew ovatious applause from the audience.

Czecho-Slovakia's Alexander Ivo gave a restrained, effective portrayal as "Scrubby," the steward of the "Outward Bound" mystery liner.

Eleanor Anton as "Ann," and Henry E. Baxter as "Henry," the two "half-ways," expressed the ingenuous, wistful spirit of the young lovers with delightful naivete.

As "Mr. Prior," the ne'er-do-well, Colin Craig gave an exciting characterization. His own personality seemed so completely submerged in the role that one completely forgot Colin Craig and thought only of the blighted "Mr. Prior."

Elizabeth Moore played the haughty, odious "Mr. Clivedon-Banks" to the hilt, almost drawing hisses from the audience. Her impersonation was so malevolent that she simply must be given a sympathetic part in the immediate future or risk being shunned by Abingdon's "madding crowds."

Lace Cunard was splendid as "Rev. William Duke." He gave pleasing expression to the quiet humor and philosophy of the rector, with never a touch to caricature or insincerity.

Frank Gregory's interpretation of successful, chicanerous big-business-man "Mr. Lingley," was realistic and convincing.

Charles Wallis was rather untraditional as "Rev. Frank Thompson," the "examiner." He played the part with understanding and his reading was good, but he was too young to invest the role with dominant authority.

Daniel Blum's direction developed a well balanced production, nicely sustained in tempo. However, Margaret Wycherly was the only member of the cast who meticulously (and unobtrusively) observed the fundamentals of stage technique in the execution of entrances, exits, movement and crosses.

ander Ivo, with set by Henry May.

It will open in the Abingdon Civic Auditorium this Thursday and play through Saturday with a matinee Saturday.

CAST

Leonora ..... Natalie Farmer
Florence ..... Doris Snyder
Peter ..... Mell Turner
Dwight ..... Geza Korvin Carpathi

The play opens with "Leonora Perrycoste," an attractive young English lady, at the telephone trying to learn the identity of a handsome American she has just met at a tea party.

In the midst of her naive inquiries, "Dwight Houston," the young American in question, appears in her flat, having been impelled to visit her by an urge similar to her own.

They are instantly off in a madcap adventure, loving each other but wondering. Just as they feel that they understand each other perfectly he is recalled to America. He proposes, she hesitates, they part—and then—(Oh, I don't want to tell all. Perhaps you can slip up to Abingdon to see this delightful comedy!)

Bob Porterfield says: "Use your cash for bonds and stamps and let your Victory Garden furnish you a laugh."

BERKSHIRE CONCERTS

That the Berkshires will not lack significant music this summer is evident from the programs just released by Dr. Serge Koussevitsky for the six concerts to be given at Tanglewood by the students of the Berkshire Music Center under Dr. Koussevitsky's direction.

Several outstanding soloists have been engaged, including Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; and Luboshutz and Nemenoff' famed duo-piano team.

PROGRAMS

Saturday Night, August 1
Symphony in B-Flat, No. 102.....Haydn
Overture to Leonore, No. 3...Beethoven
Symphony No. 5, Op. 47..Shostakovitch

Sunday Afternoon, August 2
Apollon Musagete, Petrouchka.....
.....Stravinsky
Symphony No. 4, in F-minor.....
.....Tschaikowsky

Saturday Night, August 8
Symphony No. 3 .....Hanson
Concerto for Two Pianos in E-flat (K. No. 365) .....Mozart
Symphony No. 4 in E-minor, Op. 98 .....Brahms

Sunday Afternoon, August 9
Symphony No. 1 in C-major, Op. 21 .....Beethoven
Tod und Verklarung, Op. 24.....
.....R. Strauss
Concerto for Violin and Orchestra in D, Op. 77 .....Brahms
Two marches .....Sousa

Saturday Night, August 15
Magnificat in D.....Bach
Symphony No. 9 in D-minor, Op. 125 .....Beethoven

Sunday Afternoon, August 16
Symphony No. 25 in C-minor, K. No. 183 .....Mozart
Symphony No. 7.....Shostakovitch

GREENSBORO, N. C.
NEWS

JUN 29 1942

87.

Music Notes

By MRS. GEORGE C. EICHHORN

In sponsoring the three performances of opera given on July 15 and 16 in Aycock auditorium by the North Carolina Festival Opera group, the War Service committee of the Euterpe club is filling a three-fold opportunity for service at this time.

With the study of opera in English under the direction of well-qualified, enthusiastic leaders, young singers of this state are being afforded musical opportunities of unusual promise. Up until a few years ago there were practically no schools or opera groups where young American singers could work and study in preparation for operatic appearances. One of the most heartening signs to be found in these troubled days is to be found in just such undertakings as this school for opera now in our midst. Americans have not been opera-going people, outside the few metropolitan centers. There are two possible explanations for this situation. The first is that most Americans aren't going to trouble themselves to sit through an evening of something of which they know not a word. Opera in foreign languages just doesn't appeal. The second reason is that many sincere American music-lovers have questioned whether opera in the form it has held for past generations is of interest to Americans.

The performances to be given here on July 15 and 16 bring direct answers to both of these questions. All performances will be given in English, and with the presentation of "A Tree On the Plains," the Bacon music-play, which will be having its second performance anywhere in its local presentation, a typically American scene and situation, with typically American folksongs, gospel hymns and contemporary jazz idioms, will be utilized.

The effect of presentations in English is already noticeable. One local leader remarked at the meeting last week, when decision of sponsorship was made, that the children in the neighborhood in which she lives have talked all winter, and are still talking, about the performance of "The Bartered Bride" given here last fall by the same Festival Opera group, under the sponsorship of the Euterpe club and the Greensboro Junior Civic association.

The War Service committee of the Euterpe club, in sponsoring the performances, goes forward in service begun last fall. Proceeds from the performance of "The Bartered Bride" were used toward the purchase of a piano sent to Ft. Bragg for use of men in the armed forces. Proceeds realized from the coming opera performances will be used in purchasing musical instruments, particularly spring-wound record players with supplies of records, to be used on troop transports and by the men in foreign service.

Mrs. C. R. Wharton, of Greensboro, who has just succeeded Mrs. James M. Daniels, of Lexington, as state war service chairman, under the supervision of Mrs. Vincent Hilles Ober of Norfolk, Va., as national chairman, called particular attention to the need of the men while they are on the troop transports. Since no electrical equipment is permissible to these men, the small spring-wound record players, furnished by just such committees as are sponsoring the coming opera performances, stand out as a chief source of diversion and entertainment for men. Other cities in this state are bending their musical efforts toward similar war service, and the local club, which by virtue of being the oldest musical organization extant in the entire south is always accounted a musical leader, welcomes this opportunity for service.

The past weeks have brought the opening of the summer season of outdoor concerts throughout the nation. The National Symphony, Dr. Hans Kindler, conductor, opened its series of "Sunset Symphonies," playing from a barge moored in the Potomac river. Estimated attendance was 10,000.

In New York the Silver Jubilee of the Stadium Concerts, which were begun during the first act of world conflict, began on June 17, with Dr. Artur Rodzinski, conductor of the Cleveland orchestra, leading the stadium orchestra. This was the second season thus opened by the dynamic conductor who enthralled local music-lovers when he led the Cleveland orchestra in its concert here this spring as one of the offerings of the Greensboro Civic Music association. A new system of lighting, approved by army inspectors and Mayor La Guardia, permitted the concerts to open without conflicting with army regulations. Blue lights are used on the stage, and are used elsewhere in the stadium. The lights on the musicians' stands remain unchanged. The hour of the concert has been moved up to 8 p. m. to take advantage of war-time.

The Cleveland orchestra's summer season will be given the large public auditorium in that city. Philadelphia announces that Eugene Ormandy will serve as honorary music director for the summer concerts given at Robin Hood Dell. Chicago will have two series of summer concerts; one is played by the Chicago symphony in Ravinia, and the other is the series of free concerts played at Grant park. Detroit will have a series of summer concerts at Belle Isle.

At Boston the 57th consecutive series of "Pops" concerts will be given this summer at the Esplanade.

Chief casualty of the rationing regulations is the great Berkshire festival, canceled as a war-time measure. Disappointed at the decision of leaders of the festival, Dr. Serge Koussevitzky immediately announced that the Berkshire Music center in Tanglewood would have a season of six weeks, including six orchestra concerts and two opera performances. The noted conductor assumed financial responsibility for the undertaking.

Edward T. Cone, Greensboro-born composer, whose donation of his score for his Sonata for Piano and Violin to the holograph collection at the library of Woman's college makes him a valued member of the group of North Carolina composers contributing to this collection, was one composer whose compositions were selected for second hearings by the New York Critics circle. The Cone number included in the Critics circle performances was his new chamber music composition.

The first annual award made by the Critics circle went to William Schuman for his Third Symphony. Mr. Schuman, who delivered several lectures in Greensboro and Durham in February at the time of the Student Composers programs, is receiving top-ranking consideration as a leading American composer.

Philip Jeffreys, talented Greensburgher who has been serving as accompanist for Gladys Swarthout, Felix Knight, Francia White and other noted concert artists in the past two years, is now serving in the armed forces, being a part of a new special division.

Suggestion to state officials troubled with surplus: How about that state music supervisor?

Continuing the analysis of popular songs: Try singing the words of "Long, Long Ago" to the popular hit of the day dealing with sitting-under-apple-trees.

WASHINGTON, D. C.
TIMES HERALD

JUN 28 1942

Annual Symphony Festival Planned

When gas rationing made the annual festival of symphony at Tanglewood, near Lenox, Mass., seem inadvisable this summer, Serge Koussevitzky overruled his directors and decided to present a series of concerts under auspices of the Koussevitzky Music Foundation, which he controls.

The purpose of the foundation is the training of symphonists and conductors. Koussevitzky will use the two student orchestras, advanced and intermediate, and will limit public performances the first two weeks of August. He will have some eminent instrumentalists on his faculty, such as Gregor Piatigorsky, cellist, and Luboschutz and Nemenoff, duo-pianists. The opera department will present Nicolai's "Merry Wives of Windsor."

Glenn Carew has resigned the post of organist and choir master at Grace Episcopal Church, Woodside, Md., and has been appointed organist at Foundry Methodist for the summer months.

88.

Seven Tanglewood Concerts Planned by Music Center

Benefit for Russian Relief Aug. 14—Men in Uniform To Be Admitted Free—Soloists Listed

That the Berkshires will not lack significant music this summer is evident from the programs just released by Dr. Serge Koussevitzky for the six concerts to be given at Tanglewood by the students of the Berkshire Music Center, under Dr. Koussevitzky's direction. Men in uniform will be admitted free to all concerts.

Playing with the Center Orchestra will be several outstanding soloists. The list thus far includes Gregor Piatigorsky, 'cellist; Ruth Posselt, violinist; and Luboshutz and Nemenoff (Mr. and Mrs. Pierre Luboshutz), duo-piano team, who are once more spending the summer in West Stockbridge.

The programs announced are as follows:

Saturday Evening, Aug. 1:

Haydn—Symphony in B-flat, No. 102.
Beethoven—Overture to Leonore No. 3.
Shostakovitch—Symphony No. 5, Op. 47.

Sunday Afternoon, Aug. 2:

Stravinsky—Apollon Musagete, Petrouchka.
Tchaikovsky—Symphony No. 4 in F Min.

Saturday Evening, Aug. 8:

Hanson—Symphony No. 3.
Mozart—Concerto for Two Pianos in E-flat (K. No. 365).
Brahms—Symphony No. 4 in E minor, Op. 98.

Sunday Afternoon, Aug. 9:

Beethoven—Symphony No. 1 in C major Op. 21.
R. Strauss—Tod und Verklarung, Op. 24.
Brahms—Concerto for Violin and Orchestra in D, Op. 77.
Sousa—Two marches.

Saturday Evening, Aug. 15:

Bach—Magnificat in D.
Beethoven—Symphony No. 9 in D minor, Op. 125.

Sunday Afternoon, Aug. 16:

Mozart—Symphony No. 25 in G minor, K. No. 183.
Shostakovitch—Symphony No. 7.

A gala benefit concert for Russian War Relief (to be given on Aug. 14), is another event listed among the activities of the Berkshire Music Center. The most exciting item will be the concert premiere in the Western Hemisphere of the seventh symphony by Shostakovitch, composed during the past winter while Leningrad was under heavy bombardment.

The opera department will climax its activities during mid-August with two performances of Nicolai's "The Merry Wives of Windsor."

The proceeds from these concerts will be used to defray the expenses of the Center and the Koussevitzky Music Foundation, which was recently organized to assist in the development of music and musical talent in America, and which will sponsor the 1942 season of the Center.

Five departments will constitute the Center. Dr. Koussevitzky himself will direct the class in orchestral conducting, assisted by Stanley Chapple. Hugh Ross and Ifor Jones will head the department of choral conducting. The advanced orchestra will work this year principally under Dr. Koussevitzky, Gregor Piatigorsky will direct the department of chamber music. Aaron Copland will offer advanced work in composition. The opera department under Dr. Herbert Graf, Boris Boldovsky and Richard Rychtarik, will have a course for singers as well as one in opera production for stage directors, conductors, designers, composers and librettists.

Music lovers who wish a summer of living and working in a completely musical atmosphere may still enroll in the department of music and culture, the largest department of the Center. This has no entrance requirement and is designed for music students, college students, teachers and amateurs. This department will have its own orchestra and chamber music groups, and a chorus which will sing Beethoven's Ninth Symphony and Bach's Magnificat in D in a concert under Dr. Koussevitzky. Dr. R. Mills Silby will direct a group in Gregorian chant and Aaron Copland a class in 20th century music.

Applications for admission to the Center are still being received at the office of the Berkshire Music Center at Tanglewood, Lenox. The Center will have its opening exercises Sunday afternoon, July 5, and the session will continue until [illegible]

AUSTIN, TEXAS
STATESMAN

JUN 28 1942

Shostakovich Seventh Symphony To Be Given Performance Soon

NEW YORK, June 27.—(UP)—much-heralded Seventh Symphony by Dmitri Shostakovich, young Russian composer, has finally arrived in America and will be given its first performance in this country during August at the Berkshire Music center at Tanglewood, Mass., under Dr. Serge Koussevitzky.

The first New York performance will be by the New York Philharmonic-Symphony at Carnegie hall in mid-October, under the direction of Arturo Toscanini.

The symphony was composed by Shostakovich at Leningrad during the siege of that city by the Germans. Its theme is "the ordinary Soviet people who have become the heroes of this patriotic war."

The score was sent by photostat on 35-millimeter microfilm from Kuibyshev, former Russian temporary capital, where it had its world premiere last March 1. It was flown from Kuibyshev to the Soviet embassy in Washington by way of Teheran, Persia, and Cairo, Egypt.

Koussevitzky and Toscanini are now studying the score and are said to find it full of possibilities. It is written for a large orchestra, including 8 horns, 6 trombones, 6 trumpets, two harps, piano and five timpani, and takes about 90 minutes to perform.

The Metropolitan opera has made a sharp cut in its prices for the coming season, in an effort to keep attendance at a normal level under war conditions. The new scale will range from $1 to $5 (exclusive of tax) for the regular subscription series. The "popular" Saturday night performances will be priced at $1 to $3.25. The previous top was $7.

In announcing the change, Edward Johnson, general manager of the opera, said:

"The new scale of prices is made possible through the sympathetic cooperation of the administrative staff and the various unions active at the Metropolitan — including AGMA (the organization of artists, chorus and ballet), orchestra musicians, stagehands and others. These unions and the administrative staff have generously cooperated in a revision of their arrangements."

The National Orchestral association announces that applications for membership in all sections of its training orchestra for the season of 1942-43 are now being accepted.

No tuition is charged. Instrumentalists who have sufficient technical background to pass the auditions which will be held in September will be given the opportunity to acquire a knowledge of orchestral routine and repertoire so that they may become candidates for positions in the regular orchestra. An outline of requirements and an application blank may be obtained from the association at 119 West 57th street, New York.

The concerts of the New York Philharmonic - Symphony, which started their 25th summer season at Lewisohn stadium last week, will be broadcast hereafter every Friday night over the Columbia System from 7 to 7:55 p. m., beginning July 3.

Famous instrumentalists and singers will be heard with the orchestra. At the opening night on June 18, Artur Rubenstein was piano soloist in the Tchaikovsky Concerto No. 2. The concert was partly in twilight and partly under dimmed blue lights, the latter because of wartime dimout regulations on the Eastern seaboard. The first night audience, which numbered about 12,000, found the soft lighting much to its satisfaction, and conducive to a receptive mood for music.

SYRACUSE, N. Y.
HERALD JOURNAL

JUN 29 1942

The Music World

New York, June 29 (UP).—The much heralded Seventh Symphony by Dmitri Shostakovich, young Russian composer, has finally arrived in America and will be given its first performance in this country during August at the Berkshire Music Center at Tanglewood, Mass., under Dr. Serge Koussevitzky.

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Famous instrumentalists and singers will be heard with the orchestra. At the opening night on June 18, Artur Rubenstein was piano soloist in the Tchaikovsky Concerto No. 2. The concert was partly in twilight and partly under dimmed blue lights, the latter because of wartime dimout regulations on the eastern seabord. The first night audience, which numbered about 12,000, found the soft lighting much to its satisfaction, and conducive to a receptive mood for music.

HUDSON, N. Y.
REGISTER

JUN 30 1942

Miss Doris Van de Bogart, supervisor of music in the schools of Bradford, Pa., who is spending a portion of the summer vacation with her parents, Mr. and Mrs. Morris Van de Bogart, at their home on Rossman avenue, has enrolled in the Berkshire Institute of Music which will be held this year at Tanglewood, Lenox, Mass., with Dr. Serge Koussevitskey as director.

TALLADEGA, ALA.
DAILY HOME

JUN 29 1942

The World

NEW YORK—(UP)—Replacement of men players by women has not been found necessary so far because of military service demands, the national music council reports after a survey of the 16 major symphony organizations of the United States.

The council notes, however, that the continued calling up of men may alter the picture considerably during the coming season.

Of the major orchestras, Boston, New York, Cincinnati and Minneapolis have no women players, except and occasional second harpist when occasion demands.

Among the others, Pittsburgh has the most, with seven women musicians. San Francisco has five, Washington and Indianapolis four, Philadelphia three, Detroit ttwo and Chicago and Cleveland, Kansas City, Los Angles, Rochester and St Louis one each.

In no case has any woman player been with the orchestra for less than a year, and some range up to 9, 12 or 15 years.

* * *

The New Yorw Philharmonic-Symphony has completed its list of solists for the 1942-43 season. They include among the pianists, Claudio Arrau, Robert Casadesus, Jose Iturbi, Edward Kilenyi, Guiomar Novaes, Nadia Reisenberg, Arthur Rubinstein, Dudolph Serkin and Sergit Rachnmanioff. Violinists will be Fritb Kreisler, Nathan Milstein, Joseph Szigeti, Mishel Plastro and John Corigliano. 'Cellists will be Gregor Pittigorsky and Joseph Schuster.

Two young prize-winning painists also are scheduled for appearances. They will be the American who wins the third annual Leventritt award and the Brazilian winner of the Columbia concerts award.

Conductors during the 28 weeks as previously announced, will be Arturo Toscanini, Bruno Walker, Artur Rodzinski, Dimitri Mitropoulos, Fritz Reiner and John Barbirolli.

* * *

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 1 1942

Music Center Calendar Is Revised

The revised calendar of programs for the second week at the Berkshire Music Center, Tanglewood, follows:

Tomorrow, at 8 PM, in Sedgwick Hall, Lenox, forum, Aaron Copeland, moderator; topic, "What About Music Education for Amateurs?" free to public; Friday, 8.30 PM, in the theatre, concert by orchestra of Department 5, free; Saturday, 3 PM, in Music Shed, lecture by Olin Downes, music critic of the New York Times, and concert; Sunday, 11 AM, in Chamber Music Hall, chamber music concert.

PORTLAND, ME.
EXPRESS

JUL 15 1942

Violinist, 15, Wins Kelley Scholarship

23 Competitors Heard In Auditions In Seven States

Junior members of the Maine Federation of Music Clubs are interested in the announcement that to 15-year-old violinist, Genevieve Terry, daughter of Roland E. Terry, pastor of the First Methodist Church of Cheyenne, Wyo., goes the distinction of winning the 1942 Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs, named in honor of the 84-year-old dean of American composers.

After auditions involving 23 competitors in seven western states young Miss Terry was selected for this honor by a board of judges composed of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra and Cincinnati May Festival, Severin Eisenberg, artist member of the faculty of the Cincinnati Conservatory of Music, and Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra and artist member of the faculty of the Cincinnati College of Music.

Miss Terry is the third teen-age musician to hold the scholarship, made possible by the penny contributions from the 60,000 junior members of the National Federation. Her predecessors were both pianists, David Smith, a student at the Cincinnati Conservatory of Music, in 1940, and Jean Graham of Chicago in 1941.

The scholarship comprises $250 in tuition fees, renewable annually on the basis of merit. Although a resident of Wyoming, the 1942 winner is a native of Denver and a pupil of Howard Smedley Reynolds of the Fine Arts Studio of that city, and entered the contest from Colorado. This is the fourth major award she has captured.

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MANCHESTER, N. H.
LEADER

JUL 13 [illegible]

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CUE
NEW YORK, N. Y.

JUL 11 1942

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NEW BEDFORD, MASS.
STANDARD TIMES

JUL 15 1942

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JOURNAL

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BERKSHIRE EAGLE

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89.

HARTFORD, CONN.
COURANT

JUL 12 1942

The World

By Pie

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"Like a living stream, music ever finds its expression in the life of the individual, or the history of a whole country like a symbol of freedom, it breaks barriers between nations and carries its message to the world."

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WICHITA, KAN.
BEACON

JUL 5 - 1942

RCA conducted the negotiations which brought Dmitri Shostakovitch's 7th Symphony here by Clipper in microfilm. The score of the 95 minute work would weigh 40 pounds in paper form. Has musical circles excited—since the Russians gave the performance rights to Toscanini, Stokowski and Koussevitsky simultaneously!.. Elsa Maxwell, who (in several interviews) boasted: "I never go to night clubs" spent 5 hours in El Morrocco the other a. m....The Jack Hearst image is expected in October...J. Arthur Hirsch, the Canadian theater tycoon, is on the verge of surprising his intimates about his secret marriage to Virginia Weyman ...The LaMartinique management was stuck for a guest star last Sunday night. So it advertised (on Saturday) that it would have "The World's Greatest Comedian"...As a result several stars reserved ringside locations to find out who THAT was...A clever trick. Of course, all obliged when called on.

PORTLAND, ME.
EXPRESS
JUL 15 1942

Violinist, 15, Wins Kelley Scholarship

23 Competitors Heard In Auditions In Seven States

Junior members of the Maine Federation of Music Clubs are interested in the announcement that to 15-year-old violinist, Genevieve Terry, daughter of Roland B. Terry, pastor of the First Methodist Church of Cheyenne, Wyo., goes the distinction of winning the 1942 Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs, named in honor of the 84-year-old dean of American composers.

After auditions involving 23 competitors in seven western states young Miss Terry was selected for this honor by a board of judges composed of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra and Cincinnati May Festival, Severin Eisenberg, artist member of the faculty of the Cincinnati Conservatory of Music, and Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra and artist member of the faculty of the Cincinnati College of Music.

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BEACON
JUL 5 - 1942

RCA conducted the negotiations which brought Dmitri Shostakovitch's 7th Symphony here by Clipper in microfilm. The score of the 95 minute work would weigh 40 pounds in paper form. Has musical circles excited—since the Russians gave the performance rights to Toscanini, Stokowski and Koussevitsky simultaneously!... Elsa Maxwell, who (in several interviews) boasted: "I never go to night clubs" spent 5 hours in El Morrocco the other a. m.... The Jack Hearst image is expected in October... J. Arthur Hirsch, the Canadian theater tycoon, is on the verge of surprising his intimates about his secret marriage to Virginia Weyman ...The LaMartinique management was stuck for a guest star last Sunday night. So it advertised (on Saturday) that it would have "The World's Greatest Comedian"... As a result several stars reserved ringside locations to find out who THAT was... A clever trick. Of course, all obliged when called on.

90.

GREENSBORO, N. C.
NEWS
JUL 1 21942

The World Of Music

NEW YORK, July 11.—(UP)—The first American performance of Dmitri Shostakovich's "war symphony"—the seventh—will be given by the NBC Symphony orchestra under Arturo Toscanini on Sunday, July 19, it is announced by the National Broadcasting company.

The program will be broadcast from 4:15 to 6 p. m., E. W. T., over a national hook-up. It will be carried by short wave to the rest of the world.

The first public concert performance, as previously announced, will be by the Boston Symphony orchestra, under Dr. Serge Koussevitzky, at the Berkshire Music center in Massachusetts during August, and will be followed by one led by Toscanini with the New York Philharmonic-symphony at Carnegie Hall in October.

The symphony, written by the young soviet composer under fire during the German siege of Leningrad last year, runs about an hour and-a-half and calls for an enlarged orchestra. It was first performed, in Kuibishev last March, but has not been heard outside Russia. The score, reproduced on microfilm, was brought here by airplane and is being enlarged for distribution to the instrumentalists of the orchestra.

A new recording of Beethoven's mellow Eighth Symphony, by Toscanini and the NBC Symphony, has been brought out by Victor on its July list. A Toscanini recording of this masterpiece was needed and it is superbly done. The reproduction is first rate. It comes in an album of three 12-inch records.

The 19th annual festival of the International Society for Contemporary Music will be held at the Greek theater on the campus of the University of California at Berkeley on August 8 and 9. Werner Janssen will conduct the Janssen Symphony orchestra in a presentation of new works of the world's leading composers, selected by an international jury which includes Aaron Copland, American composer.

Jose Iturbi and his sister, Amparo Novarro, will be heard in duo-piano recital during this season of symphonic concerts in Hollywood Bowl, which starts next week. Iturbi will conduct from the piano at the joint concert, scheduled for August 18.

Leopold Stokowski will conduct the Los Angeles Philharmonic orchestra at its first summer season in Pasadena, an extension of the Hollywood Bowl series.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 16 1942

GREAT BARRINGTON, MASS
COURIER
7/16/42

FESTIVAL CONCERTS

Series of Programs Is Announced by Conductor Koussevitzky.

In a folder sent out to the public this week the Berkshire Music Center announces a Festival of Music to be presented under the auspices of the Koussevitzky Music Foundation with Serge Koussevitzky as director and conductor. The performances are by the Berkshire Music Center students and faculty, which last week opened for its third season.

The work of the various activities of the school will culminate in a series of six orchestra concerts under the direction of Dr. Koussevitzky. The opera department will present two performances in English of Nicolai's "Merry Wives of Windsor"; Chamber Music concerts will be given on five Sunday mornings and Olin Downes will present a series of four "lecture-concerts" on Saturday afternoons.

The Koussevitzky Music Foundation is a non-profit organization, whose main aim is to aid in developing musical talent. All proceeds from these performances will be used for the general purposes of the Center and of the Foundation. The purposes of the group as stated in the certificate of incorporation, are: "in every way possible . . . to aid in the development of musical talent; to grant scholarships and fellowships in music . . . to persons who desire musical education or opportunities, who may be in need of financial assistance to commence or continue their musical education, and who are deemed worthy thereof." It was organized by Dr. Koussevitzky in memory of his wife, the late Natalie Koussevitzky.

The chamber music concerts are to be given on Sunday mornings at 11:00 o'clock on July 19, July 26, August 2, 9 and 16. Mr. Downes will present his lecture concerts on Saturday afternoons at 3:00 o'clock on July 18, July 25, August 1 and 8. The opera performances are to be at 8:30 o'clock on Friday evening, August 7, and Thursday evening, August 13.

Concert programs will be at 8:30 o'clock on Saturday evening and at 3:00 o'clock on Sundays. The programs follow: Saturday, August 1, Symphony in B-flat, No. 102 (Haydn), Overture to Leonore, No. 3 (Beethoven). Symphony No. 5, Op. 47 (Shostakovitch); Sunday, August 2, Appollon Musagete (Stravinsky), Concerto Grosso (Martinu), Symphony No. 4 in F minor (Tschaikovsky); Saturday, August 8, Symphony No. 3 (Hanson), Concerto for Two Pianos in E-flat (Mozart) with Luboshutz and Nemenoff as soloists, Symphony No. 4 in E-minor (Brahms); Sunday, August 9, Quiet City (Copland), Symphony in D-minor (Franck), Violin Concerto (Tschaikovsky) with Ruth Posselt, soloist, Two Marches (Sousa); Saturday, August 15, Magnificat in D (Bach); Symphony No. 9 in D minor (Beethoven); Sunday, Aug. 16, Symphony No. 25 in G minor (Mozart), Symphony No. 7 (Shostakovitch).

PEEKSKILL, N. Y.
EVENING STAR
JUL 1 7 1942

Berkshire Music Center Announces Concerts

Music lovers in this community will be interested in the announcement that the Berkshire Music Center will start its third season at "Tanglewood," Lenox, Mass., with four lecture concerts by Olin Downes on July 18 and 25 and August 1 and 8.

Five chamber music concerts are scheduled for Sunday mornings on July 19 and 26 and August 2, 9 and 16. On Friday evening, August 7, and Thursday evening, August 13, there will be two opera performances of Nicolai's "The Merry Wives of Windsor." Serge Koussevitzky will conduct the concerts.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 17 1942

Opera and Concert Programs For Tanglewood Announced

Dr. Koussevitzky Offers Opera, Symphony and Chamber Music Events, Also Membership Plan

LENOX—Serge Koussevitzky, has announced the programs for the Berkshire Music Center's six symphonic concert programs to be given in the Shed at Tanglewood starting Aug. 1. He likewise has announced two opera performances, Nicolai's "The Merry Wives of Windsor," in English for Aug. 7 and Aug. 13 at 8.30 PM. Dr. Koussevitzky will conduct the large student orchestra for the symphony concerts.

Five chamber music concerts will be given Sunday evenings, July 19, and 26 and Aug. 2, 9 and 16 at 8.30 and four lecture-concerts by Olin Downes on Saturday afternoons, July 18 and 25 and Aug. 1 and 8 at 3. Tickets for these two events are limited to 200 by the capacity of the chamber music hall.

Free to Men in Uniform

In making the announcement, Dr. Koussevitzky called attention to associate memberships in the Center at a moderate fee which admits to all these events. Men in uniform will be admitted free to all concerts.

In addition to these events included in the Center's "festival of music," there will be a benefit concert for Russian relief and the USO on Aug. 14.

The programs for the six symphony concerts will be as follows:

Saturday Evening, Aug. 1
Haydn ..... Symphony in B-flat, No. 102
Beethoven .. Overture to Leonore, No. 3
Shostakovitch .. Symphony No. 5, Op. 47

Sunday Afternoon, Aug. 2
Stravinsky ..... Apollon Musagete
Martinu ..... Concerto Grosso..
Tchaikovsky..Symphony No. 4, in F-minor

Saturday Evening, Aug. 8
Hanson ..... Symphony No. 3
Mozart..Concerto in E-flat (K. No. 365) For two pianos
Soloists—Luboshutz and Nemenoff.
Brahms.SymphonNo. 4 in E-minor, Op. 98

Sunday Afternoon, Aug. 9
Copland ..... Quiet City
Franck ..... Symphony in D-minor
Tchaikovsky ..... Violin Concerto
Soloist—Ruth Posselt.
Sousa ..... Two marches

Saturday Evening, Aug. 15
Bach ..... Magnificat in D
Beethoven. Symphony No. 9 in D-minor, Op. 125

Sunday Afternoon, Aug. 16
Symphon No. 25 in G-minor, K. No. 183
Shostakovitch ..... Symphony No. 7

Tanglewood Programs Open To Public

Festival Planned By Center—Chamber Music Sundays

A full-fledged festival of music will take place at the Berkshire Music Center at Lenox during the next five weeks.

Foremost on the list is the series of six orchestral concerts to be conducted by Dr. Serge Koussevitzky on three Saturday evenings and three Sunday afternoons—beginning on Aug. 1. Works from the great repertorie will be performed by an orchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt, violinist, and Luboshutz and Nemenoff, duo-pianists will appear. These concerts will take place in the Tanglewood Shed. The orchestra will also appear under Dr. Koussevitzky's baton at a gala Russian war relief concert on Friday evening, Aug. 14, at which the greatest event of the evening will be the first concert performance in the Western Hemisphere of the Shostakovitch Eeventh Symphony, and the appearance of several outstanding soloists.

Opera performances will be presented on Aug. 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the opera department under Dr. Herbert Graf of the Metropolitan Opera and Boris Goldovsky, head of the opera department of the New England Conservatory of Music.

There will be five chamber music concerts under the direction of Gregor Piatigorsky, head of this department at the Center, on Sunday evenings at 8.30, July 19, 26, Aug. 2, 9 and 16.

A departure from past programs will be a series of four lecture concerts by Olin Downes on various types of musical forms on Saturday afternoons, July 25, Aug. 1, 8 and 15. These lectures will be illustrated by student performances. At two of these programs Yves Tinayre will be the soloist.

The programs have been arranged for week ends so music lovers can go to Tanglewood for several events.

This year, for the first time, the public may purchase associate memberships in the Center, with the privilege of attending all concerts and school performances.

Proceeds from all events at Tanglewood this season will be devoted to the Koussevitzky Music Foundation and the Berkshire Music Center, both non-profit organizations.

The Berkshire Music Center already is well under way on its third season with an enrollment of almost 260 students, made up of the most gifted young musicans in this country. Coming from states as far away as California and Florida, included for the second year are five students from Latin America.

GREAT BARRINGTON, MASS
COURIER
7/16/42

CONCERTS WILL GO ON.

Although the customary music festival is, for this year, as dead as the dodo bird, a war-time substitution in the form of a competent Berkshire Music Center orchestra, led by Serge Koussevitzky of world fame, will give a series on the same dates and at the same place. Thus the advance notice to the music world, published first in this newspaper on May 28 to the effect that although the festival was cancelled there would be concerts, has been verified.

The orchestra will consist of instructors (regular members of the Boston Symphony) and students. It will have the approval not only of Dr. Koussevitzky but of the country's best music critics from the New York newspapers. The place will again be Tanglewood, between Stockbridge and Lenox.

The schedule will be somewhat shortened from the original plan of the Boston orchestra, in that three Saturday evening concerts and three Sunday afternoon performances will be presented, instead of the nine scheduled concerts of the symphonic orchestra. In addition to the concerts, however, there will be a performance of the "Merry Wives of Windsor," five chamber music concerts on Sunday mornings, and four lecture concerts Saturday afternoons.

Those who bemoaned the demise of the festival, and who are genuine music devotees, now can have their melodic souls refreshed, Boston Symphony or no Boston Symphony.

SCHENECTADY, N. Y.
UNION-STAR
JUL 17 1942

5-Week Music Festival Set At Lenox

Berkshire Center Will Be Opened This Sunday

A full-fledged festival of music will take place at the Berkshire Music Center at Lenox, Mass., during the next five weeks. Foremost on the list is the series of six orchestra concerts to be conducted by Dr. Serge Koussevitzky on three Saturday evenings and three Sunday afternoons, beginning August 1. Works from the great repertoire will be performed by an orcchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt, violinist, and Luboshutz and Nemenoff, duo-pianists, will appear. These concerts will take place in the Tanglewood Shed.

The orchestra will also appear under Dr. Koussevitzky's baton at a gala Russian War Relief concert on Friday evening August 14, at which the event of the evening will be the first concert performance in the Western Hemisphere of the Shostakovitch Seventh Symphony, and the appearance of several outstanding soloists.

Opera performances will be given on August 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the opera department under Dr. Herbert Graf of the Metropolitan Opera and Boris Goldovsky head of the opera department of the New England Conservatory of Music.

Five chamber music concerts will be given under the direction of Gregor Piatigorsky, head of this department at the center, on Sunday mornings, July 19, 26; August 2, 9 and 16.

A departure from past programs of the center will be a series of four lecture-concerts by Olin Downes on various types of musical forms, given on Saturday afternoons, July 25, August 1, 8 and 15. These will be illustrated by student performances; at two of these programs Yves Tinayre will be the soloist.

This year, for the first time, the public may purchase associate memberships in the center, with the privilege or attending all concerts and school performances. Proceeds from all events at Tanglewood this season will be devoted to the purposes of the Koussevitzky Music Foundation and the Berkshire Music Center, both non-profit organizations. Men in uniform will be admitted free to all the concerts.

HARTFORD, CONN.
TIMES
JUL 16 1942

Berkshire Center Plans Complete Music Festival

Programs to Be More Varied than Ever at Lenox

A full-fledged festival of music will take place at the Berkshire Music Center at Lenox, Mass., during the next five weeks. One of the first acts of the Koussevitzky Music Foundation, founded recently by Dr. Serge Koussevitzky, was to assure the 1942 session of the Center a richer and more varied festival than ever.

Foremost on the list is the series of six orchestra concerts to be conducted by Dr. Koussevitzky on three Saturday evenings and three Sunday afternoons—beginning Aug. 1. Works from the great repertoire will be performed by an orchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt, violinist, and Luboshutz and Nemenoff, duo-pianists, will appear. These concerts will take place in the Tanglewood Shed.

The orchestra will also appear under Dr. Koussevitzky's baton at a gala Russian War Relief Concert on Friday evening, Aug. 14, at which the greatest event of the evening will be the first concert performance in the western hemisphere of the Shostakovitch Seventh Symphony, and the appearance of several outstanding soloists.

Opera and Chamber Music

Opera performances will be given on Aug. 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the opera department under Dr. Herbert Graf of the Metropolitan Opera and Boris Goldovsky, head of the opera department of the New England Conservatory of Music.

Five chamber music concerts will be given under the direction of Gregor Piatigorsky, head of this department at the Center, on Sunday mornings, July 19, 26, Aug. 2, 9, and 16. A departure from past programs will be a series of four lecture concerts by Olin Downes on various types of musical forms, given on Saturday afternoons, July 25, Aug. 1, 8 and 15. These lectures will be illustrated by student performances; at two of these programs Yves Tinayre will be the soloist.

The programs have been arranged for weekends so that music lovers can journey to Tanglewood for several events. This year, for the first time, the public may purchase associate memberships in the Center, with the privilege of attending all concerts and school performances. Proceeds from all events at Tanglewood this season will be devoted to the purposes of the Koussevitzky Music Foundation and the Berkshire Music Center, both non-profit organizations. Men in uniform will be admitted free to all the concerts.

260 Enrolled

The Berkshire Music Center is already well under way on its third season with a surprisingly large enrollment of almost 260 students. Coming from states as far away as California and Florida and including for the second year five students from Latin America.

At the exercises opening the current season, Dr. Koussevitzky declared that if ever there was a time to speak of and to work for music it is now. "It is during the troubled periods in history that those who believe in the values and inheritance of culture stand in the front rank, battling to help an endangered humanity. America has a great responsibility towards the agonized European world. She holds her traditions and culture from the old world, and has now been given the flaming torch of all the suffering and oppressed peoples to carry, to keep burning until the time of peace. And America will be able to restore the cultural wealth which was entrusted to her, and which she alone can save from destruction."

TOLEDO, OHIO
TIMES
JUL 19 1942

Student Musicians, Young Artist Contest, Is Listed

FULL details of the 1943 biennial contests for student musicians and young artists, sponsored by the Ohio and National Federation of Music clubs, have been announced by Mrs. R. A. Herbruck, Ridgeway drive, Dayton, O., chairman of contests for Ohio and the Great Lakes district. Information and bulletins giving the required musical numbers, rules and regulations regarding all auditions may be obtained by addressing Mrs. Herbruck, who is receiving applications for entrance in the preliminary state contests to be held before March 1, 1943.

Young Artist Awards

The young artist awards, $1,000 each, will be open, as in previous years, to contestants between 21 and 30 years of age. They will be given to the outstanding violinist, pianist, man or woman singer selected by a jury of nationally and internationally famous judges at the biennial convention of the federation to be held in Detroit opening April 28, 1943, after state and district contests have narrowed down the number of competitors to a potential 16 in each classification.

The better instrumentalist of the two final biennial winners will receive in addition to a cash award, the Schubert Memorial award, which comprises appearances with the Boston Symphony orchestra in Boston and the Philadelphia orchestra in Philadelphia.

Student musicians, aged 18 to 23, may compete in piano, violin, violincello, organ, woman's and man's voice, the winners receiving state awards and official certificates which will be presented by Mrs. Guy Gannett, president of the National federation. Contests for student musicians and with the district.

Brilliant Artists

Brilliant achievements of young artist winners in recent federation contests have attracted unusually favorable attention to thoese biennial events. Carroll Glenn, 22-year-old violinist winner at the Los Angeles convention in 1941 has 16 bookings with major orchestras as well as innumerable recital engagements as the aftermath of her first season as a young artist winner. Eleanor Steber and Margaret Harshaw have won Metropolitan Opera auditions awards; Mary Lida Bowen will sing the stellar role in the world premiere of Dr. Walter Damrosch's new opera, "The Opera Clock," Nov. 3 in New York. Among the successful American concert artists who have won in biennial contests in the past are: Robert Weeds, Dalles Franz, Phyllis Kraeuter, Genevieve Rowe, Jacques Abram, Ida Krehm, Hilda Burke and Kathryn Meisle.

Artist sponsors for the contests are as follows: Harold Bauer, Paul Althouse, Mabel Garrison, Beryl Rubinstein, Hugo Kortschalk, Hans Hess, Palmer Christian and Mme. Louise Homer. Bruno Walter, distinguished conductor, is the new president of the Schubert Memorial.

N. ADAMS, MASS.
TRANSCRIPT
JUL 17 1942

MUSIC FESTIVAL OPENS TOMORROW

Curtailed Because of War Conditions

AT TANGLEWOOD

Olin Downes to Give First in Series of Four Lectures—Chamber Music Concert Sunday.

The opening feature of the 1942 Berkshire Music Festival, curtailed this year because of war conditions, will be presented tomorrow afternoon at Tanglewood where Olin Downes, music critic of the New York Times will give the first in a series of four lecture-concerts, to be followed Sunday evening by the first in a series of chamber music concerts.

Tomorrow's program will consist of lectures on "Plain Chant" and "Motet" and will be illustrated by groups of students of the Berkshire Music Center, which is under the direction of Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra. E. Power Biggs, will be organ soloist. Sunday's program will include a Beethoven Trio in C Minor, the Kodaly Quartet No. 2, and the Schubert Quartet in A. Minor.

The Festival will culminate in six symphony concerts by a student orchestra conducted by Dr. Koussevitzky, the first of which will be given Aug. 1, and two performances in English of Nicolai's "Merry Wives of Windsor." The student orchestra is made up of about 100 players.

HARTFORD, CONN.
TIMES
JUL 18 1942

Tanglewood Changes Chamber Music Hour

The Berkshire Music Center at Tanglewood has stated that its chamber music concerts, erroneously announced for Sundays at 11 a. m., will be presented Sunday evenings at 8:30. The dates are: July 19 and 26, and Aug. 2, 9 and 16.

Other concerts remain as announced.

MANCHESTER, N. H.
UNION
JUL 14 1942

MUSIC CENTER PLANS CONCERTS

Koussevitzky Group to End Season With Programs

To climax activities at the Berkshire Music Center's third season now on being sponsored by the Koussevitzky Music Foundation at "Tanglewood," Lenox, Mass., is a series of six concerts to be hold on three Saturday evenings, August 1, 8 and 15, and on three Sunday afternoons, August 2, 9 and 16.

The programs will be given by the Berkshire Music Center orchestra, under the direction of Serge Koussevitzky, conductor, and will include outstanding works by such composers as Haydn, Beethoven, Shostakovitch, Stravinsky, Martinu, Tchkaikowsky, Hanson, Mozart, Brahms, Copland, Franck, Sousa and Bach. Reserve seats for each of the six concerts may be obtained, and reservations may also be made for all activities being sponsored during the season.

Included in the Center's roster for the season are two opera performances of Nicolai's "The Merry Wives of Windsor," to be given in English Friday evening, August 7, and Thursday evening, August 13. Also listed are five chamber music concerts to be held July 19 and 26, and August 2, 9 and 16, and four lecture-concerts to be presented by Olin Downes July 18 and 25, and August 1 and 8.

The center, which is sponsored by the Koussevitzky Music Foundation, has become famous during the past two years as an institution which successfully aids in the development of the musical talent of the people of the nation. All proceeds from every performance are used for the general purposes of the Center and of the Foundation.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 1[illegible] 1942

Tanglewood Concerts

Certainly music is not dead in the Berkshires.

Through the initiative and the courage of Dr. Serge Koussevitzky, there will be many interesting programs at Tanglewood which rightly are called a "festival of music," to take the place of the annual Berkshire Symphonic Festival. Opera, symphony concerts by a well drilled and capable orchestra of 104 members and chamber music are offered.

Dr. Koussevitzky has no illusions about the effect of gas rationing and the desire to save rubber which will necessarily limit the number of people who can come to Tanglewood from a great distance. At the same time, he is confident that Berkshire music lovers and others knowing the value of Tanglewood not only as a national shrine but as a Berkshire asset, will support his endeavors. Justly, he hopes everyone who can, will come, and that people will double up in their cars to make it possible for neighbors and friends to enjoy the programs.

LAWRENCE, MASS.
TRIBUNE
JUL 17 1942

EDITORIAL COMMENT ABOUT KOUSSEVITZKY MUSIC FOUNDATION

In a world at war when man's genius seems bent only on destruction—it is good to know that we do have among us men who still have the souls of artists. The fields of art and culture must remain in our civilization as green oases in a forbidding desert of man's destructiveness.—Worcester Telegram.

clined to smile a good deal, Miss Maynor has ideas about church music she is willing to share. "It seems to me," she says, "that the day of raucous jig-time 'hymns' is past. Any music that 'sticks out' in a religious service is likely to be bad. The mood of a church is worshipful, and anything that detracts from the mood has no place in it. And nobody knows better than I how difficult it is for a church that is not wealthy to have the right music. When I was a student in Philadelphia I worked with such a choir—we finally aroused so much interest that we made a rule to rehearse two and a half hours from the time the latest member arrived. Next we added a second rehearsal every week. Then we had good music."

Aside from the revival of general interest, Miss Maynor thinks the Westminster Choir School, of which John Finley Williamson is head, is perhaps the best influence in church music today. "You can't produce good music, religious or otherwise, without training," she says. It's too bad it won't just grow—but it won't."

NORWALK, CONN.
HOUR
JUL 16 1942

BERKSHIRE FESTIVAL TO HAVE 6 CONCERTS

A full-fledged festival of music will take place at the Berkshire Music Center at Lenox, Mass., during the next five weeks. One of the first acts of the Koussevitzky Music Foundation, founded recently by Dr. Serge Koussevitzky, was to assure the 1942 session of the center which this year offers to the public a richer and more varied festival than ever before presented in the Berkshires.

Foremost on the list is the series of six orchestra concerts to be conducted by Dr. Koussevitzky on three Saturday evenings and three Sunday afternoons—beginning on Aug. 1. Works from the great repertoire will be performed by an orchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt, violinist, and Luboshutz and Nemenoff, duo-pianists, will appear. These concerts will take place in the Tanglewood Shed. The orchestra will also appear under Dr. Koussevitzky's baton at a gala Russian War Relief Concert on Friday evening, Aug. 14, at which the greatest event of the evening will be the first concert performance in the western hemisphere of the Shostakovitch Seventh Symphony, and the appearance of several outstanding soloists.

Opera performances will be given on Aug. 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the Opera Department under Dr. Herbert Graf of the Metropolitan Opera and Boris Goldovsky, head of the opera department of the New England Conservatory of Music.

Five chamber music concerts will be given under the direction of Gregor Piatigorsky, head of this department at the Center, on Sunday mornings, July 19, 26, August 2, 9 and 16.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 16 1942

VARIED FESTIVAL OF MUSIC SLATED FOR TANGLEWOOD

Music Center to Present Six Orchestra Concerts, Two Opera Performances, Five Chamber Music Concerts

Lenox, July 15—A full-fledged festival of music will take place at the Berkshire Music center here during the next five weeks. One of the first acts of the Koussevitzky Music foundation, founded recently by Dr Serge Koussevitzky, was to assure the 1942 session of the center which this year offers to the public a more varied festival than ever before.

Foremost on the list is the series of six orchestra concerts to be conducted by Dr Koussevitzky on three Saturday evenings and three Sunday afternoons, beginning on August 1. Works from the great repertoire will be performed by an orchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt, violinist, and Luboshutz and Nemenoff, duo-pianists, will appear. These concerts will take place in the Tanglewood shed. The orchestra will also appear under Dr Koussevitzky's baton at a Russian War Relief concert on Friday evening, August 14, at which the greatest event of the evening will be the first concert performance in the western hemisphere of the Shostakovitch Seventh symphony, and the appearance of several outstanding soloists.

Opera and Chamber Music

Opera performances will be given on August 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the opera department under Dr Herbert Graf of the Metropolitan opera and Boris Goldovsky, head of the opera department of the New England Conservatory of Music.

Five chamber music concerts will be given under the direction of Gregor Piatigorsky, head of this department at the Center, on Sunday mornings, July 19, 26, August 2, 9 and 16.

A departure from past programs of the center will be a series of four lecture concerts by Olin Downes on various types of musical forms, given on Saturday afternoons, July 25, August 1, 8 and 15. These lectures will be illustrated by student performances; at two of these programs Yves Tinayre will be the soloist.

The programs have been arranged for weekends so that music lovers may come to Tanglewood for several events. This year, for the first time, the public may buy associate memberships in the center, with the privilege of attending all concerts and school performances.

Proceeds from all events at Tanglewood this season will be devoted to the purposes of the Koussevitzky Music foundation and the Berkshire Music center, both nonprofit organizations. Men in uniform will be admitted free.

92.

COLUMBUS, OHIO
DISPATCH
JUL 19 1942

Koussevitzky Foundation Gives Festival Concerts At Berkshire Music Center

LENOX, MASS.—A full-fledged festival of music will take place at the Berkshire Music Center at Lenox, Massachusetts, during the next five weeks. One of the first acts of the Koussevitzky Music Foundation, founded recently by Dr. Serge Koussevitzky, was to assure the 1942 session of the Center which this year offers to the public a richer and more varied festival than ever before presented in the Berkshires.

Foremost on the list is the series of six orchestra concerts to be conducted by Dr. Koussevitzky on three Saturday evenings and three Sunday afternoons—beginning on August 1. Works from the great repertoire will be performed by an orchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt, violinist, and Luboshutz and Nemenoff, duo-pianists, will appear. These concerts will take place in the Tanglewood Shed. The orchestra will also appear under Dr. Koussevitzky's baton at a gala Russian War Relief concert on Friday evening, August 14, at which the greatest event of the evening will be the first concert performance in the Western hemisphere of the Shostakovitch Seventh Symphony, and the appearance of several outstanding soloists.

OPERA performances will be given on August 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the Opera department under Dr. Herbert Graf of the Metropolitan Opera and Boris Goldovsky, head of the opera department of the New England Conservatory of Music.

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The programs have been arranged for week-ends so that music lovers can journey to Tanglewood for several events.

This year, for the first time, the public may purchase Associate memberships in the Center, with the privilege of attending all concerts and school performances.

Proceeds from all events at Tanglewood this season will be devoted to the purposes of the Koussevitzky Music Foundation and the Berkshire Music Center, both non-profit organizations. Men in uniform will be admitted free to all the concerts.

THE BERKSHIRE MUSIC CENTER is already well under way on its third season with a surprisingly large enrollment of almost 260 students, made up of the most gifted young musicians in this country. Coming from states as far away as California and Florida, the group includes for the second year five students from Latin America.

Held on what is declared by visitors to be the most beautiful campus setting in this country, on the magnificent Tanglewood estate near Lenox, the Berkshire Music Center in its first two sessions proved the worth of Dr. Koussevitzky's plan for a school of music both for advanced students who could in no other place in this country find an opportunity for ensemble work under the direction of an outstanding conductor and a faculty of experienced orchestra players and also for the large group of music lovers and amateurs who wished to spend a summer period in an inspiring musical atmosphere. The Berkshire Symphonic Festival had added much to the attractiveness and stimulation of such a school. When the Berkshire Festival was cancelled, Dr. Koussevitzky's broad vision answered the challenge.

THE result is the 1942 Festival of Music to be given under his direction. At the exercises opening the current session he declared that if ever there was a time to speak of and to work for music it is now. "It is during the troubled periods in history that those who believe in the values and inheritance of culture stand in the front rank, battling to help an endangered humanity. America has a great responsibility towards the agonized European world. She holds her traditions and culture from the old world, and has now been given the flaming torch of all the suffering and oppressed peoples to carry, to keep burning until the time of peace. And America will be able to restore the cultural wealth which was entrusted to her, and which she alone can save from destruction."

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 18 1942

Chamber Music Tomorrow at Tanglewood

First of Series At Music Center Planned by Piatigorsky

At Tanglewood tomorrow evening at 8.30 will be given the first of a series of chamber music concerts under the direction of Gregor Piatigorsky. The program will feature a Beethoven trio in C minor, the Kodaly Quartet No. 2 and the Schubert quartet in A minor.

The first student orchestra which will play during the Berkshire Music Center's festival under the direction of Dr. Serge Koussevitzky, next month, now numbers 104 members.

The series of "What About?" forum meetings, held Wednesday evenings in Sedgwick Hall, Lenox Library, with Aaron Copland, well-known composer as moderator, have attracted large audiences. The first meeting was a discussion on "What About Opera?" The second was, "What About Music Education for Non-Professionals: or Is Music Appreciation a Racket?"

Associate memberships provide admission for all the Tanglewood concerts.

SPRINGFIELD, MASS.
NEWS
JUL 18 1942

BERKSHIRES HELPING TANGLEWOOD FESTIVAL

Communities Set Up Transportation Scheme to Assist Music Lovers

Lenox, July 18—At the festival of music slated at Tanglewood during the next four weeks the transportation problem is being solved by a unique community transportation scheme which will assure rides to and from Tanglewood from neighboring communities.

Local committees in Lenox, Stockbridge, Lee, Pittsfield, Great Barrington and adjoining towns, realizing the value of these concerts to the community, have developed a plan by which those driving their cars to the concert and having extra space, will stop at central clearing points in each town. A ticket to a festival concert will entitle the holder to a ride to and from Tanglewood. Community cooperation will thus be a huge supplement to the regular public transportation facilities. Local hotel managers are cooperating in this mobilization in order to assure transportation for their guests.

This afternoon Olin Downes, noted music critic of the New York Times, gave the first of a series of four lecture-concerts. Tomorrow evening, the first of a series of chamber music concerts will feature a Beethoven trio in C Minor, the Kodaly quartet No 2, and the Schubert quartet in A Minor.

The series of "What About?" forum meetings, held Wednesday evenings in Sedgwick hall, Lenox library, with Aaron Copland, well-known composer, as moderator, have attracted large audiences. The first meeting was a discussion on "What about opera?" The second was "What about music education for non-professionals: or is music appreciation a racket?"

The festival will culminate in the six symphony concerts by a student orchestra conducted by Serge Koussevitzky and two performances in English of Nicolai's "Merry Wives of Windsor."

BRIDGEPORT, CONN.
POST
JUL 19 1942

FESTIVAL AT TANGLEWOOD

The Berkshire Music Center, of which Serge Koussevitzy is director, announces that the first in a series of Chamber Music Concerts there, at Lennox, Mass., will take place tonight. Featured will be a Beethoven Trio in C Minor, the Kodaly Quartet No. 2 and the Schubert Quartet in A Minor.

HACKENSACK, N. J.
BERGEN-RECORD
JUL 18 1942

Music News And Views

By ROGER S. VREELAND

RADIO WILL CARRY RUSSIAN WAR-BORN SYMPHONY TO ALL WORLD TOMORROW

The name in music at the moment is Shostakovich.

It's probable that no symphony ever will have been listened to by so many people at one time as will the Western Hemisphere premiere of this young Russian's No. 7, tomorrow. It will be broadcast to the world from 4:15 to 6 P. M. The actual playing time is about 90 minutes.

Drama surrounds the debut of the opus, as it did its creation. It was written under flame and fire of the Nazi attack on Leningrad.

Reproduced in 35 millimeter microfilm prints, the scene and parts—after a long series of international negotiations—were sent by plane from Kuibyshev (April 9) to Teheran, Iran, and thence by auto it was taken to Cairo, from where it was brought to this country by plane.

Under Toscanini

The nation's leading conductors have fought for the honor of conducting its first performance here. Toscanini won and the N. B. C. Orchestra under his baton will perform it tomorrow.

Koussevitzky, without even waiting to see the score, secured the first concert-performance rights in the Western hemisphere. He will conduct it at Tanglewood, August 14.

Stokowski and Rodzinski also bid for the glory, but the latter didn't even get a look-in. Four years ago Toscanini had been offered the first performance of Shostakovich's Fifth, and he declined it. N. B. C. handed him the score of the Seventh very uncertainly. He scrutinized the notes with his near-sighted eyes, and, as he turned the pages, commented: "Very interesting and most effective". He looked further, and said: "Magnificent!"

The amazing reception accorded the seventh symphony upon its world premiere in Moscow on March 29 emphasizes the importance of tomorrow's performance.

It is scored for a mammoth orchestra. There are a number of instrumental and scoring innovations. For example, 8 horns—an unorthodox requirement—are called for. The 4 movements are Allegretto, Moderato poco Allegretto, Adagio, and Allegro non troppo. Strictly, we are told, it is more a symphonic suite than a symphony. There is little development of its bold themes.

Musical observers have hailed the symphony as setting into music the fight of freedom-loving peoples against Axis barbarism. The work is hailed as a living history, an eloquest sermon and a belligerent challenge to threatening and invading hordes.

Dmitri Shostakovich himself, who is only 36, attributes his new symphony to: "the events of 1941—war: This does not mean that it gives a naturalistic imitation of war. My Seventh Symphony is devoted to the ordinary Soviet citizens who have become heroes of this patriotic war. That is the fundamental theme."

An idea of the effect of the symphony on a listener can be obtained by the following excerpt from Alexie Tolstoy's description of the Moscow performance:

"The symphony just touches, just drifts across the great path of humanity's progress. One part of it is renaissance, resurrection of beauty from ashes and ruins. But the symphony's concluding part takes you into the future, the magnificent world with its ideas and passions. It is worth living for and fighting for. . . ."

It is interesting to note that Shostakovich composed the symphony last year between tours of duty digging trenches in the outskirts of Leningrad and fire-watching on the roof of the Conservatory. One does not usually think of the muses communing with mortals under such circumstances.

Anticipation is high—higher than it's been since the first Manhattan performance of "Parsifal" in 1903.

DAVENPORT, IOWA
DEMOCRAT-LEADER
9 1942

THE BERKSHIRE . . . music center is well under way on its third season with an enrollment of about 260 students, made up of young musicians from states as far away as California and Florida and a group of five from Latin America. The usual series of six concerts on three week-ends in August will call many music lovers to the Tanglewood estate near Lenox, Mass., altho the usual Berkshire festival is not being held. All proceeds from the concerts this year and from the two opera performances will be devoted to the Koussevitsky Music Foundation and the Berkshire Music center, both non profit organizations.

BRIDGEPORT, CONN.
SUNDAY HERALD
JUL 19 1942

ADD X CARDS—Berkshire Festival will be business-as-usual this Summer, with the student ork but Koussevitzky conducting as usual . . . three Saturday night concerts start Aug. 1, chamber music starts tonight, also two performances of Merry Wives of Windsor Aug. 7 and Aug. 18.

Super John A. Young is on a whale of a vacation, fishing in New Hampshire . . . Kay Oliver McKeon's sister will be next to the altar, but not for another year says Anne.

WASHINGTON, D. C.
TIMES HERALD
JUL 19 1942

Koussevitsky Ready to Pay Festival Cost

Serge Koussevitsky will carry on the Berkshire Festival at his own expense this summer; or rather, he will divert to that purpose income of the Koussevitzky Foundation, which he controls.

The purpose of the Foundation is to develop and promote musical talent both creative and executive, and it is Koussevitsky's conviction that the summer orchestral conducting school in connection with the Berkshire Festival has proved one of the most valuable contributions to music education in the country.

In the past the Koussevitzky Foundation has commissioned such composers as Samuel Barber, Nicolai Berezowsky, Benjamin Britain and Bohuslav Martinu. This season two natives are to be represented on the Tanglewood programs—Howard Hanson, with his Third Symphony, which was reviewed in the Times-Herald on the occasion of its performance in the American Festival at Rochester, N. Y., and Aaron Copland's "Quiet City."

There will be three Saturday evening concerts this summer, three Sunday afternoon concerts and two opera performances, all under Koussevitzky's baton. The first Saturday concert will present Haydn's B-Flat Symphony, Beethoven's "Lenora" Overture No. 3, and the Fifth Symphony of Shostakovich, August 1; August 8, Hanson's Third Symphony, Brahm's Fourth Symphony and Mozart's Concerto for two pianos; August 15, Bach's "Magnificat" in D, and Beethoven's Ninth Symphony.

The Sunday matinees will bring to hearing Stravinsky's "Apollon Musagete," Concerto Grosso on Martinu, and Tschaikowsky's Concerto for violin, with the American, Ruth Posselt, as soloist. August 9; Mozart's G Minor Symphony, Shostakovich's Seventh Symphony August 16.

"The Merry Wives of Windsor" will be sung in English August 7 and 13.

NEW YORK, N.Y.
HERALD TRIBUNE
JUL 19 1942

Music Festival Begins At Berkshire Center

Koussevitzky Will Conduct Six Tanglewood Events

The Berkshire Music Center will hold a festival next month at Tanglewood, Lenox, Mass., under the auspices of the Koussevitzky Music Foundation, with a schedule including six concerts by the center's orchestra, under Serge Koussevitzky's direction in the Music Shed. The program, including certain revisions since the original announcement, will be:

Saturday, Aug. 1, 8:30: Haydn, Symphony in B flat, No. 102; Beethoven, Overture to "Leonore," No. 3; Shostakovitch, Symphony No. 5.

Sunday, Aug. 2, 3 o'clock: Stravinsky, Apollon Musagete; Martinu, Concerto Grosso; Tschaikovsky, Symphony No. 4.

Saturday, Aug. 8, 8:30: Hanson, Symphony No. 3; Mozart, Concerto in E flat for two pianos (soloists, Pierre Luboschutz and Genia Nemenoff); Brahms, Symphony No. 4.

Sunday, Aug. 9, 3: Copland, Quiet City; Franck, Symphony in D minor; Tschaikovsky, Violin Concerto (soloist, Ruth Posselt); Sousa, Two marches.

Saturday, Aug. 15, 8:30: Bach, Magnificat in D; Beethoven, Symphony No. 9 (with Berkshire Music Center Chorus).

Sunday, Aug. 16, 3: Mozart, Symphony in G minor, No. 25 (K. 183); Shostakovitch, Symphony No. 7.

The Shostakovitch seventh symphony, which will be broadcast under Arturo Toscanini's direction this afternoon, will have its American concert premiere at Tanglewood under Dr. Koussevitzky on Friday night, Aug. 14, in a concert for the benefit of Russian War Relief.

Nicolai's "Merry Wives of Windsor" will be given by the center's opera department on Friday, Aug. 7, and Thursday, Aug. 13, at 8:30. Five chamber music concerts will be given on Sunday evenings at 8:30 o'clock, today, July 26 and Aug. 2, 9 and 16. Olin Downes, music critic of "The New York Times," will give four lecture-concerts on Saturday at 3. One was held yesterday, the others are scheduled for July 25, Aug. 1 and 8. Associate memberships admitting their holders to all the concerts and lectures (except for the Russian benefit) and one of the opera performances may be obtained for $16.50 and $11. Single seats will also be on sale.

The proceeds will be shared by the Koussevitzky Foundation and the Berkshire Music Center, both nonprofit organizations. Men in uniform will be admitted free to the concerts.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 26 1942

TANGLEWOOD HAS UNIQUE PLAN TO TRANSPORT GUESTS

Those Driving to Concerts Who Have Space in Autos Are to Stop at 'Passenger Stations' in Each Town

Stockbridge, July 18—The festival of music to be held at Tanglewood during the next four weeks makes the third session of the Berkshire Music center unique. Rehearsals now in progress show that playing under Dr Serge Koussevitzky, director of the center, is an incentive to the 100 members of the advanced orchestra to perform with unprecedented enthusiasm. As a result, Dr Koussevitzky finds that he has under his baton an orchestra whose six concerts will be a remarkable demonstration of the musical capacities of American youth.

The transportation problem is being solved by a unique community transportation scheme which will assure rides to and from Tanglewood from neighborhood communities. Local committees in Lenox, Stockbridge, Lee, Pittsfield, Great Barrington and adjoining towns, realizing the value of these concerts to the community, have developed a plan by which those driving their cars to the concert and having extra space will stop at central clearing points in each town. A ticket to a festival concert will entitle the holder to a ride to and from Tanglewood. Local hotel managers are cooperating in this mobilization to assure transportation for their guests.

Tomorrow evening the first of a series of chamber music concerts will feature a Beethoven trio in C minor, the Kodaly quartet No 2, and the Schubert quartet in A minor.

The series of "What About?" forum meetings, held Wednesday evenings in Sedgewick hall at Lenox library, with Aaron Copland, well-wnown composer, as moderator, have attracted large audiences. The first meeting was a discussion on "What about opera?" The second was "What about music education for nonprofessionals, or, is music appreciation a racket?"

The festival will culminate in the six sympohny concerts conducted by Serge Koussevitzky and two performances in English of Nicolai's "Merry Wives of Windsor."

LOS ANGELES, CALIF.
TIMES
JUL 19 1942

Sharps and Flats

Myra Kinch and her dance company are creating interest in the modern dance at the Los Angeles campus of the University of California. Last Wednesday afternoon a large audience of summer session students gathered for a largely comic pantomime program danced to the music of Manuel Galea.

Paul Wittgenstein, the one-armed pianist, was the inspiration for a modern program in the First Congregational Church July 10 which attracted the attention of musicians. The program: Franz Schmidt, Toccata; Marion Bauer, prelude; Eugene Goossens, "Philomel;" Samuel Barber, "Sleep Now;" Virgil Thompson, "Five Phrases From the Song of Solomon" (for voice and percussion played by Paul Pisk and sung by Fern Sayre," and Walter Bright, "Fantasy."

Felix Sitjar, the young violinist who was hurt in a railroad accident on his way to Curtis Institute last winter, has returned to his home in Los Angeles and is playing in the first violin section of the California Junior Symphony.

The Berkshire Music Center Boston Symphony concerts had to be called off this summer but Dr. Serge Koussevitzky has arranged six concerts to be given at Tanglewood by the students of the center under his direction. The orchestra will have as soloist Gregor Piatigorsky, cellist; Ruth Posselt, violinist, and Luboshutz and Nemenoff, duo-pianists. The first concert is scheduled for Aug. 1. The last, Aug. 16, will include the first American performance of the Shostakovich Seventh Symphony. The opera department will climax its activities with two performances of Nicolai's "Merry Wives."

Emilio Osta, pianist, and his sister, Teresita, dancer, gave joint programs in several auditoriums during a recent visit to their home city after a Latin-American tour. Osta plays the music of Spanish origin as it should be played, cleanly, brilliantly, precisely and definitely dependent upon rhythms. His work has that unexpectedness of good improvisations, is romantic and easy to listen to without thought of the technical work that makes it so enjoyable.

Guidi Scipioni, concertmaster of the St. Louis Symphony Orchestra, is visiting in Los Angeles. He was with Toscanini in New York several years, and was concertmaster for the Queen's Hall Orchestra in London when Oboeist Henri De Busscher of the Los Angeles Philharmonic was playing there.—I. M. J.

NEW YORK, N.Y.
PM
JUL 19 1942

Koussevitzky's Plans For Berkshire Festival

For those who want to attend the Berkshire music festival, which is being sponsored by Dr. Serge Koussevitzky to replace the canceled series by the Boston Symphony, here are the wheres, whens and how muches:

There will be six concerts by the Berkshire Music Center Orchestra, conducted, of course, by Dr. Koussevitzky. They will be heard on Saturday evenings and Sunday afternoons, Aug. 1, 2, 8, 9, 15 and 16.

Prices for the orchestral concerts are $2.20 for reserved seats for one concert; $1.10 for unreserved seats for one concert; reserved seats for all six concerts, $13.20; unreserved seats for all six concerts; $6.60.

ST. JOSEPH, MO.
NEWS PRESS
JUL 19 1942

Toscanini to Pay Tribute to Russians

To Conduct Symphony Written Under Fire of Nazi Guns

By JOHN SELBY.
[Wide World Arts Editor.]

NEW YORK, July 18.—Arturo Toscanini, who reverses the custom and hibernates as a rule through the summers, emerges temporarily from retirement at 4:15 o'clock Sunday for a hands-across-the-sea gesture toward Russia.

He will conduct for WEAF the first American performance of Dmitri Shostakovitch's seventh and most important symphony—90 minutes of music composed literally under the fire of German guns.

Sent to Five Conductors.

The symphony was sent on microfilm to five conductors in North America — Koussevitzky, Toscanini, Ormandy, Stokowski, and Chavez, the Mexican. First to produce it is Toscanini, using the N. B. C. symphony.

The symphony is designed, Shostakovitch has cabled friends in this country, to celebrate the plain people of Russia.

A road over Lake Ladoga's ice was said to have been the only supply line into Lenigrad through the siege. It was built by the people of the city, who, before the Nazis knew what was up, had fortified a strip of marshland east of the city and built a road over it.

Where the marsh ended, the lake began, and the road was run in a 50-mile loop over the ice to connect with the Moscow railroad, out of the Germans' reach. Every day 200,000 people of Leningrad worked on the road—at one or another time 2,800,000 of Leningrad's 3,000,000 people had a share in the job.

Many Make Contributions.

"I hope, and believe," Shostakovitch cabled, "that my symphony's first American performance will be for the benefit of Russian war relief, which is doing so many fine things for my people."

Since the invited audience which will hear Toscanini's performance will sit in famous studio 8-H, tickets cannot be sold. A large number of ticket holders has contributed $100 a pair, just the same. And Edward C. Carter, president of Russian war relief, will help Tosconini break another precedent.

Mr. Carter will make a speech on the program, something that Toscanini always has viewed with alarm, to put it mildly.

NEW YORK, N.Y.
TIMES
JUL 18 1942

TANGLEWOOD SOLVES TRANSPORT PROBLEM

Car Owners in Near-By Towns to Accommodate Music Patrons

Special to THE NEW YORK TIMES.

LENOX, Mass., July 17—The Berkshire Music Center at Tanglewood, where a music festival is to be held the coming four weeks with Dr. Serge Koussevitzky as director, has found a method of transporting patrons from neighboring communities including Lenox, Pittsfield, Stockbridge and Great Barrington.

A plan has been devised whereby a festival concert ticket will entitle the holder to a seat in a Tanglewood-bound privately owned car, whose operator would stop at a central clearing point in each community.

The Music Center management has applied to Federal recreational transportation authorities in Boston for special permits to allow the Berkshire Street Railway Company to run buses to the Center. The nearest point to Tanglewood on regular bus routes is Curtis Hotel, a mile distant.

NEW YORK, N.Y.
HERALD TRIBUNE
JUL 19 1942

Shostakovitch Outlines Aim of 7th Symphony

It Expresses Russia at War, He Tells U. S. on Eve of Broadcast Here Today

Arturo Toscanini and the NBC Symphony Orchestra completed rehearsals yesterday afternoon for the first American performance of Dmitri Shostakovitch's seventh symphony, which will be broadcast from the National Broadcasting Company's Radio City Studio 8-H over the WEAF network between 4:15 and 6 o'clock today. In connection with this performance the following message from the Russian composer was received yesterday by his American distributors, the Am-Rus Music Corporation:

"Before the performance of my seventh symphony I would like to share some of my thoughts with my friends and listeners overseas. The symphony is being performed by an orchestra conducted by the brilliant master Arturo Toscanini on a day when freedom-loving nations are waging battle against the common enemy, Hitlerism. When I was working on the seventh symphony, my thoughts were of hatred of the enemy and love of people—of the ideals of progressive mankind and of our coming victory.

"I wrote my symphony in my native city of Leningrad in those days when the enemy tore at the gates of this beautiful city. My music is my weapon and I have endeavored to vest my symphony with those feelings which grip our people. We fight for light against darkness, for freedom against tyranny, for humanism against barbarity. Hitlerism is the enemy of culture and civilization—and during these grim and strenuous days our culture and art must not stand aside from this historical fight. Let us muster all our strength for an active and decisive struggle in the name of triumph and righteousness."

Mr. Toscanini received yesterday the following telegram from the composer:

"Dear Friend: I am happy that you will conduct my seventh symphony. I am confident that with your consummate inherent talent and superlative skill you will convey to the public of democratic America the concepts which I have endeavored to embody in the work. Unfortunately the circumstances are such that I am unable to come to America to hear your brilliant rendition. I send you my sincerest greetings and best wishes for your good health and happiness."

Mr. Toscanini and the members of the orchestra sent a congratulatory cable to Mr. Shostakovitch yesterday afternoon from the studio.

The symphony was first played in Kubyshev, Russia, last March 1, and later in Moscow and Leningrad. The first performance outside of Russia was at the Albert Hall, London, on June 29. The first American concert performance will be at Tanglewood, Lenox, Mass., on Friday night, Aug. 14, under Serge Koussevitzky.

DAYTON, O.
NEWS
JUL 19 1942

Miss McCann Writes From Berkshires

MOST of the credit for the continuance of the activities at the Berkshire music center at Tanglewood should be given to Serge Koussevitsky, according to a letter from Miss Eleanor McCann, in charge of music at the Dayton Art Institute, who is attending the center sessions. While the festival itself has been cancelled, a number of programs will be continued under the sponsorship of the Kousevitzki Music foundation.

Highlight of the opening session, said Miss McCann, was the performance of the quintet for piano and strings, by Shostakovitch, which was played by Jesus Maria Sanroma, pianist; Richard Burgin, violinist; Alfred Krips, violinist; Jean Lefranc, violist, and Jean Bedetti, cellist.

In an address to the audience, Dr. Koussevitzki named the new board of directors of the Koussevitzki foundation which made the present summer session possible despite the inroads in audiences made by the war. The new directors are unusual, he said, because they are not millionaires but musicians. They include Mrs. Charles Mitchell, pianist; Aaron Copeland, composer and lecturer; Richard Burgin, concert master of the Boston Symphony orchestra; Gregor Piatigorsky, world famed cellist, and Howard Hanson, director of the Eastman School of Music in Rochester.

Dr. Koussevitzki spoke of the great need in the world for music. He said music is needed now more than ever when the whole world is shaken in regard to culture and art—even to life itself. He stressed the fact that music is a symbol that breaks down barriers between nations—that it could help bring peace. To the students of the center he said in conclusion, "You hold the torch of culture in your hands. Guard it so that you can restore it when peace comes!"

94.

PORTLAND, OREGON
OREGON JOURNAL
JUL 19 1942

Berkshire Music Center Festival Will Carry On

LENOX, Mass., July 18.—A full-fledged festival of music will be held at the Berkshire Music center at Lenox during the next five weeks. One of the first acts of the Koussevitsky Music foundation formed recently by Dr. Serge Koussevitzky, was to assure the 1942 session of the center.

Foremost on the list is the series of six concerts to be conducted by Dr. Koussevitzky beginning August 1 with an orchestra of 96 advanced students. Appearing as soloists will be Ruth Posselt, violinist and Lubohutz and Nemenoff, duo-pianists.

Opera performances will be given August 7 and 13. Two different casts of the opera department under Dr. Herbert Graf of the Metropolitan Opera company and Boris Goldovsky, head of the opera department, New England Conservatory of Music, will sing Nicolai's "Merry Wives of Windsor."

Five chamber music concerts will be given under the direction of Gregor Piatigorsky, head of the center's department. Olin Downes, noted music critic, will give a series of lectures on various types of musical forms illustrated by student performances.

This year, for the first time, the public may purchase associate memberships in the center with the privilege of attending all concerts. Men in uniform will be admitted free.

Proceeds this season will go to the Koussevitzky Music foundation and the Berkshire Music center, both non-profit organizations.

National Music Council Reports on Orchestras

Replacement of men players by women has not been found necessary so far because of military service demands, the National Music Council reports after a survey of the 16 major symphonies of the United States. The council notes, however, that the continued calling up of men may alter the picture considerably during the coming season.

The Boston, New York, Cincinnati and Minneapolis orchestras have no women players except an occasional second harpist. Others have from one to five.

N. ADAMS, MASS.
TRANSCRIPT
JUL 21 1942

DEDICATE CONCERT TO SALE OF BONDS

Koussevitzky Sets Aside Aug. 2 Tanglewood Program for War Stamp Drive — Morgenthau May be Speaker.

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and also director of the Berkshire Music Center at Tanglewood, will dedicate the Aug. 2 concert, the second in the series of six starting Aug. 1, to the Treasury department's campaign for the sale of war bonds and stamps, it was announced today in Pittsfield by Mrs. George Edman.

It is expected, although not definitely announced as yet, that Secretary of the U. S. Treasury Henry Morgenthau, Jr., will be the principal speaker for the benefit.

Going further toward material support, it was revealed that each ticket stub will be redeemed for 50 cents worth of stamps before and after the concert. Tickets will be placed on sale in this city as well as in the other cities and towns in the county soon although local officials knew nothing of the scheme today. Mrs. Donald M. MacPherson of Pittsfield, county chairman of the women's division of the committee handling war bonds, has made the arrangements for this unique feature of the concert. The Center orchestra, whic will play under Dr. Koussevitzky's direction, is composed of 104 pieces.

SPRINGFIELD, MASS.
EVENING UNION
JUL 18 1942

OPENING EVENT IS SLATED TODAY AT TANGLEWOOD

Lecture-Concert Series Will Open; Chamber Music Program Tomorrow

STOCKBRIDGE, July 18—The Festival of Music to be held at Tanglewood during the next four weeks makes the third session of the Berkshire Music Center unique. Rehearsals now in progress show that playing under Dr. Serge Koussevitzky, director of the Center, is an incentive to the 100 members of the advanced orchestra to perform with unprecedented enthusiasm. As a result, Dr. Koussevitzky finds that he has under his baton an orchestra whose six concerts will be a remarkable demonstration of the musical capacities of American youth.

Transportation Plan

The transportation problem is being solved by a unique community transportation-scheme which will assure rides to and from Tanglewood from neighboring communities. Local committees in Lenox, Stockbridge, Lee, Pittsfield, Great Barrington and adjoining towns, realizing the value of these concerts to the community, have developed a plan by which those driving their cars to the concert and having extra space will stop at central clearing points in each town. A ticket to a festival concert will entitle the holder to a ride to and from Tanglewood. Community cooperation will thus be a hugh supplement to the regular public transportation facilities. Local hotel managers are cooperating in this mobilization in order to assure transportation for their guests.

The opening event of the festival will be this afternoon, when Olin Downes, noted music critic of the New York Times, will give the first of a series of four lecture-concerts. The first will be on the subject of Plain Chant and Motet, illustrated by student groups, with E. Power Biggs, the eminent organist, as soloist.

Tomorrow evening, the first of a series of Chamber Music Concerts will feature a Beethoven Trio in C Minor, the Kodaly Quartet No. 2, and the Schubert Quartet in A Minor.

The series of "What About?" Forum meetings, held Wednesday evenings in Sedgwick Hall, Lenox Library, with Aaron Copland, well known composer as moderator, have attracted large audiences. The first meeting was a discussion on "What about opera?" The second was "What about music education for non-professionls: or is music appreciation a racket?"

The Festival will culminate in the six symphony concerts conducted by Dr. Koussevitzky and two performances in English of Nicolai "Merry Wives of Windsor."

DAVENPORT, IOWA
DEMOCRAT-LEADER
JUL 19 1942

THE KOUSSEVITSKY . . . Music Foundation was founded by Dr. Koussevitsky in memory of his wife, the late Natalie Koussevitsky, but the motivating aim of the Foundation goes back into the early musical life of Dr. Koussevitsky, for in 1909 he and Madame Koussevitsky founded the Music Publishing House of Edition Russe to protect gifted composers from exploitation by commercial publishing houses. The works of such composers as Serge Prokofieff and Igor Stravinsky were introduced to the public under the Edition Russe imprint. The Foundation was organized to continue this aim, Dr. Koussevitsky believing that in time of war and crisis a special effort must be made to preserve music and art treasures.

WASHINGTON, D. C.
POST
JUL 19 1942

While the Boston Orchestra has canceled the annual Berkshire Festival this summer because of transportation difficulties, the Berkshire Music Center at Tanglewood, near Lenox, Mass., will present a festival of its own from August 1 to 16 inclusive. The Center Orchestra, conducted by Sergi Koussevitzki, will play three Saturday evening and Sunday afternoon concerts. There will be five chamber music concerts on the Sunday mornings of July 19 and 26, August 2, 9 and 16; and two performances of Nicolai's "The Merry Wives of Windsor" in English on Friday evening, August 7, and Thursday evening, August 13.

HUDSON, N. Y.
DAILY STAR
JUL 18 1942

TANGLEWOOD PROGRAMS OPEN TO PUBLIC

Festival Planned by Berkshire Music Center at Lenox — Chamber Music To Be Offered on Sundays.

A full-fledged festival of music will take place at the Berkshire Music Center at Lenox, Mass., during the next five weeks.

Foremost on the list is the series of six orchestral concerts to be conducted by Dr. Serge Koussevitzky on three Saturday evenings and three Sunday afternoons—beginning on August 1. Works from the great repertoire will be performed by an orchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt, violinist, and Luboshutz and Nemenoff, due-pianists, will appear. These concerts will take place in the Tanglewood Shed. The orchestra will also appear under Dr. Koussevitzky's baton at a gala Russian war relief concert on Friday evening, August 14, at which the greatest event of the evening will be the first concert performance in the Western Hemisphere of the Shostakovitch Eleventh Symphony, and the appearance of several outstanding soloists.

Opera performances will be presented on August 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the opera department under Dr. Herbert Graf, of the Metropolitan Opera, and Boris Goldovsky, head of the opera department of the New England Conservatory of Music.

There will be five chamber music concerts under the direction of Gregor Piatigorsky, head of this department at the Center, on Sunday evenings at 8:30 o'clock, July 19, 26, August 2, 9 and 16.

A departure from past programs will be a series of four lecture concerts by Olin Downes on various types of musical forms on Saturday afternoons, July 25, August 1, 8 and 15. These lectures will be illustrated by student performances. At two of these programs Yves Tinayre will be the soloist.

The programs have been arranged for week ends so music lovers can go to Tanglewood for several events.

This year, for the first time, the public may purchase associate memberships in the Center, with the privilege of attending all concerts and school performances.

Proceeds from all events at Tanglewood this season will be devoted to the Koussevitzky Music Foundation and the Berkshire Music Center, both non-profit organizations.

The Berkshire Music Center already is well under way on its third season with an enrollment of almost 260 students, made up of the most gifted young musicians in this country. Coming from states as far away as California and Florida, included for the second year are five students from Latin America.

NEW BEDFORD, MASS.
STANDARD TIMES
JUL 19 1942

A Brave Challenge

Having given up the famous Summer festival by his Boston orchestra, Dr. Koussevitzky is making a brave challenge with his second best forces. Advanced students from all over the country who are bearing the banner of music alone cannot but rise to establishment of "green oases in a forbidding desert of man's destructiveness," as an editorial in one newspaper has put it.

Neighbors of the Lenox vicinity furnish the soloists. When Luboshutz and Nemenoff, duo-pianists, played here in a Civic Music Association concert, Madame Nemenoff said: "Why didn't you come to see us? We have a house in the Berkshires." They will appear with the student orchestra Saturday night, Aug. 8, in Mozart's two-piano concerto in E-flat (K. No. 365) while Ruth Posselt, wife of Richard Burgin, concert-meister of the Boston Symphony Orchestra and on the Summer faculty, will play in the Tschaikowsky violin concerto Sunday afternoon, Aug. 9.

* * *

ALBANY, N.Y.
KNICKERBOCKER NEWS
JUL 20 1942

Music Center Lists Varied Program

Lenox, Mass.—A full-fledged festival of music will take place at the Berkshire Music Center at Lenox during the next five weeks. One of the first acts of the Koussevitzky Music Foundation, founded recently by Dr. Serge Koussevitzky, was to assure the 1942 session of the center, which this year offers to the public a richer and more varied festival than ever before presented in the Berkshires.

Foremost is the series of six orchestra concerts to be conducted by Dr. Koussevitzky on three Saturday nights and three Sunday afternoons — beginning Aug. 1. Works from the great repertoire will be performed by an orchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt violinist, and Luboshutz and Nemenoff, duo-pianists, will appear. These concerts will take place in the Tanglewood Shed. The orchestra also will appear under Dr. Koussevitzky's baton at a gala Russian War Relief Concert on Friday night, Aug. 14, at which the greatest event will be the first concert performance in the Western Hemisphere of the Shostakavitch Seventh Symphony, and the appearance of several outstanding soloists.

Opera performances will be given Aug. 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the opera department under Dr. Herbert Graf of the Metropolitan Opera and Boris Goldovsky, head of the opera department of New England Conservatory of Music.

Five Chamber Music concerts will be given under the direction of Gregor Piatigorsky, head of this department at the center, on Sunday mornings, July 19, 26, Aug. 2; 9 and 16.

A departure from past programs will be a series of four lecture concerts by Olin Downes on various types of musical forms, given on Saturday afternoons, July 25, Aug. 1, 8 and 15. These lectures will be illustrated by student performances. At two of these program Yves Tinayre will be the soloist.

The programs have been arranged for weekends so music lovers can journey to Tanglewood for several events.

This year, for the first time, the public may purchase associate memberships in the center, with the privilege of attending all concerts and school performances.

Proceeds at Tanglewood will be devoted to the purposes of Koussevitzky Music Foundation and the Berkshire Music Center, both non-profit organizations. Men in uniform will be admitted free to all the concerts.

The Berkshire Music Center already is well under way on its third season with a large enrollment of almost 260 students, made up of many gifted young musicians. Coming from states as far away as California and Florida, the group includes for the second year five students from Latin America.

SYRACUSE, N. Y.
HERALD JOURNAL

JUL 20 1942

Berkshire Music Festival Transportation Plan Is Made Known

A festival of music will take place at the Berkshire Music Center at Lenox, Mass., during the next five weeks. One of the first acts of the Koussevitzky Music Foundation, founded recently by Dr. Serge Koussevitzky, was to assure the 1942 session of the Center which this year offers to the public a richer and more varied festival than ever before presented in the Berkshires.

Foremost on the list is the series of six orchestra concerts to be conducted by Dr. Koussevitzky on three Saturday nights and three Sunday afternoons—beginning on Aug. 1. Works from the great repertoire will be performed by an orchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt, violinist; and Luboshutz and Nemenoff, duo-pianists, will appear. These concerts will take place in the Tanglewood Shed. The orchestra will also appear under Dr. Koussevitzky's baton at a gala Russian War Relief Concert on Friday evening, Aug. 14, at which the greatest event of the evening will be the first concert performance in the Western Hemisphere of the Shostakovitch Seventh Symphony, and the appearance of several outstanding soloists.

Opera performances will be given on Aug. 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the Opera Department under Dr. Herbert Graf of the Metropolitan Opera and Boris Goldovsky, head of the opera department of the New England Conservatory of Music. Five Chamber Music concerts will be given under the direction of Gregor Piatigorsky, head of this department at the Center, on Sunday mornings, July 19, 26, Aug. 2, 9 and 16.

A departure from past programs of the Center will be a series of four lecture concerts by Olin Downes on various types of musical forms, given on Saturday afternoons, July 25, Aug. 1, 8 and 15. These lectures will be illustrated by student performances; at two of these programs Yves Tinayre will be the soloist.

Programs have been arranged for week-ends so that music lovers can journey to Tanglwood for several events. This year, for the first time, the public may purchase assicoate membership in the Center, with the privilege of attending all concerts and school performances. Proceeds from all events at Tanglewood this season will be devoted to the purposes of the Koussevitzky Music Foundation and the Berkshire Music Center, both non-profit organizations. Men in uniform will be admitted free to all the concerts.

The transportation problem is being solved by a unique community transportation scheme which will assure rides to and from Tanglewood from neighboring communities. Local committees in Lenox, Stockbridge, Lee, Pittsfield, Great Barrington and adjoining towns, realizing the value of these concerts to the community, have developed a plan by which those driving their cars to the concert and having extra space will stop at central clearing points in each town. A ticket to a festival concert will entitle the holder to a ride to and from Tanglewood. Community cooperation will thus be a hugh supplement to the regular public transportation facilities. Local hotel managers are cooperating in this mobilization in order to assure transportation for their guests.

At Music Camp

Interlochen, Mich., July 20.—Howard Hanson, distinguished composer and the director of the Eastman School of Music, Rochester, will conduct the Interlochen orchestra Sunday, July 26, in his own famous Nordic Symphony. Hanson's appearance highlights the American emphasis of the 1942 Interlochen Bowl season. "American music," he says, "has breadth, simplicity, vigor, a dynamic sweep, and—at least sometimes—a sense of humor."

Sunday afternoon Hanson will lead the Interlochen Band in the andante movement of his Romantic Symphony, as arranged by Norman Goldberg, former Interlochen student, and in the love duet from his opera, Merrymount.

A second guest artist of the day will be Jacob Evanson, Pittsburgh music supervisor known as the founder of the Flint, Mich., a capella high school choir. He will lead the Interlochen Choir in a program including Negro and folk songs.

Ensemble music will feature the faculty concert Thursday, July 23. The only solo numbers will be clarinet works performed by Gustave Langenus, New York teacher. Millard Taylor of the Washington symphony (D. C.), Mihail Stolarevsky of the Cincinnati symphony, and Otto Zimmerman of the NBC symphony are among the players who will appear in five and seven instrument string ensembles arranged by Percy Grainger.

Bach's Brandenburg Concerto No. 3 will conclude this concert.

The Interlochen operetta workshop, under the direction of George Rasely, will present the Gilbert and Sullivan operetta Pinafore Aug. 8—the first production of this kind undertaken by the National Music Camp.

SCHENECTADY, N. Y.
GAZETTE

JUL 20 1942

Olin Downes Speaker at Music Festival

The festival of music, which began Saturday at Tanglewood, and which will continue during the next four weeks makes the third session of the Berkshire Music center unique. Rehearsals now in progress show that playing under Dr. Koussevitzky, director of the center, is an incentive to the 100 members of the advanced orchestra to perform with unprecedented enthusiasm. As a result, Dr. Koussevitzky finds that he has under his baton an orchestra whose six concerts will be a remarkable demonstration of the musical capacities of American youth.

Transportation Plan

The transportation problem is being solved by a unique community transportation scheme which will assure rides to and from Tanglewood from neighboring communities. Local committees in Lenox, Stockbridge, Lee, Pittsfield, Great Barrington and adjoining towns, realizing the value of these concerts to the community, have developed a plan by which those driving their cars to the concert and having extra space will stop at central clearing points in each town. A ticket to a festival concert will entitle the holder to a ride to and from Tanglewood. Community co-operation will thus be a huge supplement to the regular public transportation facilities. Local hotel managers are co-operating in this mobilization in order to assure transportation for their guests.

Festival Opens

The opening event of the festival Saturday afternoon was one of a series of four lecture-concerts by Olin Downes, noted music critic of the New York Times. His talk was on plain chant and motet, illustrated by student groups, with E. Power Biggs, the eminent organist, as soloist.

Last evening the first of a series of chamber music concerts featured a Beethoven Trio in C Minor, the Kodaly Quartet No. 2, and the Schubert Quartet in A Minor.

The series of "What About?" forum meetings, held Wednesday evenings in Sedgwick hall, Lenox library, with Aaron Copland, well known composer as moderator, have attracted large audiences. The first meeting was a discussion on "What About Opera?" The second was "What About Music Education for Non-Professionals: or Is Music Appreciation a Racket?"

The festival will culminate in the six symphony concerts conducted by Serge Koussevitzky and two performances in English of Nicolai's "Merry Wives of Windsor."

HEMPSTEAD, N.Y
SENTINEL
7/23/42

HELEN BULLIS, 16, YOUNGEST MEMBER AT BERKSHIRE FESTIVAL

Helen Bullis, sixteen year old daughter of Mr. and Mrs. Ralph S. Bullis of Leverich street, has the distinction of being the youngest participant in the Berkshire Music Festival at Tanglewood. The talented young cellist received a scholarship for the six weeks season and is playing in a string quartet and the advanced orchestra under direction of Koussevitzky.

As a member of the Hempstead High School Symphony Orchestra, where she holds the first cello desk, she has frequently appeared as soloist. She also played throughout the county with the Bullis String Quartet, composed of Helen and her sisters. For the past season she has been studying at the Kierna Zillotti School in New York.

SPRINGFIELD, MASS.
NEWS

JUL 23 1942

TANGLEWOOD PLANS WAR BOND CONCERT

Koussevitzky to Dedicate Music Center Program On August 3

Lenox, July 23—On Sunday, August 2, at 3 p. m. at the Berkshire Music center of Tanglewood, Serge Koussevitzky, director and conductor, will dedicate a concert to the United States treasury department's war bond campaign. It is expected that Secretary of the Treasury Henry Morgenthau Jr., will address the concert audience at the concert shed.

Mr Koussevitzky has selected as his program for that day two notable Sousa marches, Tschaikowsky's violin concerto, which will be played by Miss Ruth Posselt, and Tschaikowsky's 4th Symphony.

The Berkshire Music center is contributing to the war bond drive 50 per cent of the proceeds of the concert and the women's division of the war savings committee for Berkshire county, under the chairmanship of Mrs Donald F. McPherson, is working up a program of bond and stamp selling promotions which will combine to offer an outstanding program for the treasury.

In view of the fact that regular train and bus accommodations are still available to Lenox and that there are plenty of excellent rooming accommodations available, it will be possible for music lovers from all over Massachusetts and New York to enjoy a weekend amid the beauties of the Berkshires while attending the Koussevitzky concert and aiding in the war bond drive.

NEW YORK, N.Y.
NEWS

JUL 24 1942

Concert Backs Bonds

Dr. Serge Koussevitzky dedicates the first Sunday afternoon Berkshire Music Center Concert at Tanglewood, Aug. 2, to the War Bond Campaign. Henry Morgenthau, Secretary of the Treasury, will speak.

SCHENECTADY, N. Y.
UNION-STAR

JUL 23 1942

Tanglewood Concert Aids War Bond Drive

Serge Koussevitzky will dedicate the Berkshire Music Center concert at Tanglewood, Lenox, Mass., Sunday, August 2, at 3 p. m. to the U. S. Treasury Department's war bond campaign. It is expected that Secretary of the Treasury Henury Morgenthau jr., will address the concert audience at the concert shed. Fifty per cent of the proceeds of the concert will be contributed to the war bond drive. The program will include two Sousa marches, a Tschaikowsky violin concerto and the same composer's Fourth Symphony.

LA PORTE, IND.
HERALD-ARGUS

JUL 21 1942

The World of Music

New York—(UP)—Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its summer music festival, to continue on week ends until Aug. 16. It replaces the annual Berkshire Festival of the Boston Symphony orchestra.

Beginning Aug. 1, there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duopanist will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert performance in the western hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicholai's "The Merry Wives of Windsor," five chamber music concerts and four lecture concerts by Olin Downes, critic.

GREAT BARRINGTON, MASS
COURIER
7/23/42

BENEFIT CONCERT

Tanglewood Program on August 2 Will Benefit War Savings Sale.

The second in the series of six concerts to be presented at Tanglewood on Sunday afternoon, August 2, is to be a war bond and stamp sales benefit, dedicated to the United States treasury war bond campaign. In addition to advertising and promoting the sale of war stamps, the concert will actively sell stamps, for the stub of each ticket sold may be redeemed at the concert for 50 cents in war savings stamps.

Dr. Serge Koussevitzky, director and conductor of the Berkshire Music Center, has taken an active interest in planning the affair and it is expected that Henry Morgenthau, secretary of the treasury, will be the principal speaker. Before and after the concert and during intermissions, bonds and stamps will be sold at booths and by young people about the Tanglewood grounds.

Tickets may be obtained in Great Barrington from Mrs. Almon P. Culver, Mrs. John H. C. Church, Mrs. John Dodge Peters, the Berkshire Inn, and the war savings booth in front of the Woolworth store. Mrs. Peters is local chairman of the war savings committee. Reserved tickets are for seats in the box section at the Tanglewood Music shed.

The Sunday afternoon concert, which starts at 3:00 o'clock, will be the second of a series of six that the Berkshire Music Center orchestra of 104 pieces will give under the direction of Dr. Koussevitzky.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 22 1942

WAR BOND SELLING AT TANGLEWOOD

Concert On August 2 to Be Devoted to Aiding Sales—Secretary Morgenthau May Be Speaker

Pittsfield, July 21—Dr Serge Koussevitzky, director and conductor of the Berkshire Music Center, will dedicate the concert at Tanglewood on August 2 to the United States treasury war bond campaign. It is expected that Henry Morgenthau, secretary of the treasury, will be the principal speaker.

Going farther than merely dedicating the concert to the promotion of the sale of war bonds and stamps, Dr Koussevitzy has announced that the stub of each ticket sold may be redeemed at the concert for 50 cents in war savings stamps. Before and after the concert and during intermissions bonds and stamps will be sold at booths and by young people about the Tanglewood grounds.

The program will be the second of a series of six that the Berkshire Music Center orchestra of 104 pieces, conducted by Dr Koussevitzy, will give as a festival of music on Saturday evenings and Sunday afternoons, beginning August 1.

Mrs Donald F. McPherson, chairman of the Berkshire county women's committee for the sale of war bonds and stamps, is heading the committee on arrangements. Her assistants will include the county executive board and town committee for the sale of stamps and bonds. Tickets are on sale at stores and booths where stamps and bonds are sold.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 23 1942

TANGLEWOOD PLANS WAR BOND CONCERT

Koussevitzky to Dedicate Music Center Program On August 3 to the U. S. Treasury's Campaign

Lenox, July 22—On Sunday, August 2, at 3 p. m. at the Berkshire Music center of Tanglewood, Serge Koussevitzky, director and conductor, will dedicate a concert to the United States treasury department's war bond campaign. It is expected that Secretary of the Treasury Henry Morgenthau, Jr., will address the concert audience at the concert shed.

Mr Koussevitzky has selected as his program for that day two notable Sousa marches, Tschaikowsky's violin concerto, which will be played by Miss Ruth Posselt, and Tschaikowsky's 4th Symphony.

The Berkshire Music center is contributing to the war bond drive 50 per cent of the proceeds of the concert and the women's division of the war savings committee for Berkshire county, under the chairmanship of Mrs Donald F. McPherson, is working up a program of bond and stamp selling promotions which will combine to offer an outstanding program for the treasury.

In view of the fact that regular train and bus accommodations are still available to Lenox and that there are plenty of excellent rooming accommodations available, it will be possible for music lovers from all over Massachusetts and New York to enjoy a weekend amid the beauties of the Berkshires while attending the Koussevitzky concert and aiding in the war bond drive.

SPRINGFIELD, MASS.
MORNING UNION

JUL 22 1942

Dedicates Berkshire Concert To War Bond Campaign

Koussevitzky Says Morgenthau Probably Will Be Speaker at Tanglewood on Aug. 2

PITTSFIELD, July 21—Dr. Serge Koussevitzky, director and conductor of the Berkshire Music Center, will dedicate the concert at Tanglewood, Stockbridge, on Aug. 2 to the U. S. Treasury War Bond Campaign. It is expected that Henry Morgenthau, Secretary of the Treasury, will be the principal speaker.

Going farther than merely dedicating the concert to the promotion of the sale of war bonds and stamps, Dr. Koussevitzky has announced that the stub of each ticket sold may be redeemed at the concert for 50 cents in war savings stamps. Before and after intermission bonds and stamps will be sold at booths and by young people about the Tanglewood grounds.

The concert will be the second of a series of six that the Berkshire Music Center Orchestra of 104 pieces, conducted by Dr. Koussevitzky, will give as a festival of music on Saturday evenings and Sunday afternoons beginning Aug. 1.

Mrs. Donald M. McPherson, chairman of the Berkshire County Women's Committee for the sale of war bonds and stamps, is heading the committee on arrangements. Her assistants will include the county executive board and town committees for the sale of stamps and bonds.

Tickets are on sale at stores and booths where stamps and bonds are sold.

NEW YORK, N.Y.
TIMES

JUL 19 1942

The Berkshire Music Center, now in its third season, has an enrollment of almost 260 students, including some from California and Florida, and five from Latin America. The enrollment represents a drop of 100 from last season, but the sponsors are surprised and gratified that it should be as large as it is.

96.

GREENVILLE, S. C.
NEWS

JUL 24 1942

Full Details Given For Young Artists' Audition

Full details of the contests through which four young American artists will win $1,000 cash awards in the spring of 1943 have been announced by Miss Ruth Ferry of New Haven, Conn., chairman of young artists' audition for the National Federation of Music clubs.

The awards will be open, as in previous years, to contestants between 21 and 30 years of age. They will be given to the outstanding violinist, pianist, man and woman singer selected by a jury of nationally and internationally famous judges at the biennial convention of the federation in Detroit late in April and early in May, 1943, after state and district contests have narrowed down the number of competitors to a potential 16 in such classification.

Harold Bauer, concert pianist, Richard Burgin of the Boston symphony orchestra, Mabel Garrison, formerly of the Metropolitan opera, and Paul Althouse, Metropolitan basso, are the artist-sponsors for the piano, violin and female and male voice classifications, respectively, and have selected a repertoire, obtainable through state and district contest chairmen, with which the contestants must familiarize themselves in part before

...le provides for ...gin by March 1, ...nclusion of dis... ...ter than 30 days before the national contest, which will be held during the biennial convention opening April 28, 1943.

The better instrumentalist among the two biennial winners will receive in addition to a cash award the Schubert memorial award, which comprises appearances with the Boston symphony orchestra in Boston and the Philadelphia orchestra in Philadelphia.

Coincidentally with the young artists' contest, state and district contests will be held for student musicians between 18 and 23 years of age, with the districts providing their own awards. Mrs. Fred A. Gillette of Houston, Tex., is national chairman of these events and the sponsors are Beryl Rubenstein, piano; Hugo Kortschak, violin; Hans Hess, violincello; Palmer Christian, organ; Mme. Louise Homer, woman's voice; and Frank Ribb, man's voice.

Brilliant achievements of young artist winners in recent federation contests have attracted unusually favorable attention to these biennial events. Carroll Glenn, violinist, of Chester, S. C., winner at the Los Angeles convention of 1941, has 14 bookings with major orchestras as well as innumerable recital engagements as the aftermath of her first season as a young artist winner.

WALTHAM, MASS.
NEWS TRIBUNE

JUL 25 1942

The World Of Music

NEW YORK (U.P.) — Dr. Serge Koussevitsky's Berkshire Music Center at Lenox, Mass., has started its summer music festival, to continue on week-ends until Aug. 16. It replaces the annual Berkshire Festival of the Boston Symphony Orchestra.

Beginning Aug. 1, there will be six Saturday and Sunday concerts by an orchestra of 69 advanced students from all parts of the country, directed by Dr. Koussevitsky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo-panist will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert verformance in the Western Hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's "The Merry Wives of Windsor," five chamber music concerts and four lecture concerts by Olin Downes, critic.

SYRACUSE, N. Y.
HERALD JOURNAL

JUL 24 1942

War Bond Drive At Berkshire Center

Morgenthau Will Speak Aug. 2 at Tanglewood

On Sunday afternoon, Aug. 2, at 3 o'clock, at the Berkshire Music Center of Tanglewood, Lenox, Mass., Serge Koussevitzky, famed director and conductor, will dedicate a concert to the U. S. Treasury Department's War Bond campaign. It is expected that Secretary of the Treasury, Henry Morgenthau, Jr., will address the concert audience at the concert shed on the grounds of Tanglewood.

Mr. Koussevitzky has selected as his program for that day two notable Sousa marches; Tschaikowsky's violin concerto, which will be played by Miss Ruth Possett, and Tschaikowsky's 4th Symphony.

The Berkshire Music Center is contributing to the War Bond drive 50 per cent of the proceeds of the concert and the Women's Division of the War Savings Committee for Berkshire County, under the chairmanship of Mrs. Donald F. McPherson, are working up a vast program of bond and stamp selling promotions which will combine to offer an outstanding program for the Treasury.

Regular train and bus accommodations are still available to Lenox and there are plenty of excellent rooming accommodations available, so that it will be possible for music lovers from all over Massachusetts and New York to enjoy a week-end amid the beauties of the Berkshires and while attending the outstanding Koussevitzky concert air in the all-important War Bond drive.

Secretary Morgenthau has expressed himself as highly pleased with the cooperation extended by Mr. Koussevitzky and officers of the Berkshire Music Center.

ALBANY, N.Y.
KNICKERBOCKER NEWS

JUL 25 1942

Concert Has Link to War Bond Drive

Dr. Serge Koussevitzky is dedicating the first Sunday afternoon concert at Tanglewood Aug. 2 to the War Bond campaign.

It is expected that Treasury Secretary Morgenthau will speak. Dr. Koussevitzky will conduct his orchestra of 104 advanced students at the Berkshire Music Center. Ruth Posselt will be the soloist in the Tschaikowsky violin concerto. Also on the program will be two Sousa marches and the Fourth Symphony, by Tschaikowsky.

War bond and stamp committees of Berkshire County are cooperating in selling tickets at their stamp booths and will sell stamps at Tanglewood on the afternoon of the concert.

Dr. Koussecitzky announces the stub of every ticket sold for the concert will be redeemable on the grounds at Tanglewood for 50 cents in war stamps.

The Berkshire Hills Conference has begun the organization of a plan of community cooperation to "share your gas," which will insure transportation to and from Tanglewood. Information booths are being set up in eight centers of Berkshire County, where information about transportation and accommodations will be collected and disseminated. Although no special or extra train service is available, the festival is fortunate in that regular train schedules maintained to Lenox and Pittsfield from Boston, New York and Albany still make a weekend of music available.

Those attending the concert are invited to bring picnic lunches to eat on the spacious Tanglewood estate. A "victory lunch" can be procured on the grounds, the proceeds to be invested in war bonds.

NEW YORK, N.Y.
TIMES

JUL 24 1942

TANGLEWOOD CONCERT TO AID BOND CAMPAIGN

Koussevitzky Will Dedicate His Second Program to Drive

Serge Koussevitzky's second concert at the Berkshire Music Center on Sunday, Aug. 2, will be dedicated to the Treasury Department's war bond campaign. Half the proceeds will be turned over to the Treasury, and Bonds and Stamps will be sold at Tanglewood on the afternoon of the concert.

Henry Morgenthau Jr., Secretary of the Treasury, is expected to address the audience, which will include 1,000 service men the conductor has invited from Westover Field.

The program has been changed to suit the occasion. Two modern works, Stravinsky's "Appolon Musagete" and Martinu's Concerto Grosso, will be replaced by two Sousa marches and the Tchaikovsky Violin Concerto, with Ruth Posselt as soloist. The other work will be Tchaikovsky's Fourth symphony.

The Bond and Stamp selling promotion being worked out in connection with the concert is being conducted by the women's division of the War Savings Committee for Berkshire County, under the chairmanship of Mrs. Donald F. McPherson. "Victory" lunches will be on sale on the grounds, with the proceeds being invested in War Bonds.

SPRINGFIELD, MASS.
EVENING UNION

JUL 25 1942

FIRST CONCERT AT TANGLEWOOD TO AID BOND SALE

Morgenthau May Speak at Koussevitzky Program on Sunday, Aug. 2

LENOX, July 25—Dr. Serge Koussevitzky is dedicating the first Sunday afternoon concert at Tanglewood on Aug. 2, to the United States Treasury war bond campaign. It is expected that Henry Morgenthau, Secretary of the Treasury, will speak, and Dr. Koussevitzky will conduct his orchestra of 104 advanced students at the Berkshire Music Center in the program. Ruth Posselt, noted violinist, will be the soloist in the Tchaikovsky violin concerto. Also on the program will be two Sousa marches and the Fourth Symphony by Tchaikovsky.

Stubs Good for Stamps

All the war bond and stamp committees of Berkshire County are cooperating in selling tickets at their stamp booths and in selling stamps at Tanglewood on the afternoon of the concert.

Dr. Koussevitsky has announced that the stub of every ticket sold for this concert will be redeemable on the grounds at Tanglewood for 50 cents in war stamps.

The Berkshire Hills Conference has begun the organization of a plan of community co-operation to "share your gas" which will insure transportation to and from Tanglewood, by arranging that there will be no empty seats in private cars going to the concert. Central information booths are being set up in eight of the principal centers of Berkshire County, where information about transporation and accommodations will be collected and disseminated. Although no special or extra train service is available, the Festival is fortunate in that the regular train schedules maintained to Lenox and Pittsfield from Boston, New York and Albany still make a week-end of music available.

Those attending the concert are invited to bring picnic lunches to eat on the spacious Tanglewood estate. A "Victory lunch" can be procured on the grounds, the proceeds to be invested in war bonds.

Westover Men Invited

An invitation has been extended to the commanding officer at Westover Field to send 1000 enlisted men to be the guests of Dr. Koussevitzky at the concert.

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WASHINGTON, D. C.
TIMES HERALD

JUL 24 1942

Russian Relief Office Sells Varied Items

One of the most attractive shopping centers in Washington is the Russian War Relief Office at 1218 Connecticut Ave. NW.

All the proceeds of sales are donated for shipment of medical supplies to Russia.

For the culinary minded there is an attractive yellow-bound cookbook composed of recipes of individuals in public life, including a Russian recipe for "Pelmeny" by Serge Koussevitzky; a recipe for "Boef a la Stronganoff" by Lawrence Tibbett, and many others.

There are books of all kinds, especially those having to do with Russia and Russian people; art objects and paintings, and novelties.

The collection of Russian dolls delight children and grownups alike.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 23 1942

Robert Briggs Wins Scholarship At Tanglewood

Robert Briggs

Robert Briggs, young Pittsfield trombone player, has ben awarded scholarship at the Berkshire Music Center, it was announced today.

A native of Pittsfield, the young musician has played with virtually every local volunteer musical group, including the Stanley Club Junior Symphony Orchestra, the Pittsfield High School band and the Pittsfield Symphony Orchestra. Locally he has studied under Alphonse Pelletier, while in the past year at the New England Conservatory in Boston he has been a student under John Coffey, base

STAMFORD, CONN.
ADVOCATE

JUL 25 1942

BOND SALE TO BE AIDED BY BERKSHIRE CONCERT

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Dr. Koussevitzky has announced that the stub of every ticket sold for this concert will be redeemable on the grounds at Tanglewood for 50 cents in war stamps.

The Berkshire Hills Conference has begun the organization of a plan of community cooperation to "share your gas" which will insure transportation to and from Tanglewood, by arranging that there will be no empty seats in private cars going to the concert. Central information booths are being set up in eight of the principal centers of Berkshire County, where information about transportation and accommodations will be collected and disseminated. Although no special or extra train service is available, the Festival is fortunate in that the regular train schedules maintained to Lenox and Pittsfield from Boston, New York and Albany still make a week-end of music available.

ATLANTA, GA.
CONSTITUTION

JUL 26 1942

Berkshire Festival Scheduled

A full-fledged festival of music will take place at the Berkshire Music Center at Lenox, Mass., during the next five weeks, contrary to previous announcements. The festival was reported called off last month.

One of the first acts of the Koussevitky Music Foundation, founded recently by Dr. Serge Koussevitzky, was to assure the 1942 session of the center which this year offers to the public a richer and more varied festival than ever before presented in the Kerkshires.

Foremost on the list is the series of six orchestra concerts to be conducted by Dr. Koussevitzky on three Saturday evenings and three Sunday afternoon—beginning August 1. Works from the great repertoire will be performed by an orchestra of 96 advanced students chosen from the whole country, with whom Ruth Posselt, violinist, and Luboshutz and Nemenoff, duo-pianists, will appear. These concerts will take place in the Tanglewood Shed. The orchestra will also appear under Dr. Koussevitzky's baton at a gala Russian war relief concert on Friday evening, August 14, at which the greatest event of the evening will be the first concert performance in the western hemisphere of the Shostakovitch Seventh Symphony, and the appearance of several outstanding soloists.

Opera Performances.

Opera performances will be given on August 7 and 13, when Nicolai's "Merry Wives of Windsor" will be given by two different casts of the opera department under Dr. Herbert Graf, of the Metropolitan Opera, and Boris Goldovsky, head of the opera department of the New England Conservatory of Music.

Five chamber music concerts will be given under the direction of Gregor Piatigorsky, head of this department at the center, on Sunday mornings, July 19, 26, August 2, 9, and 16.

A departure from past programs of the center will be a series of four lecture concerts by Olin Downes on various types of musical forms, given on Saturday afternoons, July 25, August 1, 8 and 15. These lectures will be illustrated by student performances; at two of these programs Yves Tinayre will be the soloist.

Programs on Weekends.

The programs have been arranged for weekends so that music lovers can journey to Tanglewood for several events.

This year, for the first time, the public may purchase associate memberships in the center, with the privilege of attending all concerts and school performances.

Proceeds from all events at Tanglewood this season will be devoted to the purposes of the Koussevitzky Music Foundation and the Berkshire Music Center, both non-profit organizations. Men in uniform will be admitted free to all the concerts.

DAVENPORT, IOWA
DEMOCRAT-LEADER

JUL 26 1942

THE BERKSHIRE

. . . Music center at Tanglewood has found a method of transporting patrons from surrounding communities to the music events. The purchase of a festival concert ticket entitles the holder to a seat in a Tanglewood-bound privately owned car, whose operator will stop at a central clearing point in each of the communities. The Music Center management has also appealed to the federal recreation for special permits to allow the Berkshire Street Railway company to run buses to the center. The nearest point now is more than a mile distant.

96.

GREENVILLE, S. C.
NEWS

JUL 24 1942

Full Details Given For Young Artists' Audition

Full details of the contests through which four young American artists will win $1,000 cash awards in the spring of 1943 have been announced by Miss Ruth Ferry of New Haven, Conn., chairman of young artists' audition for the National Federation of Music clubs.

The awards will be open, as in previous years, to contestants between 21 and 30 years of age. They will be given to the outstanding violinist, pianist, man and woman singer selected by a jury of nationally and internationally famous judges at the biennial convention of the federation in Detroit late in April and early in May, 1943, after state and district contests have narrowed down the number of competitors to a potential 16 in such classification.

Harold Bauer, concert pianist, Richard Burgin of the Boston symphony orchestra, Mabel Garrison, formerly of the Metropolitan opera, and Paul Althouse, Metropolitan basso, are the artist-sponsors for the piano, violin and female and male voice classifications, respectively, and have selected a repertoire, obtainable through state and district contest chairmen, with which the contestants must familiarize themselves in part before entering the contest.

The time schedule provides for state contests to begin by March 1, 1943, and for the conclusion of district contests not later than 30 days before the national contest, which will be held during the biennial convention opening April 28, 1943.

The better instrumentalist among the two biennial winners will receive in addition to a cash award the Schubert memorial award, which comprises appearances with the Boston symphony orchestra in Boston and the Philadelphia orchestra in Philadelphia.

Coincidentally with the young artists' contest, state and district contests will be held for student musicians between 18 and 23 years of age, with the districts providing their own awards. Mrs. Fred A. Gillette of Houston, Tex., is national chairman of these events and the sponsors are Beryl Rubenstein, piano; Hugo Kortschak, violin; Hans Hess, violincello; Palmer Christian, organ; Mme. Louise Homer, woman's voice; and Frank Ribb, man's voice.

Brilliant achievements of young artist winners in recent federation contests have attracted unusually favorable attention to these biennial events. Carroll Glenn, violinist, of Chester, S. C., winner at the Los Angeles convention of 1941, has 14 bookings with major orchestras as well as innumerable recital engagements as the aftermath of her first season as a young artist winner.

WALTHAM, MASS.
NEWS TRIBUNE

JUL 25 1942

The Lens

NEW YORK ... rge Koussevitsky's ... Music Center at L... ...s started its sum... ...estival, to continue on ... ...s until Aug. 16. It replaces the annual Berkshire Festival of the Boston Symphony Orchestra.

Beginning Aug. 1, there will be six Saturday and Sunday concerts by an orchestra of 69 advanced students from all parts of the country, directed by Dr. Koussevitsky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo-panist will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert verformance in the Western Hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's "The Merry Wives of Windsor," five chamber music concerts and four lecture concerts by Olin Downes, critic.

SYRACUSE, N. Y.
HERALD JOURNAL

JUL 24 1942

War Bond Drive At Berkshire Center

Morgenthau Will Speak Aug. 2 at Tanglewood

On Sunday afternoon, Aug. 2, at 3 o'clock, at the Berkshire Music Center of Tanglewood, Lenox, Mass., Serge Koussevitzky, famed director and conductor, will dedicate a concert to the U. S. Treasury Department's War Bond campaign. It is expected that Secretary of the Treasury, Henry Morgenthau, Jr., will address the concert audience at the concert shed on the grounds of Tanglewood.

Mr. Koussevitzky has selected as his program for that day two notable Sousa marches; Tschaikowsky's violin concerto, which will be played by Miss Ruth Possett, and Tschaikowsky's 4th Symphony.

The Berkshire Music Center is contributing to the War Bond drive 50 per cent of the proceeds of the concert and the Women's Division of the War Savings Committee for Berkshire County, under the chairmanship of Mrs. Donald F. McPherson, are working up a vast program of bond and stamp selling promotions which will combine to offer an outstanding program for the Treasury.

Regular train and bus accommodations are still available to Lenox and there are plenty of excellent rooming accommodations available, so that it will be possible for music lovers from all over Massachusetts and New York to enjoy a week-end amid the beauties of the Berkshires and while attending the outstanding Koussevitzky concert air in the all-important War Bond drive.

Secretary Morgenthau has expressed himself as highly pleased with the cooperation extended by Mr. Koussevitzky and officers of the Berkshire Music Center.

ALBANY, N.Y.
KNICKERBOCKER NEWS

JUL 25 1942

Concert Has Link to War Bond Drive

Dr. Serge Koussevitzky is dedicating the first Sunday afternoon concert at Tanglewood Aug. 2 to the War Bond campaign.

It is expected that Treasury Secretary Morgenthau will speak. Dr. Koussevitzky will conduct his orchestra of 104 advanced students at the Berkshire Music Center. Ruth Posselt will be the soloist in the Tschaikowsky violin concerto. Also on the program will be two Sousa marches and the Fourth Symphony, by Tschaikowsky.

War bond and stamp committees of Berkshire County are cooperating in selling tickets at their stamp booths and will sell stamps at Tanglewood on the afternoon of the concert.

Dr. Koussecitzky announces the stub of every ticket sold for the concert will be redeemable on the grounds at Tanglewood for 50 cents in war stamps.

The Berkshire Hills Conference has begun the organization of a plan of community cooperation to "share your gas," which will insure transportation to and from Tanglewood. Information booths are being set up in eight centers of Berkshire County, where information about transportation and accommodations will be collected and disseminated. Although no special or extra train service is available, the festival is fortunate in that regular train schedules maintained to Lenox and Pittsfield from Boston, New York and Albany still make a weekend of music available.

Those attending the concert are invited to bring picnic lunches to eat on the spacious Tanglewood estate. A "victory lunch" can be procured on the grounds, the proceeds to be invested in war bonds.

NEW YORK, N.Y.
TIMES

JUL 24 1942

TANGLEWOOD CONCERT TO AID BOND CAMPAIGN

Koussevitzky Will Dedicate His Second Program to Drive

Serge Koussevitzky's second concert at the Berkshire Music Center on Sunday, Aug. 2, will be dedicated to the Treasury Department's war bond campaign. Half the proceeds will be turned over to the Treasury, and Bonds and Stamps will be sold at Tanglewood on the afternoon of the concert.

Henry Morgenthau Jr., Secretary of the Treasury, is expected to address the audience, which will include 1,000 service men the conductor has invited from Westover Field.

The program has been changed to suit the occasion. Two modern works, Stravinsky's "Appolon Musagete" and Martinu's Concerto Grosso, will be replaced by two Sousa marches and the Tchaikovsky Violin Concerto, with Ruth Posselt as soloist. The other work will be Tchaikovsky's Fourth symphony.

The Bond and Stamp selling promotion being worked out in connection with the concert is being conducted by the women's division of the War Savings Committee for Berkshire County, under the chairmanship of Mrs. Donald F. McPherson. "Victory" lunches will be on sale on the grounds, with the proceeds being invested in War Bonds.

SPRINGFIELD, MASS.
EVENING UNION

JUL 25 1942

FIRST CONCERT AT TANGLEWOOD TO AID BOND SALE

Morgenthau May Speak at Koussevitzky Program on Sunday, Aug. 2

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DEMOCRAT-LEADER

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PITTSBURGH, PA.
PRESS

JUL 26 1942

Berkshire Music Unit Activities to Continue Under Koussevitzky

Series of Concerts Planned; Operas, Lecture-Recitals Also Listed At Lenox, Mass., Center

By RALPH LEWANDO
Press Music Editor

Although war conditions necessitated calling off the 1942 Berkshire Symphonic Festival of the Boston Symphony Orchestra at "Tanglewood" near Lenox, Mass., activities of the Berkshire Music Center will continue under auspices of the Koussevitzky Music Foundation of which Serge Koussevitzky is director and conductor.

This excellently conceived Foundation is a memorial to Dr. Koussevitzky's wife, the late Natalie Koussevitzky. Both founded the music publishing house of Edition Russe in 1909 to protect gifted composers from exploitation by commercial publishing firms. Prokofieff and Stravinsky works were introduced to the public by the Koussevitzky establishment.

Mr. Lewando

The Foundation aims to continue this policy. Composers invited to execute commissions include Samuel Barber, Nicolai Berezowski, Benjamin Britten and Bohuslav Martinu.

Among the interesting concerts to be given are the six performances of the Berkshire Music Center Orchestra under Dr. Koussevitzky's direction, three consecutive braces of week-end events to be presented on Saturday nights and Sunday afternoons.

The first of these occure on Aug. 1. The program embraces Haydn's B-flat symphony (102); Beethoven's 3rd Leonore overture and Shostakovitch's 5th symphony. Next Sunday's list includes Apollon Musagette, Stravinsky; Concerto Grosso, Martinu, and Tschaikowsky's 4th symphony.

The Aug. 8 offerings are Hanson's 3rd symphony, Mozart's two-piano E-flat concerto, (K-365) played by Luboshutz and Nemenoff, and Brahms 4th symphony. For the Aug. 9 concert the program comprises Copland's Quiet City, Franck's D-minor symphony, and Tschaikowsky's violin concerto with Ruth Posselt as soloist.

Bach's Magnificat in D, and Beethoven's 9th symphony are the performance highlights for Aug. 15. The final orchestra concert on Aug. 16 will feature Mozart's G-minor symphony and Shostakovitch's new "war symphony," his 7th. This work was broadcast last Sunday by the NBC Symphony Orchestra led by Arturo Toscanini.

In addition to the foregoing orchestral events, two opera offerings of Nicolai's "The Merry Wives of Windsor," in English, are listed for the evenings of Aug. 7 and 13; also, five chamber music recitals on the agenda for Sundays at 11 a. m. These were inaugurated last week. The second is scheduled for today. Remaining events will be given on Aug. 2, 9 and 16.

Rounding out the general program are the four lecture-recitals on Saturday afternoons presented by Olin Downes. Two have already been given. The final two occur Aug. 1 and 8.

AKRON, O.
BEACON-JOURNAL

JUL 26 1942

Quarter Notes

THIS WEEK'S FARE for Cincinnati's 21st season of Zoo summer opera consists of "Rigoletto," today and Thursday; "Mignon," Tuesday and Friday; "Hansel and Gretel" and "Pagliacci," Wednesday and Saturday.

Edward S. Babcox of Akron sends a card from Chautauqua, N. Y., where he and Mrs. Babcock are fortunate enough to hear much of the six weeks of music every summer. "Ed" writes that the orchestra has a magnificent program for the season. It opened with James Melton, tenor, as soloist, and Ernest Hutcheson, pianist, "gave a superb recital." The Chautauqua Symphony orchestra is conducted by Albert Stoessel.

Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., continues its summer music festival on week-ends until Aug. 16. It replaces the annual Berkshire festival of the Boston Symphony orchestra. Beginning Aug. 1 there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. On Aug. 16 Dr. Koussevitzky will conduct the first concert performance in the Westerr Hemisphere of Shostakovich's new Seventh symphony, given its premiere American performance in a broadcast last Sunday afternoor by Toscanini and the NBC Symphony orchestra.

Moment Musicale

By Maud L. Welin

THE Berkshire Symphonic Festival will open Saturday night at Tanglewood, Lenox, Mass., with the orchestra of the Berkshire Music Center under Serge Koussevitzky. A series of six concerts will be given this season under the auspices of the Koussevitzky Music Foundation. Founded by Dr. Koussevitzky in momery of his wife, the late Natalie Koussevitzky, the motivating aim of the foundation goes back into the musical life of Dr. Konssevitzky, for in 1909 he and Madame Koussevitzky founded the music publishing house of "Edition Russe." The works of such composers as Serge Prokofieff and Igor Stravinsky were introduced to the public under the "Edition Russe" inprint.

The foundation was organized to aid in the development of musical talent. This year the organization is carrying on the third season of the center as one of its initial activities and in addition has commissioned Samuel Barber, Nicolai Berezowski, Benjamin Britten and Bohuslav Martinu to write works especially for the foundation.

The work of the various activities of the school culminates in the series of six orchestra concerts, to be given on consecutive Saturday nights and Sunday afternoons, starting Saturday. The opera department will present two performances in English of Nicolai's "Merry Wives of Windsor." August 7 and August 13. Chamber music concerts have been scheduled five Sunday mornings. Those August 2, 9 and 16 remain. Olin Downes is presenting a series of four lecture-concerts on Saturday afternoons, concluding August 1 and 8.

Saturday's program includes the Haydn Symphony in B flat, No. 102; Beethoven's Overture to "Leonone," No. 3 and Shostakovitch's Symphony No. 5, Op. 47.

Sunday at 3 p. m. the orchestra will present Stravinsky's "Apollon Musagete"; a Concerto Grosso by Martinu and Tschaikowsky's Symphony No. 4 in F minor.

The Berkshire Hills Conference has begun the organization of a plan of community cooperation to "share you gas," in conjunction with the festival. To insure transportation to and from Tanglewood, arrangements are being made to fill empty seats in private cars going to the concert. Central information booths are being set up in eight of the principal centers of Berkshire County, where information about transportation and accommodations will be collected and disseminated. Regular train schedules maintained to Lenox and Pittsfield from Boston, New York and Albany still make a week-end of music available.

THE 14th annual National Gymanfa Ganu, or Singing Festival, of the National Gymanfa Ganu Association of the United States and Canada will be held in Utica September 6. Arrangements are being made for a group of delegates from St. David's Society of Schenectady to attend. Seventy organizations throughout the United States already have enrolled for the festival.

The Gymanfa Ganu, in its present form less than a century old, is devoted to four-part singing of hymns and anthems. The beginnings of the institution were humble, in little chapels and churches. After the regular service was over the congregation would remain for an hour of song. Unaccompanied by any instrument, for the Puritan spirit was never stronger in New England than in old Wales, led by a leader who sounded the pitch without even a tuning fork, the congregation would be drilled for the forthcoming Gymanfa. For months a few selected hymns and an anthem or two would be rehearsed; then, in a common meeting place, congregations of one neighborhood or denomination would render unitedly the selections prepared.

It is believed that part singing had its origin and early development among the Welsh. The historian Giraldus, writing in 1188, speaks of their skill in vocal music, which they sang in parts, and not, as elsewhere was the custom, in unison.

St. David's Society of this city, which was chartered in February, 1932, always has featured part singing of hymns and anthems on the annual Spring celebrations of St. David's Day. Charles M. Hughes is president and Jane Griffith, secretary, of the organization here.

PORTLAND, ME.
SUNDAY TELEGRAM

JUL 26 1942

Mrs. Gannett On Committee For Berkshire Music Center Fete

Mrs. Guy P. Gannett of this City, president of the National Federation of Music Clubs, is a member of the committee for the gala benefit of the Berkshire Music Center at Tanglewood, Lenox, Mass., Aug. 14. Invited to serve on the committee by Serge Koussevitzky, president of the Koussevitzky Music Foundation, Inc., Mrs. Gannett will go to Tanglewood Aug. 8, and remain through the 16th, her special interest being the three scholarship students of the National Federation at the center, Ruthabeth Krueger, John Baldwin Fiasca, and Joseph Pepper, all violinists, who won summer scholarships in a contest conducted by the federation.

The benefit Aug. 14, which will be attended by several Maine music lovers, will be a great event in musical history because in addition to presenting the first concert performance of Shostakovitch's Seventh Symphony at Tanglewood, it will be a demonstration of the remarkable achievement of the youthful Music Center Orchestra of 104 members chosen from the most gifted young American musicians from all parts of the Country.

The concert will likewise be an event of international significance. The Soviet Ambassador and Princess Juliana of the Netherlands have accepted invitations to attend.

Through similar benefits in former years, the people of America have contributed generously to the war effort. This year all will have the opportunity for the first time of contributing direct aid to the gallant people of the Soviet Union. The Symphony by Shostakovitch was sent by microflim from Russia, his most recent work depicting Russia at war. He is one of the greatest of modern composers.

Edward Carter, president, Russian War Relief, Inc., is chairman of the committee on which Mrs. Gannett is serving.

Mrs. Gannett is also announcing that Donald M. Payson of Falmouth Foreside has been appointed one of the directors of The Little Red House project of the National Federation at Tanglewood. He is the only director from Maine. The project is for the restoration of the Nathaniel Hawthorne House, known as the little Red House at Tanglewood, the original house having been burned in 1892. The house will be rebuilt on the remaining foundation, and will closely follow the architecture of the original house. When completed the house will be used for studios and as a meeting place for Federation members. It was in this house that Hawthorne wrote his Tanglewood Tales.

ALBANY, N. Y.
TIMES UNION

JUL 26 1942

Music World

By E. S. Van Olinda

The second Victory Sing at Washington park, which was postponed last week owing to the thunderstorm which broke just before the 4 o'clock hour of starting, will be held this afternoon at the same time, weather permitting.

The Albany High school summer band, directed by Joel Dolven will be heard in a number of patriotic selections while the community sing will be under the direction of Frank Bailey, on the music faculty of the Albany Public school system. Floyd Walter, chairman of the executive committee of the Albany project will preside at the console of the Hammond organ.

The first of six symphony concerts by the advanced students of the Koussevitzky Music Foundation will be held next Saturday evening, August 1, in the Tanglewood Music shed near Stockbridge, Mass. Dr. Serge Koussevitzsky, president of the foundation and conductor of the Boston Symphony orchestra will direct the group. The programs for the coming week-end are as follows.

SATURDAY EVENING

Symphony in B-flat, No. 102.....Haydn
Overture to Leonore, No. 3.....Beethoven
Symphony No. 5, Op. 47...Shostakovitch

SUNDAY AFTERNOON

Appolon Musagete .....Stravinsky
Concerto Grosso .....Martinu
Symphony No. 4, in F-minor..Tchaikowsky

On Saturday afternoon, August 1, Olin Downes, music critic of the New York Times will give the third of four lecture recitals at 3 p. m., and on Sunday evening, August 2 at 8:30 p. m. there will be given the third in a series of five chamber music concerts. As the seating capacity of the hall used for the lectures and chamber music concerts is limited, the sale of tickets (55c each) has been restricted to 500. Reservations may be made by addressing the Koussevitzky Music Foundation, Tanglewood, Lenox, Mass.

DALLAS, TEX.
NEWS

JUL 26 1942

Musical Digest:

Koussevitzky Offers First Public Date

New Shostakovitch Symphony Studied In the Berkshires

By Erich Fritsch.

NEW YORK, July 25.—Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its summer music festival, to continue on week ends until Aug 16. It replaces the annual Berkshire Festival of the Boston Symphony Orchestra.

Beginning Aug. 1, there will be six Saturday and Sunday concerts by an orchestra of ninety-six advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo-pianists, will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert performance in the Western Hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's The Merry Wives of Windsor, five chamber music concerts and four lecture concerts by Olin Downes, critic.

WORCESTER, MASS.
TELEGRAM

JUL 26 1942

Berkshire Music Festival

THE FESTIVAL of Music to be held at Tanglewood, Lee, during the next four weeks makes the third session of the Berkshire Music Center unique. Rehearsals now in progress show that playing under Dr. Koussevitzky, director of the Center, is an incentive to the 100 members of the advanced orchestra to perform with unprecedented enthusiasm. As a result, Dr. Koussevitzky finds that he was under his baton an orchestra whose six concerts will be a remarkable demonstration of the musical capacities of American youth.

The Festival will culminate in the six symphony concerts conducted by Serge Koussevitzky and two performances in English of Nicolai's "Merry Wives of Windsor," starting Saturday evening, Aug. 1. The Sunday afternoon concert that weekend will devote half the proceeds to the War Bond Drive.

NEW YORK, N.Y.
HERALD TRIBUNE

JUL 24 1942

Concert to Aid Bond Sale

Berkshire Festival Program Aug. 2 Dedicated to Treasury Drive

Serge Koussevitzky has dedicated the second orchestral concert of the Berkshire Music Center's festival at Tanglewood, Lenox, Mass., on Sunday afternoon, Aug. 2, to the Treasury Department's war-bond campaign, it was announced yesterday. Henry Morgenthau jr., Secretary of the Treasury, is expected to address the audience. The program to be played by the center's orchestra under Dr. Koussevitzky's direction includes two Sousa marches, Tchaikovsky's fourth symphony and Tchaikovsky's violin concerto, with Ruth Posselt as the soloist.

The center will contribute 50 per cent of the proceeds of the concert to the bond campaign, and the women's division of the War Savings Committee for Berkshire County, of which Mrs. Donald F. McPherson is chairman, is preparing an intensive promotion campaign for war bonds and stamps.

PITTSBURGH, PA.
PRESS

JUL 26 1942

Berkshire Music Unit Activities to Continue Under Koussevitzky

Series of Concerts Planned; Operas, Lecture-Recitals Also Listed At Lenox, Mass., Center

By RALPH LEWANDO
Press Music Editor

Although war conditions necessitated calling off the 1942 Berkshire Symphonic Festival of the Boston Symphony Orchestra at "Tanglewood" near Lenox, Mass., activities of the Berkshire Music Center will continue under auspices of the Koussevitzky Music Foundation of which Serge Koussevitzky is director and conductor.

This excellently conceived Foundation is a memorial to Dr. Koussevitzky's wife, the late Natalie Koussevitzky. Both founded the music publishing house of Edition Russe in 1909 to protect gifted composers from exploitation by commercial publishing firms. Prokofieff and Stravinsky works were introduced to the public by the Koussevitzky establishment.

Mr. Lewando

The Foundation aims to continue this policy. Composers invited to execute commissions include Samuel Barber, Nicolai Berezowski, Benjamin Britten and Bohuslav Martinu.

Among the interesting concerts to be given are the six performances of the Berkshire Music Center Orchestra under Dr. Koussevitzky's direction, three consecutive braces of week-end events to be presented on Saturday nights and Sunday afternoons.

The first of these occure on Aug. 1. The program embraces Haydn's B-flat symphony (102); Beethoven's 3rd Leonore overture and Shostakovitch's 5th symphony. Next Sunday's list includes Apollon Musagette, Stravinsky; Concerto Grosso, Martinu, and Tschaikowsky's 4th symphony.

The Aug. 8 offerings are Hanson's 3rd symphony, Mozart's two-piano E-flat concerto, (K-365) played by Luboshutz and Nemenoff, and Brahms 4th symphony. For the Aug. 9 concert the program comprises Copland's Quiet City, Franck's D-minor symphony, and Tschaikowsky's violin concerto with Ruth Posselt as soloist.

Bach's Magnificat in D, and Beethoven's 9th symphony are the performance highlights for Aug. 15. The final orchestra concert on Aug. 16 will feature Mozart's G-minor symphony and Shostakovitch's new "war symphony," his 7th. This work was broadcast last Sunday by the NBC Symphony Orchestra led by Arturo Toscanini.

In addition to the foregoing orchestral events, two opera offerings of Nicolai's "The Merry Wives of Windsor," in English, are listed for the evenings of Aug. 7 and 13; also, five chamber music recitals on the agenda for Sundays at 11 a. m. These were inaugurated last week. The second is scheduled for today. Remaining events will be given on Aug. 2, 9 and 16.

Rounding out the general program are the four lecture-recitals on Saturday afternoons presented by Olin Downes. Two have already been given. The final two occur Aug. 1 and 8.

PORTLAND, ME.
SUNDAY TELEGRAM

JUL 26 1942

Mrs. Gannett On Committee For Berkshire Music Center Fete

Mrs. Guy P. Gannett of this City, president of the National Federation of Music Clubs, is a member of the committee for the gala benefit of the Berkshire Music Center at Tanglewood, Lenox, Mass., Aug. 14. Invited to serve on the committee by Serge Koussevitzky, president of the Koussevitzky Music Foundation, Inc., Mrs. Gannett will go to Tanglewood Aug. 8, and remain through the 16th, her special interest being the three scholarship students of the National Federation at the center, Ruthabeth Krueger, John Baldwin Fiasca, and Joseph Pepper, all violinists, who won summer scholarships in a contest conducted by the federation.

The benefit Aug. 14, which will be attended by several Maine music lovers, will be a great event in musical history because in addition to presenting the first concert performance of Shostakovitch's Seventh Symphony at Tanglewood, it will be a demonstration of the remarkable achievement of the youthful Music Center Orchestra of 104 members chosen from the most gifted young American musicians from all parts of the Country.

The concert will likewise be an event of international significance. The Soviet Ambassador and Princess Juliana of the Netherlands have accepted invitations to attend.

Through similar benefits in former years, the people of America have contributed generously to the war effort. This year all will have the opportunity for the first time of contributing direct aid to the gallant people of the Soviet Union. The Symphony by Shostakovitch was sent by microflim from Russia, his most recent work depicting Russia at war. He is one of the greatest of modern composers.

Edward Carter, president, Russian War Relief, Inc., is chairman of the committee on which Mrs. Gannett is serving.

Mrs. Gannett is also announcing that Donald M. Payson of Falmouth Foreside has been appointed one of the directors of The Little Red House project of the National Federation at Tanglewood. He is the only director from Maine. The project is for the restoration of the Nathaniel Hawthorne House, known as the little Red House at Tanglewood, the original house having been burned in 1892. The house will be rebuilt on the remaining foundation, and will closely follow the architecture of the original house. When completed the house will be used for studios and as a meeting place for Federation members. It was in this house that Hawthorne wrote his Tanglewood Tales.

AKRON, O.
BEACON-JOURNAL

JUL 26 1942

Quarter Notes

THIS WEEK'S FARE for Cincinnati's 21st season of Zoo summer opera consists of "Rigoletto," today and Thursday; "Mignon," Tuesday and Friday; "Hansel and Gretel" and "Pagliacci," Wednesday and Saturday.

Edward S. Babcox of Akron sends a card from Chautauqua, N. Y., where he and Mrs. Babcock are fortunate enough to hear much of the six weeks of music every summer. "Ed" writes that the orchestra has a magnificent program for the season. It opened with James Melton, tenor, as soloist, and Ernest Hutcheson, pianist, "gave a superb recital." The Chautauqua Symphony orchestra is conducted by Albert Stoessel.

Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., continues its summer music festival on week-ends until Aug. 16. It replaces the annual Berkshire festival of the Boston Symphony orchestra. Beginning Aug. 1 there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. On Aug. 16 Dr. Koussevitzky will conduct the first concert performance in the Western Hemisphere of Shostakovich's new Seventh symphony, given its premiere American performance in a broadcast last Sunday afternoon by Toscanini and the NBC Symphony orchestra.

Moment Musicale

By Maud L. Welin

THE Berkshire Symphonic Festival will open Saturday night at Tanglewood, Lenox, Mass., with the orchestra of the Berkshire Music Center under Serge Koussevitzky. A series of six concerts will be given this season under the auspices of the Koussevitzky Music Foundation. Founded by Dr. Koussevitzky in momery of his wife, the late Natalie Koussevitzky, the motivating aim of the foundation goes back into the musical life of Dr. Konssevitzky, for in 1909 he and Madame Koussevitzky founded the music publishing house of "Edition Russe." The works of such composers as Serge Prokofieff and Igor Stravinsky were introduced to the public under the "Edition Russe" inprint.

The foundation was organized to aid in the development of musical talent. This year the organization is carrying on the third season of the center as one of its initial activities and in addition has commissioned Samuel Barber, Nicolai Berezowski, Benjamin Britten and Bohuslav Martinu to write works especially for the foundation.

The work of the various activities of the school culminates in the series of six orchestra concerts, to be given on consecutive Saturday nights and Sunday afternoons, starting Saturday. The opera department will present two performances in English of Nicolai's "Merry Wives of Windsor." August 7 and August 13. Chamber music concerts have been scheduled five Sunday mornings. Those August 2, 9 and 16 remain. Olin Downes is presenting a series of four lecture-concerts on Saturday afternoons, concluding August 1 and 8.

Saturday's program includes the Haydn Symphony in B flat, No. 102; Beethoven's Overture to "Leonone," No. 3 and Shostakovitch's Symphony No. 5, Op. 47.

Sunday at 3 p. m. the orchestra will present Stravinsky's "Apollon Musagete"; a Concerto Grosso by Martinu and Tschaikowsky's Symphony No. 4 in F minor.

The Berkshire Hills Conference has begun the organization of a plan of community cooperation to "share you gas," in conjunction with the festival. To insure transportation to and from Tanglewood, arrangements are being made to fill empty seats in private cars going to the concert. Central information booths are being set up in eight of the principal centers of Berkshire County, where information about transportation and accommodations will be collected and disseminated. Regular train schedules maintained to Lenox and Pittsfield from Boston, New York and Albany still make a week-end of music available.

THE 14th annual National Gymanfa Ganu, or Singing Festival, of the National Gymanfa Ganu Association of the United States and Canada will be held in Utica September 6. Arrangements are being made for a group of delegates from St. David's Society of Schenectady to attend. Seventy organizations throughout the United States already have enrolled for the festival.

The Gymanfa Ganu, in its present form less than a century old, is devoted to four-part singing of hymns and anthems. The beginnings of the institution were humble, in little chapels and churches. After the regular service was over the congregation would remain for an hour of song. Unaccompanied by any instrument, for the Puritan spirit was never stronger in New England than in old Wales, led by a leader who sounded the pitch without even a tuning fork, the congregation would be drilled for the forthcoming Gymanfa. For months a few selected hymns and an anthem or two would be rehearsed; then, in a common meeting place, congregations of one neighborhood or denomination would render unitedly the selections prepared.

It is believed that part singing had its origin and early development among the Welsh. The historian Giraldus, writing in 1188, speaks of their skill in vocal music, which they sang in parts, and not, as elsewhere was the custom, in unison.

St. David's Society of this city, which was chartered in February, 1932, always has featured part singing of hymns and anthems on the annual Spring celebrations of St. David's Day. Charles M. Hughes is president and Jane Griffith, secretary, of the organization here.

ALBANY, N. Y.
TIMES UNION

JUL 26 1942

Music World

By E. S. Van Olinda

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DALLAS, TEX.
NEWS

JUL 26 1942

97.

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WORCESTER, MASS.
TELEGRAM

JUL 26 1942

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NEW YORK, N.Y.
HERALD TRIBUNE

JUL 24 1942

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Berkshire Festival Program Aug. 2 Dedicated to Treasury Drive

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The center will contribute 50 per cent of the proceeds of the concert to the bond campaign, and the women's division of the War Savings Committee for Berkshire County, of which Mrs. Donald F. McPherson is chairman, is preparing an intensive promotion campaign for war bonds and stamps.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUL 26 1942

CENTER CONCERTS BEGIN SATURDAY

Koussevitzky Will Conduct Series of Six by Student Orchestra

Serge Koussevitzky will conduct the first of a series of six concerts by the Berkshire Music Center orchestra Saturday evening at 8.30 in the Tanglewood shed. Haydn's Symphony in B-flat, No 102, Beethoven's Overture to Leonore, No 3, and Shostakovitch's Symphony No 5 will be offered. The second concert next Sunday afternoon at 3 will include Apollon Musagete by Stravinsky. Concerto Grosso by Martinu and Symphony No 4 in F-minor by Tschaikowsky.

The 100 members of the advanced orchestra course at the center comprise the ensemble that will be heard in the concerts. Rehearsals have convinced Dr Koussevitzky that the series will be a remarkable demonstration of the musical capacities of American youth

The transportation problem is being solved by a unique community transportation scheme which will assure rides to and from Tanglewood from neighboring communities. Local committees in Lenox, Stockbridge, Lee, Pittsfield, Great Barrington and adjoining towns, realizing the value of these concerts to the community, have developed a plan by which those driving their cars to the concert and having extra space will stop at central clearing points in each town. A ticket to a festival concert will entitle the holder to a ride to and from Tanglewood. Community cooperation will thus be a huge supplement to the regular public transportation facilities. Local hotel managers are cooperating in this mobilization in order to assure transportation for their guests.

Dr Koussevitzky is dedicating the first Sunday afternoon concert to the United States treasury war bond campaign. Henry Morgenthau, secretary of the treasury, is expected to speak at that time. All the war bond and stamp committees of Berkshire county are cooperating in selling tickets at their stamp booths and in selling stamps at Tanglewood on the afternoon of the concert. Dr Koussevitzky has announced that the stub of every ticket sold for this concert will be redeemable on the grounds at Tanglewood for 50 cents in war stamps.

Those attending the concert are invited to bring picnic lunches to eat on the spacious Tanglewood estate. A "victory" lunch can be procured on the grounds, the proceeds to be invested in war bonds. An invitation has been extended to the commanding officer at Westover field to send a thousand enlisted men to be guests of Dr Koussevitzky at the concert.

MUNCIE, IND.
PRESS
Star

JUL 26 1942

The World Of Music

By LOUIS F. KEEMLE

NEW YORK, July 25 (U.P.)—Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its summer music festival, to continue on week-ends until August 16. It replaces the annual Berkshire Festival of the Boston Symphony Orchestra.

Beginning August 1, there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo-pianist will appear as soloists. At the concert of August 16, Dr. Koussevitzky will conduct the first concert performance in the Western Hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's "The Merry Wives of Windsor," five chamber music concerts and four lecture concerts by Olin Downes, critic.

* * *

Edwin McArthur, American conductor, is offering a prize to the person who can suggest a suitable English language substitute for the term "maestro" customarily applied to conductors regardless of their nationality. The prize is a pair of season tickets to the symphony orchestra playing nearest the winner's home.

McArthur wants an existing English word or a coined one which could be used as a salutation to the conductor without appearing awkward, as the obvious substitutions of "master" or "conductor" would. McArthur says "maestro" may be just another of those European words which cannot be suitably translated, but has hope that some ingenious American music lover may volunteer a logical substitute.

* * *

The International Society for Contemporary Music will hold its 19th festival on the campus of the University of California at Berkeley from August 1 to 9. There will be seven programs, presenting 35 works by 34 composers. The Janssen Symphony Orchestra of Los Angeles and the Budapest String Quartet will be among the organizations represented. It will be the second time the International Society has held its festival in the United States, the previous one having been in New York two years ago. The war has precluded its presentation in most other countries.

* * *

WASHINGTON, D. C.
TIMES HERALD

JUL 26 1942

Russian War Relief Shop A Quaint Spot

The Russian War Relief office located at 1218 Connecticut Ave. NW., offers for sale a variety of interesting merchandise. It is possible simultaneously to satisfy not only one's aesthetic or practical tastes, but also, in doing so, to aid substantially in furthering the cause of relief to our worthy ally. All the proceeds from articles sold are devoted to the immediate shipment of medical supplies to Russia.

For The Gourmets

The culinary-minded will be delighted with an attractive, yellow-bound cookbook compiled of recipes contributed by many outstanding individuals in public life. For example, there is an enchanting dish called "Pelmeny" which is described with gusto by its author, Serge Koussevitzky. Lawrence Tibbett holds forth with a new idea on "Beef a la Stronganoff." All those with a little initiative and a spirit of adventure will find their dollar well spent indeed.

The novelty department has several styles of lapel decorations. One especially enterprising design has a tiny white and gold parachute jumper, ballooning toward earth with a handsome streamer carrying the auspicious message, "Happy Landing."

Many Books

The book section is expanding rapidly. Two best-sellers are Margaret Bourke-White's latest collection of photographs entitled "Shooting the Russian War," and Poliakov's thrilling diary of the Soviet soldier called "Russians Don't Surrender."

The art lover will find the exhibition of water colors and oils contributed by well-known artists.

ALBANY, N. Y.
TIMES UNION

JUL 26 1942

Aid Bond Campaign

Tanglewood Concert Dedicated to Drive

Dr. Serge Koussevitzky is dedicating the first Sunday afternoon concert at Tanglewood, on August 2, to the United States Treasury War Bond Campaign.

It is expected that Henry Morgenthau, secretary of the treasury, will speak and Dr. Koussevitzky will conduct his orchestra of 104 advanced students at the Berkshire Music Center in the program. Ruth Posselt, violinist, will be the soloist in the Tchaikowsky violin concerto. Also on the program will be two Sousa marches and the Fourth Symphony by Tchaikowsky.

All the War Bond and Stamp committees of Berkshire county are co-operating in selling tickets at their stamp booths and in selling tickets at their stamp booths ing stamps at Tanglewood on the afternoon of the concert.

REDEEM STUBS

Dr. Koussevitzky has announced that the stub of every ticket sold for this concert will be redeemable on the grounds at Tanglewood for 50 cents in War Stamps.

The Berkshire Hills Conference has begun the organization of a plan of community co-operation to "share your gas" which will insure transportation to and from Tanglegood, by arranging that there will be no empty seats in private cars going to the concert. Central information booths are being set up in eight of the principal centers of Berkshire county, where information about transportation and accommodations will be collected and disseminated. Although no special or extra train service is available, the Festival is fortunate in that the regular train schedules maintained to Lenox and Pittsfield from Boston, New York and Albany still make a week-end of music available.

Those attending the concert are invited to bring picnic lunches to eat on the spacious Tanglewood estate. A "Victory lunch" can be procured on the grounds, the proceeds to be invested in War Bonds.

An invitation has been extended to the commanding officer at Westover Field to send a thousand enlisted men to be the guests of Dr. Koussevitzky at the concert.

SIX CONCERTS

The "Festival of Music" at Tanglewood will include six orchestra concerts under Dr. Koussevitzky's direction. The series will open on Saturday evening, August 1, and will continue on Saturday evenings and Sunday afternoons until August 16. On Friday evening, August 7, and Thursday evening, August 13, performances will be given in English of Nicholai's "Merry Wives of Windsor" by the students in the opera department.

Olin Downes is presenting a series of four "lecture concerts" on music forms on Saturday afternoons, assisted by student groups. Chamber music recitals are given in the new Chamber Music hall on Sunday evenings.

The advance ticket sale points to large audiences at the Fesival; the concerts are grouped on week-ends to permit visitors to concentrate their musical enjoyment into a few days. Confidence that the American music-loving public will "whip" the transportation problem in their quest for music, as British music lovers have done for several years, assures the community that this summer will be a notable one in Berkshire music history.

PORTLAND, OREGON
OREGON JOURNAL

JUL 26 1942

Jean Handzlik At Berkshire Opera School

Former Portland Contralto Awarded Leading Role in Summer Production

Jean Handzlik, former Portland contralto, is attending the opera school of the Berkshire music center at "Tanglewood," Lenox, Mass., on a scholarship. Dr. Serge Koussevitzky is director of the center and Dr. Herbert Graf of the Metropolitan Opera company heads the opera school.

Miss Handzlik is singing the leading contralto role in one of the productions of "The Merry Wives of Windsor," which is being given twice this season at the center.

During May and June the Portland singer appeared in a season of Victor Herbert operettas at the Paper Mill Playhouse at Millburn, N. J., and she will return there August 16. Last winter she was a soloist at St. Bartholomews church in New York in Mozart's "Glory, Praise and Power" for the American Guild of Organists. She was a finalist in the auditions for the Naumburg award. Her radio work has been under Stokowsky and Leopold Spitalny.

Miss Hanzlik has been engaged by the New Opera company for autumn appearances. She will study at the Curtis institute on a scholarship with Elisabeth Schumann.

MISSOULA, MONT.
MISSOULIAN

JUL 26 1942

Though the Berkshire Festival in its traditional form has been suspended for the duration, the zeal and determination of Serge Koussevitsky have provided a very satisfying substitute. The Berkshire Music Center Orchestra, composed entirely of students because the faculty are all Boston Symphony members and as such are barred from playing in the group, begins on Saturday a series of six major concerts under the leadership of the famous conductor. The first program includes works of Haydn, Beethoven and Shostakovich.

As you know, the Berkshire chamber music series is already under way, and has its second concert today. In addition, there will be a Saturday afternoon lecture concert by Olin Downes.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUL 26 1942

Concert Reservations

Reservations have been made at all Berkshire hotels for six concerts that students of the Berkshire Music Center are to give at Tanglewood for three weeks starting next Saturday night, August 1. Mrs Donald F. McPherson, head of the war bond sale at Tanglewood, Sunday, August 2, is returning to Pittsfield tomorrow from Chicago where she has been spending a week. Henry Morgenthau, Jr., secretary of the treasury, is to attend the concert at Tanglewood August 2 and give a brief address.

Rev Dr Anson Phelps Stokes is to be the preacher at tomorrow's sunset Episcopal church service in the gardens of Mrs Carlos M. de Heredia at Wheatleigh, Lenox.

Chief Justice Harlan Fiske Stone and Mrs Stone were recent dinner guests of Mrs Winthrop E. Stone, sister-in-law of the chief justice, at Sheffield inn, where she has been staying before she opens her cottage on Under Mountain road.

Mrs Henry K. White and daughter, Judith, of 250 Beacon street, Boston, are visiting Mrs White's parents, Mr and Mrs Samuel Gilbert Colt at Overmead, Pittsfield.

NEW YORK, N. Y.
TELEGRAPH

JUL 27 1942

Berkshire Concert To Aid Bond Drive

Dr. Serge Koussevitzky is dedicating the first Sunday afternoon concert at Tanglewood on August 2, to the United States Treasury War Bond Campaign. It is expected that Mr. Henry Morgenthau, Secretary of the Treasury, will be the speaker at this time, and Dr. Koussevitzky will conduct his orchestra of 104 advanced students at the Berkshire Music Center in the program. Ruth Posselt, noted violinist, will be the soloist in the Tchaikovsky violin concerto. Also on the program will be two Sousa marches and the Fourth Symphony by Tchaikovsky.

Dr. Koussevitzky has announced that the stub of every ticket sold for this concert will be redeemable on the grounds at Tanglewood for 50 cents in War Stamps.

DAYTON, OHIO
SUNDAY JOURNAL HERALD

JUL 26 1942

Festival Starts In Berkshires

Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its summer music festival, to continue on week-ends until Aug. 16. It replaces the annual Berkshire festival of the Boston Symphony orchestra.

Beginning Aug. 1, there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duapianists, will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert performance in the western hemisphere of Shostakovitch's new Seventh ("war" Symphony.

There will be two opera performances of Nicolai's "The Merry Wives of Windsor," five chamber music concerts and four lecture concerts by Olin Downes, critic.

NEW YORK, N.Y.
TIMES
JUL 26 1942

Two Centennials for the Berkshires

Special to THE NEW YORK TIMES.

GREAT BARRINGTON, Mass. —This South Berkshire community of 5,700 inhabitants is to celebrate two centennial anniversaries in September. One is the arrival of the first railroad train on the old Housatonic Railroad on Sept. 28. This train brought passengers from Canaan, Conn., and Sheffield to attend the first fair of the Housatonic Agricultural Society, which was held Sept. 28 and 29, 1842.

There will be six days of racing with a parade, in which hay wagons, carryalls, coaches, and other horse-drawn vehicles will be featured. War bonds and stamps will be used for prizes for victory gardens and there will be civilian defense demonstrations. Edward J. Carroll of Springfield now controls the agricultural society.

Great Barrington's first train arrived while the villagers were at breakfast and they all hastened out for the sight. From that time a regular passenger service was maintained between Great Barrington and Bridgeport.

Another Great Barrington institution that is more than a century old is The Berkshire Courier, which has been published as a weekly paper continuously since Oct. 16, 1834. Maitland P. Foster is now its publisher and Paul W. Foster editor.

The three-day men's golf tournament of Wyantenuck Country Club, Great Barrington, starts on Friday.

Starting next Saturday evening, six concerts are to be given over three week-ends at Tanglewood by students of Berkshire Music Center. Serge Koussevitzky will conduct an orchestra of 104 pieces.

HARTFORD, CONN.
TIMES
JUL 27 1942

Berkshire Event To Benefit War Bond Campaign

Morgenthau Expected to Speak At Tanglewood

Dr. Serge Koussevitzky is dedicating the first Sunday afternoon concert at Tanglewood Aug. 2 to the United States Treasury war bond campaign. It is expected that Henry Morgenthau, Secretary of the Treasury, will be the speaker.

Dr. Koussevitzky will conduct his orchestra of 104 advanced students at the Berkshire Music Center in the program. Ruth Posselt, noted violinist, will be the soloist in the Tchaikovsky violin concerto. Also on the program will be two Sousa marches and the Fourth Symphony by Tchaikovsky.

All the war bond and stamp commitees of Berkshire County are co-operating in selling tickets at their stamp boths and in selling stamps at Tanglewood on the afternoon of the concert.

Stub Redeemable in Stamps

Dr. Koussevitzky has announced that the stub of every ticket sold for this concert will be redeemable on the grounds for 50 cents in war stamps.

The Berkshire Hills Conference has begun the organization of a plan of community co-operation to "share your gas" which will insure transportation to and from Tanglewood, by arranging that there will be no empty seats in private cars going to the concert. Central information booths are being set up in eight centers of Berkshire County. Although no special or extra train service is available, the Festival is fortunate in that the regular train schedules maintained to Lenox and Pittsfield from Boston, New York and Albany still make a weekend of music available.

1,000 Fliers Invited

An invitation has been extended to the commanding officer at Westover Field to send a thousand enlisted men to be the guests of Dr. Koussevitzky at the concert.

The "Festival of Music" at Tanglewood will include six orchestra concerts under Dr. Koussevitzky's direction from Aug. 1 to 16. On Aug. 7 and 13 performances will be given of Nicolai's "Merry Wives of Windsor" by students in the opera department.

NEW YORK, N.Y.
HERALD TRIBUNE
JUL 26 1942

Festival Opens In Berkshires Saturday Night

Concert Next Sunday at Tanglewood Dedicated to War-Bond Campaign

The festival series of six concerts at Tanglewood, Lenox, Mass., by the orchestra of the Berkshire Music Center under Serge Koussevitzky's direction begins next Saturday night at 8:30 with a program consisting of Haydn's symphony in G major, No. 88; Beethoven's third "Leonore" overture and Shostakovitch's fifth symphony. The program for next Sunday afternoon, Aug. 2, at 3 o'clock includes two Sousa marches, Tchaikovsky's fourth symphony and Tchaikovsky's violin concerto, with Ruth Posselt as the soloist.

Next Sunday's concert has been dedicated to the United States Treasury's war bond campaign and Henry Morgenthau jr., Secretary of the Treasury, is expected to speak. Stamps will be sold at Tanglewood on the afternoon of the concert and the stub of every ticket sold for this program will be redeemable on the grounds of Tanglewood for 50 cents in war stamps. The Berkshire Hills Conference is organizing a community co-operation plan to provide transportation in private cars going to the concerts, and booths to collect and provide about transportation and accommodations will be set up in eight of the principal Berkshire County centers. Dr. Koussevitzky has invited the commanding officer at Westover Field to send 1,000 enlisted men to be the conductor's guests at next Sunday's concert.

The other orchestral concerts will be held on Saturday nights and Sunday afternoons, Aug. 8, 9, 15 and 16. Chamber music programs will be given at Tanglewood tonight and the next three Sunday evenings. Olin Downes, assisted by student groups, will give lecture-concerts next Saturday and the following Saturday afternoon. Nicolai's "The Merry Wives of Windsor" will be sung in English on Friday night, Aug. 7, and Thursday night, Aug. 13.

Regular trains on the New Haven Railroad leave the Grand Central Station on Saturdays at 8:15 a. m. and 12:45 and 3:40 p. m., arriving at Lenox at 12:37, 4:53 and 7:43 p. m. After Sunday's concert, trains will leave Lenox at 5:41 and 7:41 p. m., arriving in New York at 9:38 and 11:32.

BRIDGEPORT, CONN.
POST
JUL 26 1942

TANGLEWOOD CONCERT TO BENEFIT TREASURY

Dr. Serge Koussevitzky is dedicating the first Sunday afternoon concert at Tanglewood on August 2, to the United States Treasury War Bond campaign. It is expected that Henry Morgenthau, Secretary of the Treasury, will be the speaker at this time, and Dr. Koussevitzky will conduct his orchestra of 104 advanced students at the Berkshire Music Center in the program. Ruth Posselt, violinist, will be the soloist in the Tschaikowsky violin concerto. Also on the program will be two Sousa marches and the Fourth Symphony by Tschaikowsky.

Persons attending the concert have been invited to bring picnic lunches to the spacious Tanglewood estate. A "Victory lunch" may be procured on the grounds, the proceeds to be invested in War Bonds.

Service Men Invited

An invitation has been extended to the commanding officer at Westover Field to send 1,000 enlisted men to be the guests of Dr. Koussevitzky at the concert.

The "Festival of Music" at Tanglewood will include six orchestra concerts under Dr. Koussevitzky's direction. The series will open on Saturday evening, August 1, and will continue on Saturday evenings and Sunday afternoons until August 16. On Friday evening, August 7, and Thursday evening, August 13, performances will be given in English of Nicolai's "Merry Wives of Windsor" by students in the opera department.

Downes To Speak

Olin Downes is presenting a series of four "lecture-concerts" on music forms on Saturday afternoons, assisted by student groups. Chamber music recitals are given in the new Chamber Music hall on Sunday evenings.

"The advance ticket sale points to large audiences at the Festival; the concerts are grouped on weekends to permit visitors to concentrate their musical enjoyment into a few days. Confidence that the American music-loving public will "whip" the transportation problem in their quest for music, as British music lovers have done for several years, assures this community that this summer will be a notable one in Berkshire music history," the management says.

SAN MATEO, CALIF.
TIMES & NEWS LEADER
JUL 28 1942

NEW YORK.— (LP) — Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its summer music festival, to continue on week-ends until August 16. It replaces the annual Berkshire festival of the Boston Symphony orchestra.

Beginning Aug. 1, there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo-pianist, will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert performance in the Western Hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's "The Merry Wives of Windsor," five chamber music concerts and four lecture concerts by Olin Downes, critic.

SPRINGFIELD, MASS.
MORNING UNION
JUL 28 1942

"Share Car" Plan Is Falling Down

Berkshire Conference Says Few Offers Received

PITTSFIELD, July 27—Tanglewood may be offering through Serge Koussevitzky and his student orchestra an excellent series of concerts, starting Saturday night, but the proposed "share your car" plan of the Berkshire Hills Conference is falling down.

The conference reported today that it had received few offers from motorists to take others to the concerts, although it had received many requests for transportation. So-called ride centers have been established in towns of the county where motorists and would-be passengers may register.

The opera department of the Berkshire Music Center, under the direction of Herbert Graf, Boris Goldovzky and Richard Rychtarik, presented scenes from five operas tonight at the theater.

INDIANAPOLIS, IND.
STAR
JUL 26 1942

Festival Becomes Center

New York, July 25.—(U.P.)

DR. SERGE Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its summer music festival, to contine on week ends until Aug. 16. It replaces the annual Berkshire festival of the Boston Symphony Orchestra.

Beginning Aug. 1, there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo-pianist will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert performance in the Western Hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's "The Merry Wives of Windsor," five chamber music concerts and four lecture concerts by Olin Downes, critic.

NEW HAVEN, CONN.
REGISTER
JUL 26 1942

DR. KOUSSEVITZKY CONCERT FUND FOR BOND DRIVE

Lenox, Mass., July 25.—Dr. Serge Koussevitzky will dedicate the first Sunday afternoon concert at Tanglewood on August 2, to the United States Treasury War Bond Campaign. It is expected that Henry Morgenthau, Secretary of the Treasury, will be the speaker at this time, and Dr. Koussevitzky will conduct his orchestra of 104 advanced students at the Berkshire Music Center in the program. Ruth Posselt, noted violinist, will be the soloist in the Tchiakowsky violin concert. Also on the program will be two Sousa marches and the Fourth Symphony by chiakowsky.

All the War Bond and Stamp Committes of Berkshire County are co-operating in selling tickets at their stamp booths and in selling stamps at Tanglewood on the afternoon of the concert.

Dr. Koussevitzky has announced that the stub of every ticket sold for this concert will be redeemable on the grounds at Tanglewood for fifty cents in War Stamps.

SPRINGFIELD, MASS.
MORNING UNION
JUL 28 1942

Boston Symphony Likely To Play Here as Planned

Community Concerts, Junior League Note Petrillo Threat Reported Only Indirectly

Because they have not been informed from any source, other than news stories, that bringing the Boston Symphony orchestra to the Auditorium will result in James Petrillo, head of the Musicians' Union, banning the hall to all union musicians, officials of the Springfield Community Concerts and Junior League yesterday decided to continue as planned and it therefore appears that the Boston Symphony will play here as one of the Community Concerts announced series.

Those who met yesterday were Atty. Raymond T. King, president of the Community Concerts; Mrs. John H. Mitchell, chairman of the program committee, and Mrs. Russell F. Swett, chairman of the Junior League concert committee.

The first indication that the Boston Symphony might not play here was contained in a tentative routing of the Philadelphia Symphony Orchestra which had Springfield on its itinerary. Later word filtered unofficially into the city that James Petrillo had said that he would ban any hall used by the Boston players and would not permit any musicians within his organization to perform in them. This would mean an entire disruption of not only the Community Concerts, but the Wagner series, as the majority of musicians belongs to the union. However, no official word has come from the czar of the Musicians Union who is now under fire from several sources, particularly for his recent banning from the air of the Student Orchestra at Interlochen, Mich.

It is possible that, if any official information should reach the officials of the Springfield Community Concerts that the rest of their program would be banned by Petrillo, changes would be made, but until such word comes, the group has decided to continue as planned. There is always the possibility that the Boston Symphony players may become unionized, it is said.

99.

WORCESTER, MASS.
TELEGRAM
JUL 27 1942

Music Festival In Berkshires Opens Saturday

Special to the Telegram

BOSTON, July 26.—The festival series of six concerts at Tanglewood in Lenox, by the orchestra of the Berkshire Music Center under Serge Koussevitzky's direction begins Saturday night at 8.30 with a program consisting of Haydn's symphony in G major, No. 88; Beethoven's third "Leonore" overture and Shostakovitch's fifth symphony. The program for next Sunday afternoon, Aug. 2, at 3 o'clock includes two Sousa marches, Tchaikowsky's fourth symphony and Tschaikowski's fourth symphony and Tschaikowsky's violin concerto, with Ruth Posselt as the soloist.

To Aid Bond Drive

Next Sunday's concert has been dedicated to the United States Treasury's war bond campaign and Henry Morgenthau, Jr., Secretary of the Treasury, is expected to speak. Stamps will be sold at Tanglewood on the afternoon of the concert and the stub of every ticket sold for this program will be redeemable on the grounds of Tanglewood for 50 cents in war stamps. The Berkshire Hills Conference is organizing a community co-operation plan to provide transportation in private cars going to the concerts, and booths to collect and provide about transportation and accommodations will be set up in eight of the principle Berkshire County centers. Dr. Koussevitzky has invited the commanding officer at Westover Field to send 1000 enlisted men to be the conductor's guests at next Sunday's concert.

The other orchestra concerts will be held on Saturday nights and Sunday afternoons, Aug. 8, 9, 15 and 16. Chamber music programs will be given at Tanglewood tonight and the next three Sunday evenings. Olin Downes, assisted by student groups, will give lecture-concerts next Saturday and the following Saturday afternoons. Nicolai's "The Merry Wives of Windsor" will be sung in English on Friday night, Aug. 7, and Thursday night, Aug. 13.

100

NEW YORK, N.Y.
WORLD-TELEGRAM

JUL 28 1942

SOCIETY TODAY

Russian War Relief Activities Occupy the Edward C. Carters

By LAURA HAZARD BROWN.

Whether in New York or at their farm in Lee, Mass., the Edward C. Carters and their daughter, Ruth, are occupied with the activities of Russian War Relief. The family barn at Sunset Farm has been converted into a series of offices. While on week days the Carter headquarters are at the organization's New York office, week ends are spent in the barn and are devoted to conferences. Mr. Carter, president of the Russian Relief, is also serving as chairman of the concert committee which is sponsoring the American concert premiere of the Shostakovitch Seventh Symphony, to be conducted by Koussevitzky on Aug. 14 at Tanglewood. The Berkshire Music Center is just five miles from the Carters' 48-acre farm.

Mrs. Carter, who met and was married to her husband while traveling through India, heads the women's division of the relief society, and Ruth serves as secretary to her father.

"Our most vital concern is to continue the shipment of sulfa drugs and medical supplies to the front to restore the Russian wounded," Mrs. Carter said, adding that "more than 83 per cent of the wounded are returned to battle."

The Carters, who have five round-the-world trips to their credit, have visited Russia every two years since the beginning of the first five-year plan there in 1929. Time and work permitting, they plan to head for Lee, lock the barn doors and enjoy a short vacation which Mr. Carter hopes will coincide with that of his son John, who is working as merchandise manager of a department store in Nashville. John is expected to be drafted. The youngest son, William, works for the Federal Communications Commission in Washington.

Since 1926 Mr. Carter has served as secretary to the Institute of Pacific Relations and has traveled extensively to the member countries. Mrs. Carter, sister of Ruth Draper, monologist, is a graduate of Barnard. For 12 years she was a member of the national board and world committee of the YWCA and was at one time chairman of the New York State League of Women Voters.

Not only is Ruth her father's secretary but she admits to being a maid-of-all-work around the farm. Following her graduation from the Berkshire Business School, she joined her father on a round-the-world trip, arriving in Peiping a day before the Sino-Japanese war broke out. Tall and brunette, she wears no makeup.

* * *

WORCESTER, MASS.
TELEGRAM

JUL 29 1942

MORIN TO REVIEW BERKSHIRE FESTIVAL

(Raymond Morin, Telegram music critic, will review the concerts of the Berkshire Festival of Music, at Tanglewood, Lenox, for this newspaper—Editor.)

LENOX, July 28.—Dedicated to the U. S. War Bond and Stamp campaign, the first Sunday afternoon concert in the Berkshire Festival of Music will be conducted by Dr. Serge Koussevitzky next Sunday afternoon. With Ruth Posselt, famous violinist, appearing as soloist in the Tchaikovsky Concerto, Dr. Koussevitzky will conduct the orchestra in two Sousa marches and the Franck Symphony in D Minor.

For the past week, more than a score of committees have been at work in Berkshire County selling concert tickets. A group of of over fifty girls will sell War Stamps on the grounds in a contest in which those selling the largest amounts of Stamps will be given War Bonds donated by the Koussevitzky Music Foundation. The stub of every ticket of admission will be exchangeable for a fifty cent War Stamp on the Tanglewood grounds.

After three weeks of daily rehearsals, Dr. Koussevitzky is said to be highly enthusiastic about his orchestra of over one hundred young musicians whom he has gathered from more than thirty states, and whom, he asserts, represent the most talented youth of the country. Each member of the group was chosen after exacting auditions conducted by members of the Boston Symphony Orchestra during the past Winter and Spring.

The opening concert of the Festival of Music will be presented Saturday evening at 8.30 o'clock, when Dr. Koussevitzky's program will include the Haydn Symphony in G Major, Beethoven's Overture to Leonore No. 3, and the Fifth Symphony by Shostakovich.

The famous Seventh Symphony of Shostakovich will be given its first concert performance in the Western Hemisphere at the Gala Benefit to be given here on Aug. 14 for Russian War Relief.

SYRACUSE, N. Y.
HERALD JOURNAL

JUL 28 1942

In Berkshire Music Center Classes

Three winners of scholarships in strings of the National Federation of Music Clubs, John Baldwin Fiasca of Milwaukee, Wis., Ruthabeth Krueger of Denver, Col., and Joseph Pepper of Bayonne, N. J., are among the student body of Berkshire Music Center at Tanglewood, Lenox, Mass. The young musicians, all violinists, were selected in nationwide competitions in which members of the Boston Symphony Orchestra served as judges. Competitions were prompted by the serious shortage of skilled string performers, which is appreciably affecting the major orchestras of the country.

SANTA PAULA, CALIF.
CHRONICLE

JUL 29 1942

THE WORLD OF MUSIC

NEW YORK (U.P.)—The much-heralded Seventh Symphony by Dmitri Shostakovich, young Russian composer, has finally arrived in America and will be given its first performance in this country during August at the Berkshire Music Center at Tanglewood, Mass. under Dr. Serge Koussevitzky.

The first New York performance will be by the New York Philharmonic-Symphony at Carnegie Hall in mid-October, under the direction of Arturo Toscanini.

The symphony was composed by Shostakovich at Leningrad during the siege of that city by the Germans. Its theme is "the ordinary Soviet people who have become the heroes of this patriotic war."

The score was sent by photostat on 35-millimeter microfilm from Kuibyshev, former Russian temporary capital, where it had its world premiere last March 1. It was flown from Kuibyshev to the Soviet Embassy in Washington by way of Teheran, Persia, and Cairo, Egypt.

Koussetvitzky and Toscanini are now studying the score and are said to find it full of possibilities. It is written for a large orchestra, including 8 horns, 6 trombones, 6 trumphets, two harps, piano and five timpani, and takes about 90 minutes to perform.

* * *

The National Orchestral Association announces that applications for membership in all sections of its training orchestra for the season of 1942-43 are now being accepted.

No tuition is charged. Instrumentalists who have sufficient technical background to pass the auditions which will be held in September will be given the opportunity to acquire a knowledge of orchestral routine and repertoire so that they may become candidates for positions in the regular orchestra. An outline of require-

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 28 1942

First Tanglewood Concert To Sound Call of Freedom

Dr. Koussevitzky To Note Anniversary Of Famous Sermon in Lenox by Rev. W. E. Channing

Dr. Serge Koussevitzky has fittingly chosen the third Leonore Overture of Beethoven for the opening program of his festival of music at Tanglewood Saturday evening. For the ringing call of freedom found in that overture is an appropriate recognition of the anniversary of a significant Berkshire event.

One hundred years ago, on Aug. 1, 1842, Rev. William Ellery Channing delivered in the Lenox Congregational Church his last public address—"dedicated to the men and women of Berkshire" — on the eighth anniversary of the beginning of the emancipation of slaves in the British West Indies and the fourth anniversary of the final freeing of the 800,000 slaves on those islands. The oration still ranks as one of the major addresses of American history. One listener wrote: "He had never spoken to his fellow men more powerfully than in this Sermon on the Mount."

In the printed version of his address, Channing referred to the delight he found "in the magnificent scenery of this region, in its peaceful and prosperous villages, and in the rare intelligence and virtues of the friends whose hospitality I have here enjoyed."

Men and Women of Berkshire

In his apostrophe, he sounded a call that has significance today: "A new reverence for humanity—a new feeling of brotherhood—is among the signs of the times. Before this, all oppressions are to fall. Society, silently pervaded by this, is to change its aspect of universal warfare for peace."

When next Saturday Serge Koussevitzky directs his new orchestra of 105 talented young musicians in the Leonore Overture, in an anniversary program dedicated "to the men and women of the Berkshires," the call for a new freedom will be heard in the Tanglewood Shed.

The program next Sunday will also be dedicated to the new struggle for freedom, for Dr. Koussevitzky will honor in his first Sunday afternoon concert the United States Treasury's war bond and stamp campaign. At this time, Ruth Posselt will play the Tchaikovsky Violin Concerto. Also on the program will be the Franck Symphony in D Minor, and two stirring Sousa marches.

The stub of every ticket bought for this concert and presented at the stamp booth at Tanglewood will be redeemable for a 50-cent war savings stamp. In a contest in which 50 young women will strive to sell the most stamps, the winners will be given war bonds. A "victory ladder" will keep the audience informed of the progress of sales.

On Aug. 14, another "gala benefit" will be held, with a program lasting from 5 in the afternoon until 11 in the evening. All proceeds will go to Russian war relief. At the concert in the Tanglewood Shed that evening, Dr. Koussevitzky will present the first concert performance of the widely discussed Shostakovitch Seventh Symphony. Rehearsals held during the past week have caused Dr. Koussevitzky to conclude that this work will rank among the world's great symphonies.

NEW YORK, N.Y.
HERALD TRIBUNE

JUL 28 1942

Dinner for Dr. Koussevitzky

Conductor of Boston Symphony Orchestra Honored in Berkshires

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., July 27.—Miss Alice Clapp, of Washington, was hostess at a dinner at Curtis Hotel, Lenox, tonight in honor of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Other guests were Mrs. Henry White Cannon, Mr. and Mrs. Lester Roberts, Mr. and Mrs. Stanley Chapple, Mr. and Mrs. Richard Burgin, Mrs. Charles A. Weyerhaeuser, Mrs. George W. Seligman, Mrs. Margaret Grant, Miss Olga Naumoff, Mr. and Mrs. Gregor Piatigorsky, Mr. Aaron Copland and Mr. Henry Gregor.

Mr. and Mrs. John H. C. Church were buffet supper hosts at Bonny Bank, Great Barrington, tonight to their granddaughter, Miss Mary de Windt, and Mr. William Archer Speers, New York, who are to be married tomorrow at St. James Church.

Lady Salter has Mr. and Mrs. Malcolm Davis, of New York, as guests at Hickory Farm, Tyringham.

Mrs. John Dodge Peters was a buffet luncheon hostess at Edgeholm, Great Barrington.

Mrs. William Felton Barnett gave a luncheon at Sky Farm, North Egremont, before the Great Barrington Garden Club party at Mrs. Charles Champion's lodge, North Egremont.

SPRINGFIELD, MASS.
NEWS

JUL 31 1942

The big question this coming month concerns the future of the Berkshire Music festival. Despite the presence of Dr Koussevitzky himself at Tanglewood and although the student orchestra includes outstanding material which will have expert assistance in the way of soloists, there is a certain blight on the project due to the gas and tire shortage.

* * *

There'll be a vital necessity for doubling up for those who plan to visit the music center during the next three weekends. Tomorrow night, the Third "Leonore" overture will begin the festival while Sunday afternoon's program will be high lighted by Ruth Posselt's playing of the Tschaikowsky Violin concerto.

SPOKANE, WASH.
CHRONICLE

JUL 29 1942

The World of Music

NEW YORK. (UP)—Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its summer music festival, to continue on week-ends until August 16. It replaces the annual Berkshire festival of the Boston Symphony orchestra.

Beginning August 1, there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo pianists, will appear as soloists. At the concert of August 16, Dr. Koussevitzky will conduct the first concert performance in the western hemisphere of Shostakovitch's new "Seventh ('war') Symphony."

There will be two opera performances of Nicolai's " The Merry Wives of Windsor," five chamber music concerts and four lecture concerts by Olin Downes, critic.

GREENVILLE, MICH.
NEWS

JUL 28 1942

NEW YORK—Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its summer music festival, to continue on week-ends until Aug. 16. It replaces the annual Berkshire Festival of the Boston Symphony Orchestra.

Beginning Aug. 1, there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duopanist will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert performance in the Western Hemisphere of Shostakoviteh's new Seventh ("war") Symphony.

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 29 1942

Tanglewood Will Have First Sunday Concert August 2

Lenox, July 29.—Dedicated to the War bond and Stamp campaign, the first Sunday afternoon concert in the Tanglewood festival of music will be conducted by Dr. Serg Koussevitzky next Sunday afternoon. With Ruth Posselt, famous violinist, appearing as soloist in the Tschaikovsky Concerto, Dr. Koussevitzky will conduct the orchestra in two Sousa marches and the Franck Symphony in D minor.

For the past week, more than a score of committees have been at work in Beckshire county selling concert tickets. A group of over fifty girls will sell War stamps on the grounds in a contest in which those selling the largest amounts of stamps will be given War bonds donated by the Koussevitzky Music foundation. The stub of every ticket of admission will be exchangeable for a 50 cent War stamp on the Tanglewood grounds.

After three weeks of daily rehearsals, Dr. Koussevitzky is highly enthusiastic about his orchestra of over one hundred young musicians whom he has gathered from over thirty states, and who represent the most talented youth of the country. Each member of the group was chosen after exacting auditions conducted by members of the Boston Symphony orchestra during the past winter and spring.

The opening concert of the festival of music will take place next Saturday evening, August 1 at 8.30 o'clock when Dr. Koussevitzky's program will include the Haydn Symphony in G major, Beethoven's Overture to Leonore No. 3, and the Fifth Symphony by Shostakovitch.

The famous Seventh Symphony of Shostakovitch will be given its first concert performance in the Western Hemisphere at the gala benefit to be given on Aug. 14 for Russian war relief.

N. ADAMS, MASS.
TRANSCRIPT

JUL 29 1942

MUSIC FESTIVAL OPENS SATURDAY

Koussevitzky to Direct 105-Piece Orchestra

AT TANGLEWOOD

Little Interest in Car Pooling Shown Here—Total of Six Concerts Planned

The 1942 Festival of Music at Tanglewood at Stockbridge, replacing the former Berkshire Symphonic Festival which the Boston Symphony orchestra under Director Serge Koussevitsky has presented several summers, will open Saturday evening at 8.30 o'clock, when Dr. Koussevitzky will direct his orchestra of 105 young students in the third Leonore overture of Beethoven.

Up until today, the local car-pool headquarters, the Richmond hotel, had received only one or two inquiries. The plan was for persons desiring rides, as well as those who had extra room in their cars, to register at the hotel, where effort would be made to get the two parties together, but thus far, little interest has been shown.

A total of six concerts will be offered on three successive Saturday nights, and three Sunday afternoons at 3 o'clock in the Tanglewood shed. Through the trustees of the Boston Symphony orchestra and the Berkshire Symphonic Festival, the Koussevitzky Music Foundation, which is made up of a large number of pupils studying in many musical fields under the noted conductor, has been allowed the use of the Tanglewood estate and music shed.

Saturday night's program also will include Haydn's symphony in G major and the fifth symphony by Shostakovitch. Sunday's program will be dedicated to the United States treasury war bond campaign, and each ticket stub presented at the stamp booth will be exchanged for 50 cents worth of war stamps.

Also included in the 1942 Festival of Music are two opera performances of Nicolai's "Merry Wives of Windsor" on this Friday night and Thursday night of next week at 8.30 o'clock. Five chamber music concerts on Sunday evenings at 8.30 o'clock are being given, the third of which will be this Sunday. The third in a series of four lecture concerts by Olin Downes, music critic of the New York Times, will be given Saturday afternoon at 3 o'clock.

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SPRINGFIELD, MASS.
NEWS

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SPRINGFIELD, MASS.
REPUBLICAN

JUL 28 1942

DR KOUSSEVITZKY GUEST OF HONOR

Miss Clapp Entertains at Curtis Hotel — Several Other Items of Social Interest in Berkshire

Special Dispatch to The Republican

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JOURNAL-REPUBLIC

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SYRACUSE, N. Y.
HERALD JOURNAL

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HARTFORD, CONN.
COURANT

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GALVESTON, TEXAS
TRIBUNE

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Gas Shortage and Fact That Boston Symphony Will Not Play Are Factors

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Another reason for lack of interest is the fact that the Boston Symphony is not to play. Fine as any student orchestra might be, people hereabouts remain faithful to the Boston players.

N. ADAMS, MASS.
TRANSCRIPT

JUL 29 1942

MUSIC FESTIVAL OPENS SATURDAY

Koussevitzky to Direct 105-Piece Orchestra

AT TANGLEWOOD

Little Interest in Car Pooling Shown Here—Total of Six Concerts Planned

The 1942 Festival of Music at Tanglewood at Stockbridge, replacing the former Berkshire Symphonic Festival which the Boston Symphony orchestra under Director Serge Koussevitsky has presented several summers, will open Saturday evening at 8.30 o'clock, when Dr. Koussevitzky will direct his orchestra of 105 young students in the third Leonore overture of Beethoven.

Up until today, the local car-pool headquarters, the Richmond hotel, had received only one or two inquiries. The plan was for persons desiring rides, as well as those who had extra room in their cars, to register at the hotel, where effort would be made to get the two parties together, but thus far, little interest has been shown.

A total of six concerts will be offered on three successive Saturday nights, and three Sunday afternoons at 3 o'clock in the Tanglewood shed. Through the trustees of the Boston Symphony orchestra and the Berkshire Symphonic Festival, the Koussevitzky Music Foundation, which is made up of a large number of pupils studying in many musical fields under the noted conductor, has been allowed the use of the Tanglewood estate and music shed.

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REPUBLICAN

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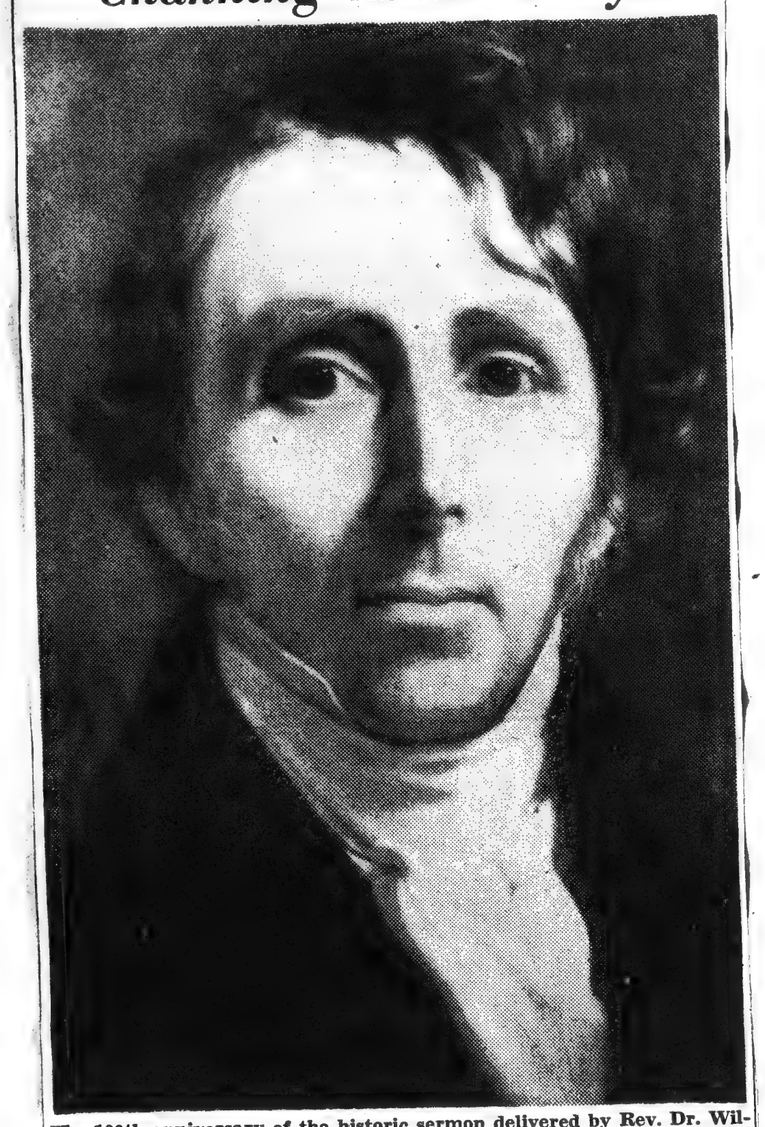
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 31 1942

102.

Channing Anniversary



The 100th anniversary of the historic sermon delivered by Rev. Dr. William Ellery Channing at Lenox will be marked tomorrow by Dr. Serge Koussevitzky, director of the Berkshire Music Center. The conductor has dedicated tomorrow's concert to "the men and women of Berkshire" as Dr. Channing dedicated his sermon delivered on the eighth anniversary of the beginning of the emancipation of slaves in the British West Indies. Mrs. Hadley Channing, widow of a descendant of Dr. Channing, is living at Valley Head in Lenox for the summer. Of her four children, a son, William Ellery Channing, named for the famed clergyman, now is with the British forces in Egypt. This picture of Dr. Channing was taken from a painting by Gambardella.

WATERBURY, CONN.
AMERICAN

JUL 30 1942

Freedom Will Be Theme of Music Fete

W. E. Channing To Be Honored At Stockbridge

The struggle for freedom will be the theme of the opening concert at the Berkshire Music Festival at Stockbridge, Mass., Saturday evening when Dr. Serge Koussevitzky wil conduct the orchestra in a presentation of the Leonore Overture, No. 3 as the first number.

Sounding a call for liberty, this piece of music will mark the spirit of the concert which is being dedicated to William Ellery Channing, a champion of free men, who delivered one of his most famous orations on freedom at the Congregational church in Lenox Aug. 1, 1842, exactly 100 years to the day before the date of the concert.

War Stamp Sale Contest To Be Held

When Dr. Koussevitzky directs his new orchestra of 105 talented young musicians in the overture, in an anniversary program dedicated "to the men and women of the Berkshires," the call for a new freedom will be heard in the Music Shed at Tanglewood.

The program Sunday will be dedicated also to the new struggle for freedom, for Dr. Koussevitzky will honor the U. S. Treasury Department's war bond and stamp campaign. At this time, Ruth Posselt will be heard as soloist in the Tchaikovsky Violin Concerto. Also on the program will be the Frank Symphony in D minor and two Sousa marches.

The stub of every ticket bought for this concert and presented at the stamp booth will be redeemable for a 50 cent stamp. In a contest in which 50 young women will strive to sell the most stamps, the winners will be given war savings bonds. A "Victory ladder" will keep the audience informed of the progress of sales.

The gala benefit for Russian War Relief will be held Aug. 14 with a program lasting from 5 to 11 p. m. At the evening concert in the Music Shed, Dr. Koussevitzky will present the first concert performance of the widely discussed Shostakovitch Seventh symphony. Rehearsals held during the past week have caused Dr. Koussevitzky to conclude that this work will rank among the world's great symphonies.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 3 - 1942

Price Gives "Theme With Variations"

Music Center Discourse Given on "Creative Process"

Lucien Price, writer and editor of Marblehead and Boston, gave the first of two lectures to students and faculty of the Berkshire Music Center and friends at Sedgwick Hall in Lenox last night on the subject, "The Creative Process."

Mr. Price called his discourse a "Theme With Variations." He discussed the solution of problems by the subconscious, the primary task of learning to concentrate and incorporation of technical skill with the primary creative process of the artist, the first three variations. Michelangelo in describing his method in sculpture said he "loosed" his statue from the marble That is, "the form of his figure was so clear, to his mind, that mallet and chisel were merely freeing it from extraneous material," said Mr. Price.

A fourth variation suggested by Beethoven was illustrated, said Mr. Price, by the advice given by the composer to his pupil, Archduke Rudolph when he said:

"Let your imperial highness continue specially to accustom yourself to note down at once, when at the pianoforte, any ideas that may come to you. . . . By such means not only will the imagination be strengthened but one learns also how to fix at the moment the most out-of-the-way ideas."

"By doing something about the first idea, we get another idea and so on until the ideas come in floods," added Mr. Price. "Thus the price of inspiration may be effort."

Mr. Price illustrated his fifth variation by a quotation from Richard Wagner concerning his composition of "Das Rheingold." It was in 1853, while Wagner was a political exile from Germany and was wandering about Europe seeking refuge. He had been looking for a favorable external environment only to be told by his "creative daimon" to "go home and go to work." The favorable environment was within himself.

The sixth variation, Mr. Price said was suggested by Goethe who said: "No productiveness of the highest kind, no remarkable discovery, no great thought that bears fruit and has results, is in the power of anyone; such things are above earthly control. Man must consider them as an unexpected gift from above. . . ."

"So the true artist," said Mr. Price, "is a ouija board of the celestial creator." But he warned that "God will send victuals, but he will not cook the dinner."

Mr. Price was introduced "as one of the great thinkers of our day," by Dr. Serge Koussevitzky, director of the Center. At the conclusion of the address, there was a lengthly discussion period.

NEW YORK, N.Y.
SUN

JUL 31 1942

Music Festival To Bring Visitors To the Berkshires

Six Concerts Will Be Presented by Orchestra.

Special to THE NEW YORK SUN.

Berkshire Hills, Mass., July 31.—Many reservations have been made at all Berkshire hotels, and the Curtis, at Lenox, already filled, has rejected applicants for the coming three week ends of music at Tanglewood.

Starting tomorrow evening, six concerts will be presented by an orchestra of 104 Music Center students. Dr. Serge Koussevitzky will conduct. Sunday will be war bond and stamp day, in charge of Mrs. Donald F. McPherson of Chicago and Pittsfield. Saturday concerts will begin at 8:30 P. M., and those on Sunday at 3:30 P. M., in the music shed. Box seats alone are reserved.

Dr. and Mrs. Walter W. Palmer of New York are to have a picnic party Sunday night at Council Rock on their Four Brooks Farm estate, Tyringham. The boulder was so named because two centuries ago Indians assembled there for peace and war councils. Dr. Palmer who is in the Government war service in Washington, comes to Tyringham for an occasional week end.

Arrivals for the season at Berkshire Inn, Great Barrington, include Mrs. F. O. Kraemer, Mrs. Alfred J. Petti, Brooklyn, N. Y. Miss Elizabeth O'Neill, Miss Margaret Birmingham, New York; Mr. and Mrs. J. F. Campbell, Short Hills, N. J.

At Curtis Hotel, Lenox, are Mr. and Mrs. Joseph May, Mrs. George McCracken, Mrs. Edith Thwaite, New York. Mrs. C. Wickliffe Yulee is to return to the Curtis on Saturday from Bar Harbor.

Mr. and Mrs. Royal Wyman Treadway were honored with a first wedding anniversary dinner at Red Lion Inn, Stockbridge, by his parents, Mr. and Mrs. Heaton Ives Treadway. Mr. and Mrs. G. DeWitt Williamson, Mrs. R. P. Buchanan, New York, are at the Red Lion.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 30 1942

BERKSHIRE EVENT TO BE RECOGNIZED AT TANGLEWOOD

Opening Concert Saturday to Epitomize Channing's Historic Address in Third Leonore Overture

Lenox, July 29—Dr Serge Koussevitzky has fittingly chosen the third Leonore Overture of Beethoven for the opening program of his festival of music at Tanglewood Saturday evening. The ringing call of freedom found in that overture is an appropriate recognition of the anniversary of a significant Berkshire event.

One hundred years ago, on August 1, 1842, William Emery Channing delivered in the Lenox Congregational church his last public address—"dedicated to the men of women of Berkshire"—on the eighth anniversary of the beginning of the emancipation of slaves in the British West Indies and the fourth anniversary of the final freeing of the 800,000 slaves on those islands. The oration still rangs as one of the major addresses of American history.

The program on Sunday also will be dedicated to the new struggle for freedom, for Dr Koussevitzky will honor in his first Sunday afternoon concert the United States treasury's war bond and stamp campaign. At this time, Ruth Posselt will play the Tschaikowsky Violin Concerto. Also on the program will be the Franck Symphony in D Minor, and two stirring Sousa marches.

The stub of every ticket bought for this concert and presented at the stamp booth at Tanglewood will be redeemable for a 50-cent defense stamp. In a contest in which 50 young women will strive to sell the most stamps, the winners will be given war bonds. A "victory ladder" will keep the audience informed of the progress of sales.

On August 14, another famous benefit will be held, with a program lasting from 5 in the afternoon until 11 in the evening. All proceeds will go to Russian War relief. At the concert in the Tanglewood shed that evening, Dr Koussevitzky will present the first concert performance of the widely discussed Shostakovitch Seventh Symphony. Rehearsals held during the past week have caused Dr Koussevitzky to conclude that this work will rank among the world's great symphonies.

HAVERHILL, MASS.
GAZETTE

JUL 30 1942

Koussevitzky To 'Pay Piper' Himself at Concert

LENOX, Mass.-AP-When Serge Koussevitzky lifts his baton tonight on the first of a series of concerts at the Berkshire music center, he'll not only be directing the 105-piece orchestra, but will be "paying the piper" himself to the unmusical tune of perhaps $30,000.

The decision to spend that much, of his own funds, was made by Dr. Koussevitzky several months ago when the Boston symphony trustees and the management of the Berkshire music festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

Tonight's program will be played by an orchestra which has rehearsed three hours daily—and sometimes longer—since July 5.

The music will include Haydn's Symphony in G Major, No. 88, the third "Leonore" Overture of Beethoven, and Dmitri Shostakovitch's Fifth Symphony.

The other six concerts, divided among three weekends, are musically of even interest, but patriotically the concert of Aug. 14 will be the climax.

This will be a performance of Shostakovitch's new Seventh Symphony as part of a program for Russian relief, and it will be the first "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

SPRINGFIELD, MASS.
MORNING UNION

JUL 30 1942

YOUTH CONCERT SERIES TO OPEN AT TANGLEWOOD

Koussevitzky Will Direct 105 Musical Students Saturday Night

PITTSFIELD, July 29—Something new will be tried out at Tanglewood, the summer home of the Boston Symphony Orchestra Saturday night, when Serge Koussevitzky will raise his baton to open a series of six concerts. The Boston Orchestra will be absent, but in its stead will be 105 young musicians who are studying at the Berkshire Music Center this summer, a venture carried on despite the refusal of the Boston Orchestra's trustees to back it.

Out of Student Class

Probably the audience, if it wasn't told, could not of itself tell whether the Boston Orchestra was playing. If the student orchestra is anything like last year's similar organization, its opening concert will be well worth the trouble of attending, what with gas rationing and crowded busses. In fact, some have doubt that the orchestra could be called "student," for many of its members have reached that stage of excellence which make them professionals, and not a few are playing in other orchestras.

The six concerts will be on successive Saturday evenings and Sunday afternoons, starting this week end Sunday's program will be dedicated to a war bond and stamp sale. Not only will young women strive to sell the Government's bonds and stamps, but the stub of every ticket to the concert will be good for one 50-cent stamp.

The program Saturday night will open with the Haydn symphony in B flat, No. 102. Beethoven's overture to "Leonore" will follow and the concert will close with the playing of the Shostakovitch 5th symphony.

Tribute to Russia

Continuing his tribute to his homeland, Russia, and to her defense against the Nazi invaders, Dr. Koussevitzky has chosen the Tschaikowsky violin concerto to feature his Sunday afternoon concert. The concerto will be played by Ruth Posselt, wife of the concert master of the Boston Orchestra, Richard Burgin. There will also be two Sousa marches and the program will close with the Franck symphony in D minor.

Transportation to the concerts may cause some trouble, but the Berkshire Hills Conference is endeavoring to make up auto parties, thus relieving the crowded bus facilities.

N. ADAMS, MASS.
TRANSCRIPT

JUL 30 1942

TO PRESENT OPERA AT MUSIC CENTER

One Performance Aug. 7, Other Aug. 13

BY FULL STAFF

Orchestra and Chorus to Assist in Presentation of Nicolai's "Merry Wives of Windsor."

The opera division of the Berkshire Music center, under the direction of Dr. Herbert Graf, in collaboration with Boris Goldovsky and Richard Rychtarik, will present two performances of Nicolai's "The Merry Wives of Windsor" in English, at Tanglewood, one a week from tomorrow night and the other Aug. 13. The entire personnel of the Music center, including the orchestra and chorus, will participate in the opera.

Dr. Serge Koussevitsky, director of the center and conductor of the student's orchestra of 105 pieces, has announced several changes in the original program for the symphony concerts, the first of which will be given Saturday night, followed by another which is for the war bond campaign benefit on Sunday afternoon.

The revised programs for the six concerts follows: Aug. 1, Haydn, Symphony in G-major, No. 88; Beethoven, Overture to Leonore, No. 3; Shostakovitch, Symphony No. 5, Op. 47.

Aug. 2, Sousa, Two Marches; Tchaikovsky, Violin Concerto with Ruth Posselt as soloist; Tchaikovsky, Symphony No. 4 in F-Minor.

Aug. 8, Hanson, Symphony No. 3; Mozart, Concerto for Two Pianos in E-flat with Luboshutz and Nemenoff as soloists; Brahms, Symphony No. 4 in E-Minor, Op. 98.

Aug. 9, Handel, Concerto Grosso; Martinu, Concerto Grosso; Tchaikovsky, Symphony No. 4.

Aug. 15, Bach, Magnificat in D; Beethoven, Symphony No. 9 in D-Minor, Op. 125.

Aug. 16, Copland, Quiet City; Shostakovitch, Symphony No. 7.

RED BANK, N. J.
STANDARD

Concert Expert Soldier Leader

Private Thors Johnson Led Ranking Bands

FORT MONMOUTH — A brilliant conductor before he enlisted in the Army of the United States, Private Thor Johnson will make his debut as Army conductor Sunday when he directs the Signal Corps Replacement Training Center Band.

Band concerts, which are held every Sunday from 3:30 to 4:30 p. m., in the Service Club Park, are open to all soldiers and their guests. Private Johnson ordinarily plays the French horn in the band which he will direct.

A former professor of music at the University of Michigan, Ann Arbor, Johnson, who is only 29, has twice been guest conductor of the famed Philadelphia Symphonic Orchestra. During 1940-41, he was a student under Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

A slight, bespectacled artist, Private Johnson was originator and director of the Mozart Festival in Ashville, N. C., and of the Little Symphony at Michigan, which has given 350 concerts in 25 states under his baton. A graduate of the University of North Carolina, Chapel Hill, he hails from Winston-Salem, N. C.

While at Michigan, he was conductor of the Grand Rapids Symphony Orchestra and director and conductor of the University Symphony of 90 pieces and the University Choral Union of 300 voices.

MISSOULA, MONT.
MISSOULIAN

AUG 2 - 1942

Saturday—Chicago, outdoor performance of "Carmen" at Soldier's Field with Gladys Swarthout in title role and John Charles Thomas as Escamillo; Berkshire Music Center, final lecture concert by Olin Downes, third orchestral program; New York City, Spitalny Orchestra, Summer Symphony, Lewisohn stadium concert by Philharmonic under Werner Josten with Rudolf Firkusny as soloist in Mendelssohn G Minor Piano Concerto, Sedgwick House gathering for experienced folk dancers.

Says Mary Jarman Nelson in the Etude magazine for August, "Regarding amateur music in general: soldiers would rather make it than listen to it. Who wouldn't?"

SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

AUG 2 - 1942

Berkshire Center To Present Opera

The opera department of the Berkshire Music Center, under the direction of Dr Herbert Graf, in collaboration with Boris Goldovsky and Richard Rychtarik, will present two performances of Nicolai's amusing and fantastic opera, "The Merry Wives of Windsor" in English, in the Theater Concert hall at Tanglewood, on Friday evening, the 7th, and Thursday evening, the 13th.

This classic setting of Shakespeare's immortal play, which enjoyed immense popularity for nearly a century, has of recent years been somewhat neglected, though the overture remained a standard feature of the concert repertoire of all orchestras.

The entire personnel of the Tanglewood forces, including the orchestra and the chorus, are cooperating with the opera department in this production. Two complete casts of principals have been chosen from among the finest young voices heard in auditions throughout this country. Special sets, as well as a new English translation, will be among the features to be presented.

Dr Serge Koussevitzky announces several changes in the program announced for the second and third series of symphony concerts to be given at Tanglewood. The revised programs are:—

Saturday evening, the 8th:—
Hanson .....Symphony No 3
Mozart ..Concerto for Two Pianos in E-flat (K. No 365)
Soloists: Luboshutz and Nemenoff
Brahms..Symphony No 4 in E-minor, Op 98

Sunday afternoon, the 9th:—
Handel .....Concerto Grosso
Martinu .....Concerto Grosso
Tchaikovsky .....Symphony No 4

Saturday evening, the 15th:—
Bach .....Magnificat in D
Beethoven.Symphony No 9 in D-minor, Op. 125

Sunday afternoon, the 16th:—
Copland .....Quiet City
Shostakovitch .....Symphony No 7

A gala benefit to be given at Tanglewood for Russian War Relief will be held on the 14th, beginning at 5 o'clock. The activities of the Berkshire Music Center will be "on parade" and at the Manifestation, several prominent guests will speak. At the concert that evening, Dr Serge Koussevitzky will lead his orchestra of 105 talented advanced students at Tanglewood in the first concert performance in the western hemisphere of the controversial Shostakovitch Seventh Symphony. Several outstanding soloists will take part in a special supplementary concert. The famous draw for prizes will be the final event of the benefit. All proceeds will go to the Russian War Relief.

Dedicated to the war bond and stamp campaign, the first Sunday afternoon concert in the Tanglewood Festival of Music will be conducted by Dr Serge Koussevitzky this afternoon. With Ruth Posselt, famous violinist, appearing as soloist in the Tchaikovsky concerto, Dr Koussevitzky will also lead the orchestra in two Sousa marches and the Franck Symphony in D minor.

For the past week, more than a score of committees have been at work in Berkshire county selling concert tickets. A group of over 50 girls will sell war stamps on the grounds in a contest in which those selling the largest amounts of stamps will be given war bonds donated by the Koussevitzky Music Foundation. The stub of every ticket of admission will be exchangeable for a 50-cent war stamp on the Tanglewood grounds.

After three weeks of daily rehearsals, Dr Koussevitzky is highly enthusiastic about his orchestra of over 100 young musicians whom he has gathered from over 30 states, and who represent the most talented youth of the country. Each member of the group was chosen after exacting auditions conducted by members of the Boston Symphony orchestra during the past winter and spring.

HARTFORD, CONN.
TIMES

JUL 30 1942

Tanglewood Events Have Freedom Theme

Dr. Serge Koussevitzky has chosen the third Leonore Overture of Beethoven for the opening program of his Festival of Music at Tanglewood Saturday evening.

The ringing call of freedom found in that overture is recognition of the anniversary of a significant Berkshire event.

On Aug. 1, 1842, William Emery Channing delivered in the Lenox Congregational Church his last public address—"dedicated to the men and women of Berkshire"—on the eighth anniversary of the beginning of the Emancipation of Slaves in the British West Indies and the fourth anniversary of the final freeing of the 800,000 slaves on those islands. The oration still ranks as one of the major addresses of American history.

When on Saturday Koussevitzky directs his new orchestra of 105 talented young musicians in the Leonore Overtrue, in an anniversary program dedicated "to the men and women of the Berkshires", the call for a new freedom will be heard in the Tanglewood Shed.

The program on Sunday will also be dedicated to the new struggle for freedom, for Dr. Koussevitzky will honor the United States Treasury's War Bond and Stamp Campaign. The stub of every ticket bought for this concert and presented at the stamp booth at Tanglewood will be redeemable for a 50 cent defense stamp. In a contest in which 50 young women will strive to sell the most stamps, the winners will be given war bonds. A "Victory Ladder" will keep the audience informed of the progress of sales.

On Aug. 14, another famous "Gala Benefit" will be held, with a program lasting from 5 until 11 p. m. All proceeds will go to Russian War Relief. At the concert in the Tanglewood Shed that evening, Dr. Koussevitzky will present the first concert performance of the widly discussed Shostakovitch Seventh Symphony.

NEWARK, N. J.
CALL

AUG - 1942

They Panned a Genius

So Says Koussevitzky of Critics Who Roasted Shostakovich Symphony

LENOX, Mass. (AP)—Music critics who panned the seventh symphony of Soviet Composer Dimitri Shostakovich were criticising the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky. The famed conductor of the Boston Symphony Orchestra so appraised the young Russian musician during an interview yesterday.

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven" and "program music." Others said it "contained tricks," "lacked proportion" and was "anti-climatic." Other critics, however, praised it unreservedly.

Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

HARTFORD, CONN.
COURANT

AUG 2 - 1942

Tonight will bring the start of the Berkshire Festival concerts by the Boston Symphony Orchestra, under Serge Koussevitky. Four additional programs are scheduled for Saturday nights and Sunday afternoons during this month, and two representations of "The Merry Wives of Windsor," an opera rarely heard and seen in this country. Arrangements for transportation to Tanglewood, at Lenox, Mass., include reservations for 1000 enlisted men as Mr. Koussevitzky's guests at tomorow night's concert.

WILMINGTON, N. C.
STAR

AUG 2 1942

Koussevitzky Defends Shostakovich's Symphony

LENOX, Mass., Aug. 1.— (AP) — When some music critics panned the seventh symphony of Soviet Composer Dimitri Shostakovich, they were criticising the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Written during the recent siege of Lenigrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained trick," "lacked proportion," and was "anti-climatic." Many other critics, however, praised it unreservedly.

CLEVELAND, OHIO
PLAIN DEALER

AUG - 1942

Conductor Irked by Criticism of Russian Symphony

LENOX, Mass., Aug. 1 — (AP) — When some music critics panned the Seventh Symphony of Soviet Composer Dimitri Shostakovich, they were criticizing the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony Orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and was "anti-climactic." Many other critics, however, praised it unreservedly.

Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said."

Dr. Koussevitzky will give the first American concert performance of the work here Aug. 14 for the benefit of Russian war relief. The student orchestra of the Berkshire Music Center will play.

BERKSHIRE SCHOOL

Koussevitzky Carries On a Work That He Began Two Years Ago

By OLIN DOWNES

THERE will be held this afternoon at Tanglewood in Stockbridge, Mass., the opening exercises of Dr. Koussevitzky's Berkshire Music Center. The event has more than ordinary significance. It betokens as courageous and public spirited an act as any musician in America could have to his credit in this time of national crisis. For Dr. Koussevitzky, with the devotion to the musician's ideals which always has characterized him, and with a complete realization of what the preservation of the creative forces of art mean at this time to the nation of which he is a citizen, has personally taken full financial responsibility for the operation and expenses of the institution which he founded two seasons ago—a very considerable sum for any private purse today—and has seen to it that the Berkshire Music Center offers a broader program of music education and culture in this, its season, than ever before in its history.

Everything for the Students

None of the necessary economies or retrenchments which circumstances have made advisable has been permitted to affect this sovereign purpose in which the director of the institution has been fully supported by all the members of his faculty and every one concerned with its activities. Everything for the students and for a system of instruction which has profited by the experiments and experiences of past seasons, but nothing for the nonessential purposes or ornamentation or propaganda! That is the attitude and the policy. It goes without saying that in an institution which aims at modern, direct and, if necessary, unconventional approach to methods of artistic education there are problems to be met each season, new ideas to be tested in the crucible of experience. That is the characteristic of every great creative effort, and it will be met at the Center in the spirit of the director when he told a certain lecturer at the opening season that if he didn't do a good job he would be fired and that if the director didn't do a good job he would fire himself! That is the kind of offensive that is needed.

If one were giving partisan praise to a man or an institution by these words, they would not be said. The considerations involved in the course Dr. Koussevitzky is taking can well be taken to heart by artists and those who support art through the length and breadth of the nation.

To Protect Art

For if ever there was a time when it was necessary to protect and propagate the musical art, and make it a living force in the life of the people, it is now. In the words of the director, "It is during the troubled periods of history that those who believe in the values and inheritance of culture stand in the front rank, battling to help an endangered humanity." In the face of these issues, matters of personal advantage or material security become a completely secondary affair. The duty of the musician in the war to be waged on his vitally important front is perfectly clear, and not a matter to be adjusted after due examination of the business risks of the undertaking. We have a war to win on many fronts, which demands the very most of energy, courage and sacrifice that we can bring to the business. And after the destruction and horror we shall have a peace to win, the issue of which will be more dubious, and will fundamentally depend upon the amount of intelligence and of morality that can be brought to the task. In this crisis, too, America must contribute all she has of strength and spiritual vision to the solution, and these things have directly to do with the realizations of the art that a distinguished musician is striving, with every resource that he has, to bring us.

Unnamed Supporters

Details of the activities at the Center are of less importance in this place than the central fact of its maintenance and its continued activities on this plane, and here warm acknowledgment is due friends and supporters, some of them unnamed, who have come to Dr. Koussevitzky's assistance in his project. It will be remembered that for its first two seasons the Berkshire Music Center was sponsored by the board of trustees of the Boston Symphony Orchestra, while the school's term ran concurrently in its last weeks with the three-week season of the Berkshire Symphonic Festival. This season, when war conditions and gasoline shortage made it impossible, the Symphonic Festival has been abandoned, and the Boston Symphony found that it had not funds available to guarantee the expenses of the Center. But it has extended to Dr. Koussevitzky the use of Tanglewood and its administration building and teaching equipment for his use, and the Berkshire Festival Association, through its president, Miss Gertrude Robinson Smith, has not only conditioned the great Music Shed with its stage and organ and full equipment for concerts or other musical activities and presented these facilities to Dr. Koussevitzky for the Summer; it also has given active and sympathetic support to his plans for certain activities of the student body which cannot fail to be of artistic importance for the community.

There Will Be Concerts

The Berkshire Symphonic Festival by the Boston Symphony Orchestra is suspended, but the Music Center, now functioning under the aegis of the Koussevitzky Music Foundation, Inc., will have some compensatory offerings accessible to the music-loving public. These include six concerts to be given, two a week, on dates parallel to those of the recent seasons of the Berkshire Symphonic Festival. The orchestra will be the first students orchestra of the Center, numbering ninety-four players. The repertory will be very similar to that of the erstwhile festivals and the special concert, to be given for the benefit of the Russian War Relief, on Aug. 14, will be the occasion of the first concert performance in America of Shostakovich's Seventh symphony. An immense work, ninety minutes in length, which for many months conductors have been fighting for the privilege of introducing in this country. Toscanini's radio première takes place July 19. The Berkshire Music Center gives the work its first American concert performance. The proceeds of this concert go to the benefit of the Russian War Relief, and in spite of transportation difficulties it will doubtless attract a large audience. By the standards of the Center's first orchestra of last Summer, which were very high, its leading of this season should be able, particularly under a master of orchestral technique, to give highly representative interpretations. It will be entirely of students, although twenty-two leading members of the Boston Symphony Orchestra are on Dr. Koussevitzky's faculty. They are not permitted by existing arrangements to take part in the concerts. Dr. Koussevitzky, after examination of the applicants for the orchestra this season, is confident that he will have, if anything, a better student orchestra than last year, and that he will not need them.

Working Plans

The second orchestra of the Center, with an odd fifty players of secondary capacities, is for training purposes, and for the performance of compositions attended by a group of students who listen while others of special instrumental skills play the music that is studied. But this is also a stamping ground for the preliminary exercises of the young conductors who study at the school, of whom there will be four this season. The compositions class of fourteen members is headed by Aaron Copland and by Bohuslav Martinu, the Czech composer whose music has had wide acceptance of late seasons, and who will replace Igor Stravinsky, who was expected to be the guest composer of the Center this season. Other contractual arrangements which Mr. Stravinsky was forced to complete made his acceptance of Koussevitzky's necessarily belated official invitation an impossibility. There will also be Sunday morning concerts of chamber music given under the supervision of Gregor Piatagorsky, a performanec of Nicolai's "Merry Wives of Windsor" in English by the opera department under the direction of Herbert Graf of the Metropolitan, and certain lecture-concerts, with uncommon programs of old and new music, events to which the public, as well as the student membership of the Center, will be admitted. A plan is afoot to sell course tickets, at low prices, for all these occasions. It will be seen that the Center will be of service not only to its students but to the Berkshire community.

MONTGOMERY, ALA.
ADVERTISER

AUG 2 - 1942

The World Of Music

NEW YORK—(U.P.)—Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its Summer festival, to continue on weekends until Aug. 10. It replaces the annual Berkshire Festival of the Boston Symphony Orchestra.

Starting yesterday there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo-panist will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert performance in the Western Hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's "The Merry Wives of Windsor," five chamber music concerts and four

SPRINGFIELD, MASS.
NEWS

AUG 6 - 1942

Russian Benefit At Tanglewood

Mrs Hollis M. Carlisle, Chairman of Local Committee, Making Plans

Mrs Hollis Moore Carlisle of Severn street, Longmeadow, is chairman of the Greater Springfield committee making plans for the gala Russian War Relief benefit at Tanglewood Friday, the 14th. Mrs Carlisle attended a meeting yesterday at which Dr Serge Koussevitzky spoke on the program [redacted].

Highlight of the affair will be the playing of Shostakovich's Seventh Symphony. Similar to the benefit last year, the program will start at 5 o'clock with concerts given by the various units of the Berkshire Music center. There will be a lawn party followed by the evening concert.

Distinguished guests attending will include Dorothy Maynor, celebrated soprano who was discovered by Dr Koussevitzky,, Dorothy Thompson, columnist and lecturer, and Albert Spalding, conductor.

NEW YORK, N.Y.
TIMES

[redacted]

CONCERTS OPENED BY KOUSSEVITZKY

Conducts the Berkshire Music Center Orchestra at First of Tanglewood Series

2,500 IN THE AUDIENCE

'Share-Your-Gas' Plan an Aid —Shostakovich, Beethoven and Haydn on Program

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 1—The first of a series of concerts by the Berkshire Music Center Orchestra was conducted by Serge Koussevitzky in the music shed here at Tanglewood tonight, under the auspices of the Koussevitsky Music Foundations, Inc. Coming after a serene, sunshiny day, the concert attracted an audience of 2,500 persons, an encouraging attendance in view of the prevailing transportation handicaps.

For this initial event Dr. Koussevitzky had devised a noble and admirably balanced program consisting of representative compositions from the different centuries. It comprised Haydn's Symphony in G major, No. 88; Beethoven's "Leonore" overture No. 3, and the Fifth symphony of Shostakovich.

The Beethoven masterpiece, which occupied the central position on the list, had been specially chosen for the occasion because of its message, so appropriate at this time, of the surging joy of mankind at release from tyranny and oppression.

Shostakovich on Program

No less carefully selected was the Shostakovich symphony, a work by a compatriot of the conductor, voicing significantly the present aspirations of the Russian people.

Under ordinary circumstances, the ninth annual Berkshire Symphonic Festival of concerts by the Boston Symphony Orchestra would have opened here last night, with Dr. Koussevitzky at the helm, but because of the war crisis this was not feasible.

Instead, Dr. Koussevitzky decided to give six concerts by students of the Berkshire Music Center on his own responsibility, believing this course of action imperative to help maintain public morale under existing world conditions.

Through the courtesy of the board of trustees of the Boston Symphony Orchestra, which owns the Tanglewood properties, and of the Berkshire Symphonic Festival, the Koussevitzky Music Foundation was granted the use this Summer of the Tanglewood estate and the music shed.

Financed by Koussevitzky

But Dr. Koussevitzky financed the series of concerts to be given on three successive Saturday nights and Sunday afternoons, and it is from the Berkshire Music Center, which is being carried on this Summer by the recently organized Koussevitzky Music Foundation, that the young American students who form the orchestra were selected.

These students hail from thirty-five States of this country and their average age is less than 20 years. They comprise less in number than half of the total enrollment of the music center, which this year amounts to 260, six of whom come from South America and were sent to the school by the Division of Cultural Relations of the State Department.

The majority of the 110 players in the orchestra are attending the center for the first time this Summer, but some of its personnel had been in the ensemble last year and the year before. The expert performance by the students of the difficult works presented last night was a striking demonstration of what can be accomplished for gifted young musicians in a short space of time by a man with Dr. Koussevitzky's vision and high artistic and humanitarian ideals.

The delighted audience, which strenuously applauded the impressive interpretations, came to the music shed in private cars, and even a hayrick. Every car was filled to capacity, in consequence of a "share your gas" plan of community cooperation assuring no empty seats in the machines.

Half of Boxes Sold

This year the reserved seats for the concerts are all situated in the boxes, which contain a total of 516 chairs. The rest of the seats are open to general admission. Half of the boxes have been sold to date for the season. Reservations have been received from many parts of the country.

In addition to the orchestral concerts, other attractions are slated for the present series. This afternoon a featured event was a lecture by Olin Downes on folk songs, madrigals and early instrumental music, which was held in the chamber music hall at the center before a capacity audience.

The second orchestral concert, tomorrow afternoon, will be dedicated to the United States Treasury's war bond and stamp campaign, and all stubs of entrance tickets will be redeemable for a fifty-cent defense stamp.

Henry Morgenthau Jr., Secretary of the Treasury, who was scheduled to give an address at this concert, has been detained in Washington, and in his place Roy Dickinson Welch, consulting expert to the Treasury Department and former Professor of Music at Princeton University, will be the speaker.

After the concert a program will be offered at 8:30 P. M. in the Chamber Music Hall by students in the chamber music classes of the center.

Other events scheduled for the season include two performances of Nicolai's "The Merry Wives of Windsor," further lectures by Mr. Downes, chamber music concerts, and a gala benefit concert for Russian war relief on Aug. 14, at which Dr. Koussevitzky will lead the orchestra in the first concert performance in the Western Hemisphere of Shostakovich's Seventh symphony. The work will be repeated at the final "international" concert.

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The decision to spend that much of his own funds was made by Dr. Koussevitzky several months ago when the Boston Symphony trustees and the management of the Berkshire Music Festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

Tonight's program will be played by an orchestra which has rehearsed three hours daily—and sometimes longer—since July 5.

The music will include Haydn's Symphony in G Major, No. 88, the third "Leonore" overture of Beethoven, and Dmitri Shostakovitch's Fifth Symphony.

The other six concerts, divided among three weekends, are musically of even interest, but patriotically the concert of Aug. 14 will be the climax.

This will be a performance of Shostakovitch's new Seventh Symphony as part of a program for Russian relief, and it will be the first "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

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SUNDAY UNION
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Tomorrow is to be Treasury day at Tanglewood with Mrs Donald F. McPherson of Chicago, Ill., and Court Hill, Pittsfield, in charge of a sale of war bonds and stamps, in which 50 girls will take part. Those making the largest sales will be given war bonds donated by the Koussevitzky Music Foundation. The stub of each ticket of admission will be exchangeable for a 50 cent war stamp on the grounds.

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TRANSCRIPT TELEGRAM
AUG 1 194

Berkshire Center Concerts Start, At $30,000 Loss

LENOX (AP) — When Serge Koussevitzky lifts his baton tonight on the first of a series of concerts at the Berkshire music center, he'll not only be directing the 105-piece orchestra but will be "paying the piper" himself to the unmusical tune of perhaps $30,000.

The decision to spend that much of his own funds, was made by Dr. Koussevitzky several months ago when the Boston Symphony trustees and the management of the Berkshire Music Festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

Tonight's program will be played by an orchestra which has rehearsed three hours daily — and sometimes longer — since July 5.

TAMPA, FLA.
TIMES
AUG 2 - 1942

Conductor Flays Critics For Panning Red Composer

LENOX, Mass., Ang. 1.—(Associated Press.) — When some music critics panned the seventh symphony of Soviet Composer Dimitri Shostakovich, they were criticizing the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Written During Siege

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and was "anti-climactic." Many other critics, however, praised it unreservedly.

Waving a passionate hand of refutation, Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they said, for to criticize the work of a man who is without doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

None Since Beethoven

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has. He is the greatest master of musical wealth; he is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Dr. Koussevitzky will give the first American concert performance of the work here Aug. 14 for the benefit of Russian war relief. The student orchestra of the Berkshire music center will play.

SPRINGFIELD, MASS.
REPUBLICAN
AUG 1 - 1942

Students Will Be Ushers

Students at Berkshire Music Center, Tanglewood, are to be ushers for the festival of six concerts which starts tomorrow at 8.30 p. m. Special officers from Lenox and Stockbridge police departments and two from Pittsfield will have charge of parking. Berkshire Street Railway company has been granted a permit to operate extra busses on its regular routes, which will leave passengers at the nearest point, Curtis hotel, Lenox. From that point to Tanglewood a shuttle service is to be furnished. Busses also will meet the New York city express at Lenox station tomorrow night to convey concert patrons to Tanglewood. This service was arranged by Pittsfield office, Berkshire Hills conference.

OMAHA, NEB.
MORNING WORLD-HERALD
AUG 2 - 1942

Symphony Maps Season

Not a 'Luxury,' but 'Civic Need'

As a "civic need" rather than a "luxury" during wartime, the Omaha Little Symphony orchestra will open its concert season on November 16 with Albert Spalding, violinist, as guest artist.

Other dates for the season are January 25 and March 29, according to Miss Eileen Keliher-Jeffers, newly elected president of the Omaha Civic Music association recently incorporated to sponsor the orchestra as a civic venture, with offices at the Joslyn Memorial.

The orchestra is composed of local talent, supported by the people of Omaha and of neighboring communities, and is pledged to their enjoyment.

Reports received by officers of the association tell of orchestras of this kind which still are treasured in London and other cities abroad.

Going into its third successive year, the Little Symphony, composed of 45 members, again will be directed by Richard E. Duncan, protege of Serge Koussevitsky, conductor of the Boston symphony. The Duncans are expected back this week-end from a holiday at Burntside lodge, Ely, Minn.

As usual a Strauss waltz, or a comparable selection, will be featured at each concert. This year's concert program will offer a great variety of music, it's said.

NEW YORK, N.Y.
SUN
AUG 1 - 1942

DR. KOUSSEVITZKY SEES IT THROUGH

It's Costing Him $30,000, but the Concert Goes On.

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Dr. Koussevitzky decided several months ago to spend that much of his own funds when the Boston Symphony trustees and the management of the Berkshire Music Festival called off the plans for the 1942 festival because of an expected lack of patronage as a result of the war. Declaring that "art must died last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

Tonight's program will be played by an orchestra which has rehearsed for three hours a day—and sometimes longer—since July 5. The music will include Haydn's Symphony in G major, No. 88, the third "Leonore" overture of Beethoven, and Dmitri Shostakovitch's Fifth Symphony.

The other six concerts to be given over three week ends, are musically of even interest, but patriotically the concert of August 14 will be the climax. This will be a performance of Shostakovitch's new Seventh Symphony as part of a program for Russian relief, and it will be the first "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

DAYTONA BEACH, FLA.
JOURNAL
AUG 2 - 1942

Russ Composer Called Greatest Since Beethoven

Koussevitzky Takes Issue With Some Critics

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NORWALK, CONN.
HOUR
AUG 1 - 1942

OPERA IS PLANNED AT BERKSHIRE CENTER

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Symphony concerts will be given at Tanglewood on Saturday evening, Aug. 8; Sunday afternoon, Aug. 9; Saturday evening, Aug. 15; Sunday afternoon, Aug. 16.

A gala benefit to be given at Tanglewood for Russian War Relief will be held on Aug. 14, beginning at 5 o'clock.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 1 1942

Prof. Roy Welch To Speak At Tanglewood Tomorrow

Special Assistant to Morgenthau To Be Here for War Bond Benefit Concert

Prof. Roy D. Welch, head of the music department at Princeton University and special assistant to Treasury Secretary Henry Morgenthau Jr., will speak briefly tomorrow afternoon at the war bond benefit concert at Tanglewood. Former head of the music department at Smith College, Prof. Welch has been heard many times in Pittsfield.

The concert to be given by Dr. Serge Koussevitzky and the student orchestra of 105 players starting at 3 has been dedicated to the U. S. Treasury war bond campaign.

Bonds will be sold at booths on the Tanglewood grounds by a group of women headed by Mrs. Louise T. McGill of Pittsfield. Helping her will be Miss Kathleen Noonan, Miss Hortense Platt, Miss Barbara Williams and Miss Helen Klose. Stubs of all tickets will be good for a war stamp.

Grounds will open at 1 o'clock and at that hour it will be possible to buy light refreshments of sandwiches, coffee and milk. Because of the war, the menu will not be as extensive as other years.

Eben O. Kimball of Lee hopes to have his horses with ray racks to help transport persons from the monument in Lenox to Tanglewood. This will be in addition to other transportation arrangements being made to accommodate persons who come by regular busses to the center of Lenox.

The concert tonight will begin at 8.30.

TULSA, OKLA.
WORLD
AUG 2 - 1942

EAST THUMBS ITS WAY TO CONCERT

Koussevitzky Puts on One-Man Music Show in Berkshire Hills

LENOX, Mass., Aug. 1. (AP)—Arriving on bicycles, on foot, in trucks and in packed motor cars—at least two dowagers were reported to have thumbed rides—some 3,000 persons tonight attended the first concert of Serge Koussevitzky's one-man music festival at Tanglewood.

This year's program, taking the place of the world-famous Berkshire symphonic festival which was cancelled because of war restrictions, proved to be music for its own sake.

NO PARKING JAMS

Gone were the elaborate refreshment tents, the segregated parking area for box-holders, the hundreds of shining chauffeured cars, the long lists of celebrities and the inevitable parking jam.

In place of the measured pomp and circumstances an audience heard an orchestra of 105 young musicians—recruited from Dr. Koussevitzky's Berkshire music center—give remarkable performances of Haydn's Symphony No. 88, the Third Leonore Overture of Beethoven, and Dmitri Shostakovitch's Fifth Symphony.

The orchestra, moulded into shape in less than four weeks of daily rehearsals, played with brilliance under Dr. Koussevitzky's capable leadership.

STRINGS ACT UP

There was a little difficulty with the strings, a hangover from one of the dampest weeks this section of the Berkshires can remember. But most of the orchestral material, assembled from 35 states, demonstrated exceptional ability.

War conditions were reflected on the grounds by an elaborate war stamp organization of 50 girls, by many men in uniform, and by a brief address from Roy Dickenson Welch, of Washington, on the treasury's bond campaign.

The program tomorrow afternoon, also to be given in the wedge-shaped music shed lent Dr. Koussevitzky by the old festival management, will include the Franck symphony, the Tschaikovsky violin concerto with Ruth Posselt as soloist, and, for the first time in such surroundings, a couple of Sousa marches.

NEW YORK, N.Y.
TIMES
AUG 2 - 1942

Second Concert In Berkshires

Fine Music and Good Golf Stimulate War Bond Buying in Busy Season

Special to THE NEW YORK TIMES.

LENOX, Mass.—This afternoon's concert at Tanglewood, the second in three week-end series of six arranged by the Berkshire Music Center, has been dedicated to the War Bond and Stamp campaign. Ruth Posselt, violinist, will appear as soloist in the Tchaikovsky concerto. Dr. Serge Koussevitzky will conduct the student orchestra of 104 musicians from thirty States in two Sousa marches and the Franck symphony in D minor.

Fifty girls are to compete in selling War Stamps on the grounds, and those making the maximum sales will be given War Bonds donated by the Koussevitzky Music Foundation. The stub of every ticket of admission will be exchangeable for a fifty cent War Stamp on the grounds. The sale is under the direction of Mrs. Donald F. McPherson of Chicago and Pittsfield, whose Berkshire organization already has sold more than $5,500,000 in War Bonds.

HICKORY, N. C.
RECORD

SPARTANSBURG, S. C.
JOURNAL

POUGHKEEPSIE, N. Y.
NEW YORKER

AUG 1 - 1942

ATLANTIC CITY, N. J.
UNION

ANN ARBOR, MICH.
FALL RIVER, MASS.
HERALD-NEWS

AUG 1 1942

Music Festival Opens Tonight

Kousseevitzky Ready To Take $30,000 Loss.

LENOX, Mass., Aug. 1, (AP)—When Serge Koussevitzky lifts his baton tonight on the first of a series of concerts at the Berkshire Music Center, he'll not only be directing the 105-piece orchestra, but will be "paying the piper" himself to the unmusical tune of perhaps $30,000.

The decision to spend that much, of his own funds, was made by Dr. Koussevitzky several months ago when the Boston Symphony trustees and the management of the Berkshire Music Festival called off the plans for the 1942 Festival because of the difficulty of travel and an expected lack of patronage because of the war.

Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

Tonight's program will be played by an orchestra which has rehearsed three hours daily—and sometimes longer—since July 5.

The music will include Haydn's Symphony in G Major, No. 88, the third "Leonore" overture of Beethoven, and Dmitri Shostakovitch's Fifth Symphony.

The other six concerts, divided among three weekends, are musically of even interest, but patriotically the concert of Aug. 14 will be the climax.

This will be a performance of Shostakovitch's new Seventh Symphony as part of a program for Russian Relief, and it will be the first "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

SPRINGFIELD, MASS.
EVENING UNION

AUG 1 - 1942

CONCERT SERIES OPENS TONIGHT AT TANGLEWOOD

Koussevitzky Underwriting Musical Event to Tune of $30,000

LENOX, Aug. 1 (AP)—When Serge Koussevitzky lifts his baton tonight on the first of a series of concerts at the Berkshire Music Center, he'll not only be directing the 105-piece orchestra, but will be "paying the piper" himself to the unmusical tune of perhaps $30,000.

Would Save Art

The decision to spend that much of his own funds was made by Dr. Koussevitzky several months ago when the Boston Symphony trustees and the management of the Berkshire Music Festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 1 1942

Tanglewood Plans Opera Performances

"The Merry Wives of Windsor" Scheduled Aug. 7 and 13

The opera department of the Berkshire Music Center, under the direction of Dr. Herbert Graf in collaboration with Boris Goldovsky and Richard Rychtarik, will present two performances of Nicolai's amusing and fantastic opera, "The Merry Wives of Windsor" in English, in the theatre concert hall at Tanglewood, Friday evening, Aug. 7, and Thursday evening, Aug. 13.

This classic setting of Shakespeare's immortal play, which enjoyed immense popularity for nearly a century, has of recent years been somewhat neglected, though the overture remained a standard feature of the concert repertoire of all orchestras.

The entire personnel of the Tanglewood forces, including the orchestra and the chorus, are co-operating with the opera department in this production. Two complete casts of principals have been chosen from among the finest young voices heard in auditions throughout this country. Special sets, as well as a new English translation, will be among the features to be presented.

Dr. Serge Koussevitzky announces several changes in the program announced for the second and third series of symphony concerts to be given at Tanglewood. The revised programs are:

Saturday Night, Aug. 8
Hanson ..... Symphony No. 3
Mozart .. Concerto in E flat (K. No 365) For two pianos.
Soloists—Luboshutz and Nemenoff.
Brahms, Symphony No. 4 in E minor, Op. 98

Sunday Afternoon, Aug. 9
Handel ..... Concerto Grosso
Martinu ..... Concerto Grossoo
Tchaikovsky ..... Symphony No. 4

Saturday Night, Aug. 15
Bach ..... Magnificat in D
Beethoven, Symphony No. 9, in D minor, Op. 125.

Sunday Afternoon, Aug. 16
Copland ..... Quiet City
Shostakovitch ..... Symphony No. 7

A gala benefit to be given at Tanglewood for Russian war relief will be held Aug. 14, beginning at 5 o'clock. The activities of the Berkshire Music Center will be "on parade" and at the manifestation several prominent guests will speak. At the concert that evening, Dr. Serge Koussevitzky will lead his orchestra of 105 talented advanced students at Tanglewood in the first concert performance in the Western Hemisphere of the controversial Shostakovitch Seventh Symphony. Several outstanding soloists will take part in a special supplementary concert. The draw for prizes will be the final event of the benefit. All proceeds will go to the Russian war relief.

NEW YORK, N.Y.
HERALD TRIBUNE

AUG

Koussevitzky to Conduct In Berkshire Opening

Leads Center's Students Tonight in Symphonic Program

The music festival to be presented by the Berkshire Music Center at Tanglewood, Lenox, Mass., will begin tonight at 8:30, when Serge Koussevitzky will conduct the center's student orchestra in Beethoven's third "Leonore" overture, Haydn's symphony in G major and Shostakovitch's fifth symphony. The program for the second concert, tomorrow afternoon at 3 o'clock, consists of two Sousa marches, Cesar Franck's symphony and Tchaikovsky's violin concerto, with Ruth Posselt as the soloist. This concert is dedicated to the Treasury Department war bond and stamp campaign, and the stub of each ticket will be redeemable at Tanglewood for a 50-cent war stamp.

The remaining four orchestral concerts will be held on Saturdays and Sundays, Aug. 8, 9, 15 and 16. Olin Downes, assisted by a student group, will give a lecture-concert at Tanglewood this afternoon, and a chamber music program will be performed tomorrow evening. Nicolai's opera "The Merry Wives of Windsor" will be performed in English on Friday night, Aug. 7, and Thursday night, Aug. 13. This festival replaces the Berkshire Symphonic Festival of the Boston Symphony Orchestra, which was called off this year.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 1 1942

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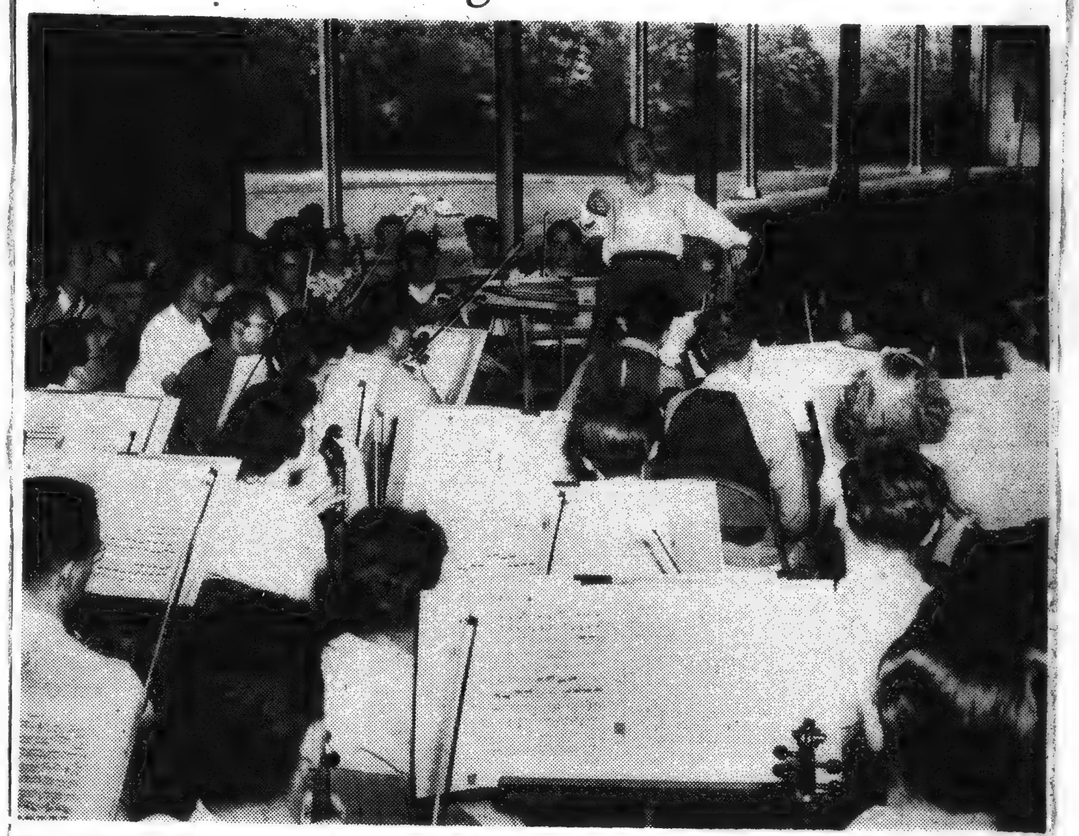
Rehearsing for Concerts



The Berkshire Music Center's student orchestra is shown in final rehearsal in preparation for the concert to be given tonight and tomorrow in the Shed at Tanglewood.

ALBANY, N.Y.
KNICKERBOCKER NEWS

AUG 1 1942

Concert to Aid Sale of Bonds

Dedicated to the War Bond and Stamp Campaign, the first Sunday afternoon concert in the Tanglewood Festival of Music will be conducted by Serge Koussevitzy tomorrow afternoon. With Ruth Posselt, violinist, appearing as soloist in the Tschaikowsky Concerto, Koussevitzky will conduct the orchestra in two Sousa marches and the Franck Symphony in D Minor.

For the past week, more than a score of committees have been at work in Berkshire County selling concert tickets. A group of more than 50 girls will sell War Stamps on the grounds in a contest in which those selling the largest amounts of stamps will be given War Bonds donated by the Koussevitzky Music Foundation. The stub of every ticket of admission will be exchangeable for a 50 cent War Stamp on the Tanglewood grounds.

After three weeks of daily rehearsals, Koussevitzky is enthusiastic about his orchestra of more than 100 young musicians whom he has gathered from more than 30 states. Each member of the group was chosen after exacting auditions conducted by members of the Boston Symphony Orchestra during the past winter and spring.

The opening concert of the Festival of Music will take place tonight at 8:30 o'clock when Koussevitzky's program will include the Haydn Symphony in G Major, Beethoven's Overture to Leonore, and the Fifth Symphony by Shostakovitch.

The Seventh Symphony of Shostakovitch will be given its first concert performance in the western hemisphere at the gala benefit to be given Aug. 14 for Russian War Relief.

A decision to spend $30,000 of his own funds was made by Dr. Koussevitzky several months ago when the Boston Symphony trustees and the management of the Berkshire Music Festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

HARTFORD, CONN.
TIMES

AUG 1 1942

All Tanglewood Forces Combining For Opera Events

The opera department of the Berkshire Music Center, under the direction of Dr. Herbert Graf, in collaboration with Boris Goldovsky and Richard Rychtarik, will present two performances of Nicolai's opera, "The Merry Wives of Windsor," in English in the Theater Concert Hall at Tanglewood on Friday evening, Aug. 7, and Thursday evening, Aug. 13.

This classic setting of Shakespeare's play, which enjoyed immense popularity for nearly a century, has of recent years been somewhat neglected, though the overture remained a standard feature of the concert repertoire of all orchestras. The entire personnel of the Tanglewood forces, including the orchestra and the chorus, are co-operating in this production. Two complete casts of principals have been chosen from among the finest young voices heard in auditions throughout this country. Special sets, as well as a new English translation, will be among the features.

Dr. Serge Koussevitzky announces several changes in the program announced for the second and third series of symphony concerts to be given at Tanglewood. The revised programs are: Saturday evening, Aug. 8: Hanson's Symphony No. 3; Mozart's Concerto for Two Pianos in E-flat (K. No. 365), soloists: Luboshutz and Nemenoff; Brahms' Symphony No. 4 in E-minor, Op. 98. Sunday afternoon, Aug. 9: Handel's Concerto Grosso, Martinu's Concerto Grosso, Tchaikovsky's Symphony No. 4.

Saturday evening, Aug. 15: Bach's Magnificat in D and Beethoven's Symphony No. 9 in D-minor, Op. 125. Sunday afternoon, Aug. 16: Copland's Quiet City and Shostakovitch's Symphony No. 7.

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DAYTONA BEACH, FLA.
EVENING NEWS

AUG 1 - 1942

Koussevitzky Pays the Piper In Name of Art

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HICKORY, N. C.
RECORD

SPARTANSBURG, S. C.
JOURNAL

POUGHKEEPSIE, N. Y.
NEW YORKER

AUG 1 - 1942

ATLANTIC CITY, N. J.
UNION

ANN ARBOR, MICH.
NEWS

FRESNO, CALIF.
BEE

AUG 1 - 1942

Conductor Underwrites Boston Concert Costs

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BERKSHIRE EAGLE
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NEW YORK, N.Y.
HERALD TRIBUNE

AUG

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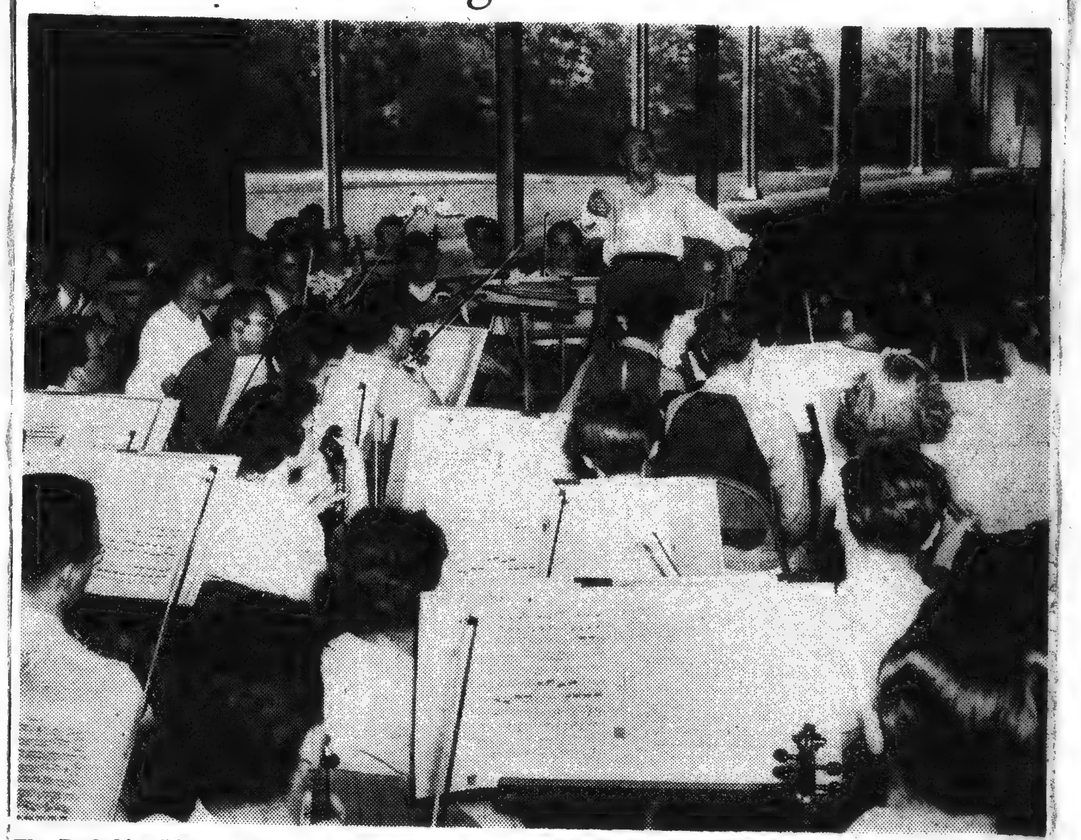
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 1 1942

Rehearsing for Concerts



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Best Seller May Force Whirlaway

CHICAGO, Aug. 1, (INS)—Whirlaway, greatest money winner the turf has ever known, was scheduled to go to the post at Arlington Park today as the feature attraction of the $25,000 Arlington Handicap.

The big race shared the limelight with two $7,500 stake races, [illegible] 15-12, managed to regain the victory road when they opened their series with the Tigers in Detroit with a 7-6 victory for Rex Hughson, who chalked up his 12th win of the season.

Tony Lupien led the Boston attack by getting a homer, double and single and both Ted Williams and Pete Fox clouted the Detroit pitching twice. One of Williams' safe blows was his 23rd homer of the season.

Hughson lasted through the eighth and then gave way to Bill Butland, who permitted the Tigers two runs on one hit in the finale.

Broadway Charley Wagner, who has a 9-9 record, will attempt to get beyond the .500 mark today when the Sockers start him against Hal Newhouser, who has been charged with eight setbacks against four wins.

HICKORY, N. C.
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SPARTANSBURG, S. C.
JOURNAL

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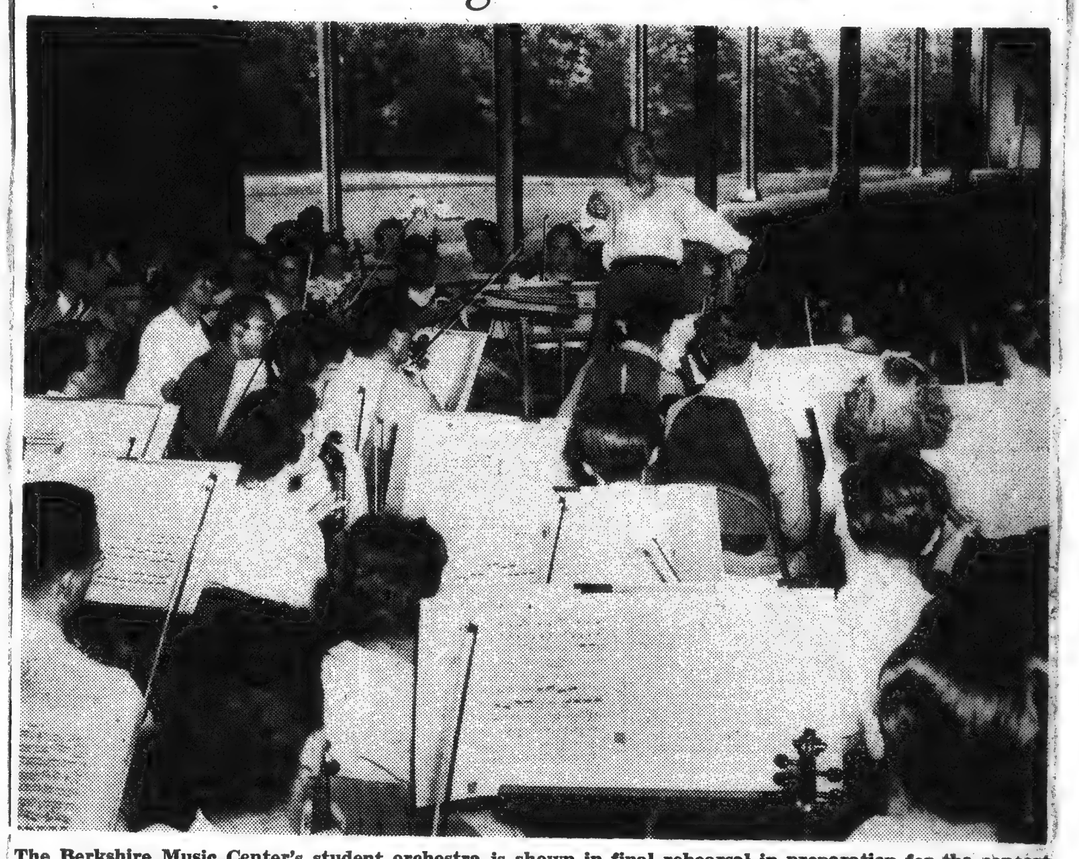

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JOURNAL

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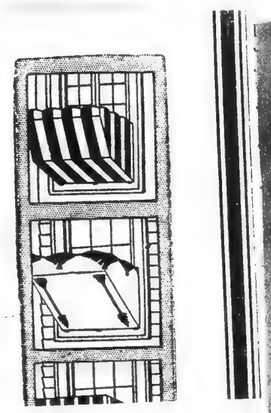

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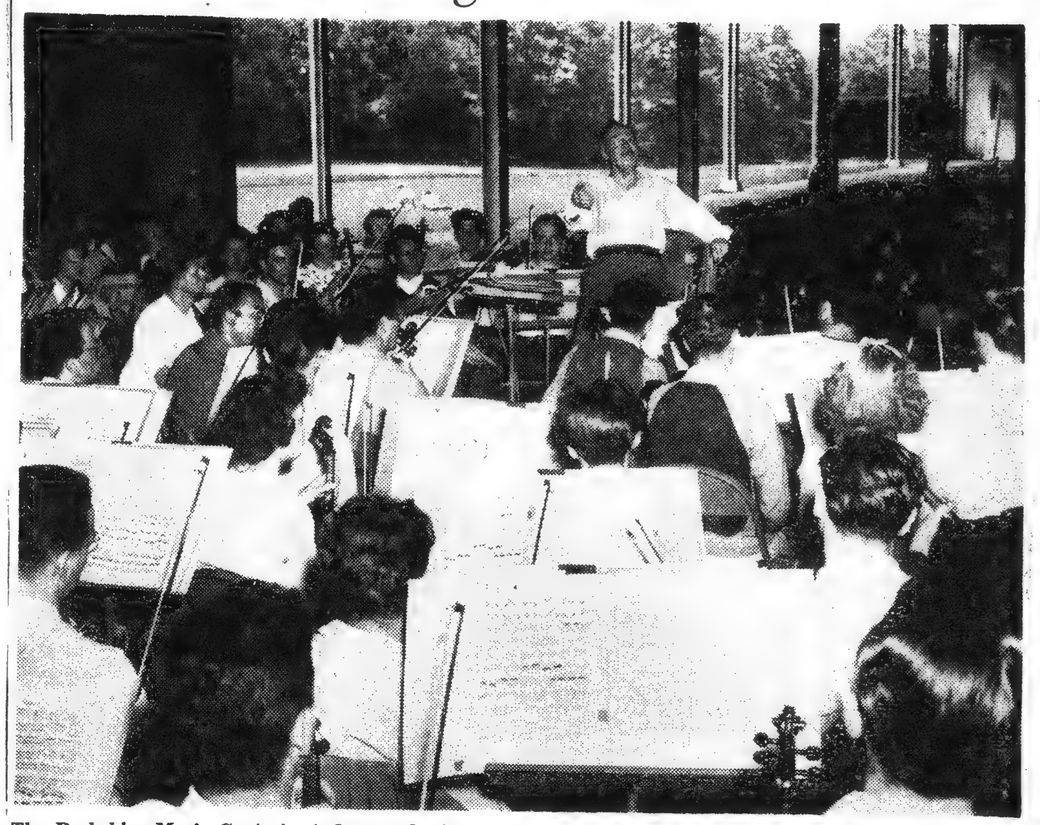

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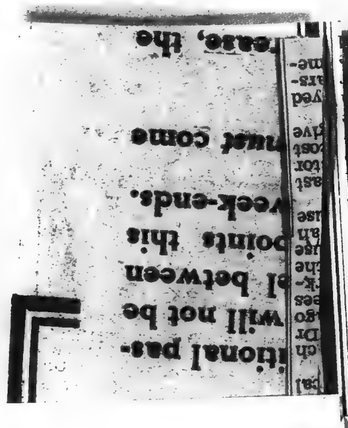

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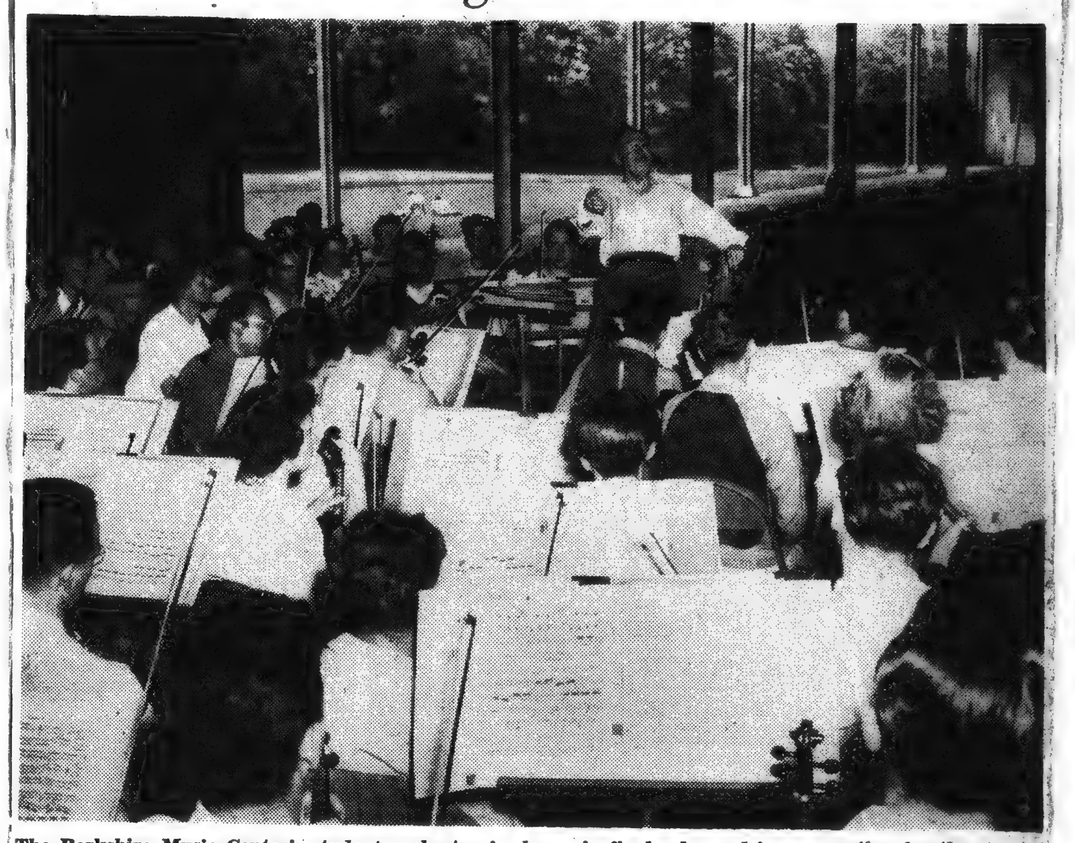

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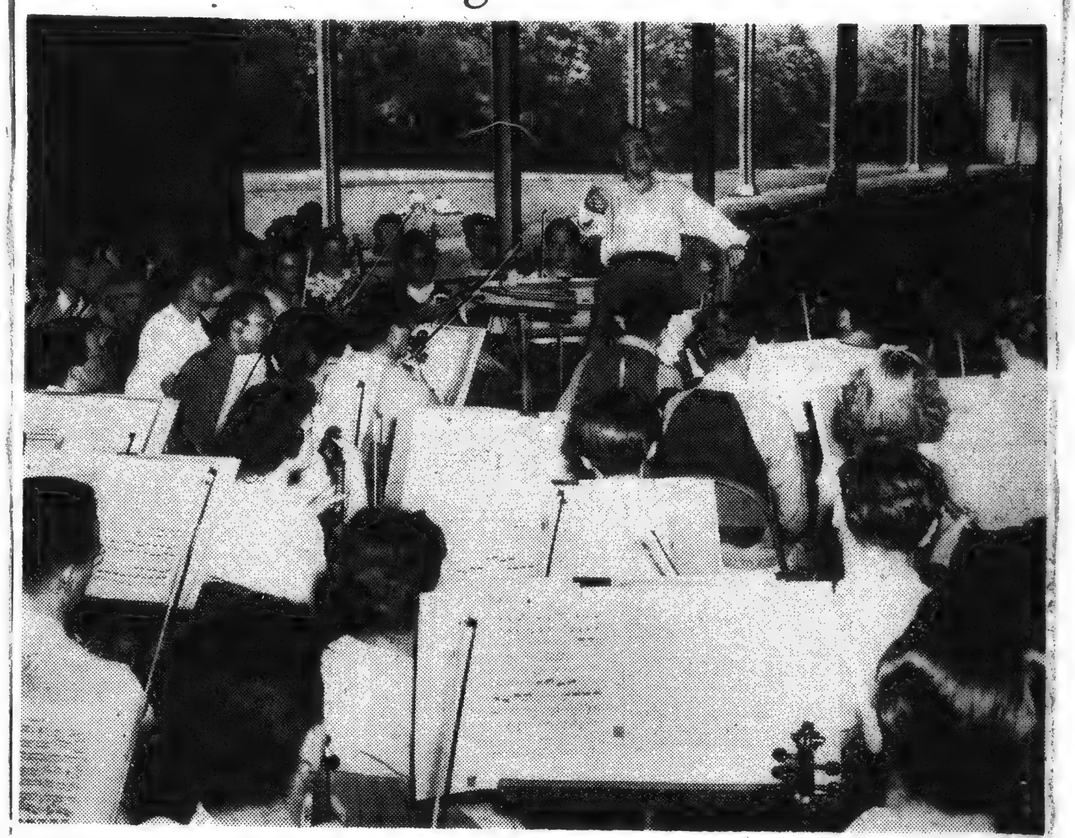

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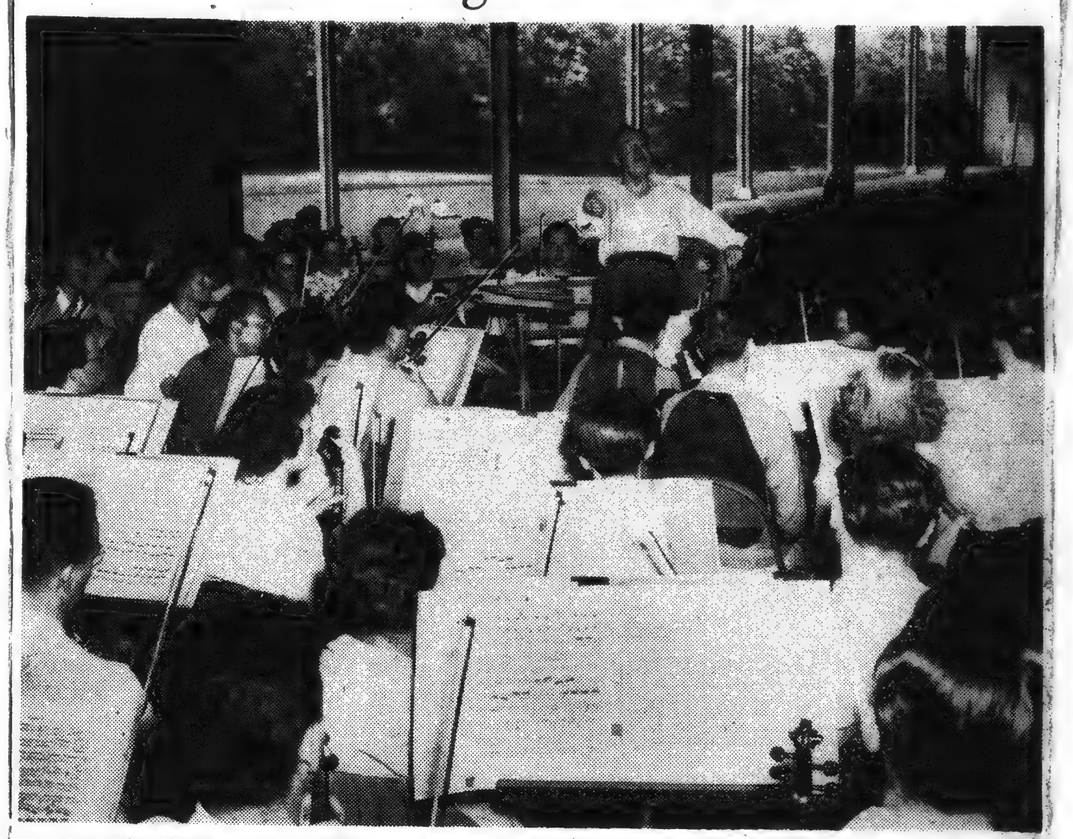

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EVENING NEWS

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Koussevitzky Pays the Piper In Name of Art

LENOX, Mass., Aug. 1 — (AP) — When Serge Koussevitzky lifts his baton tonight on the first of a series of concerts at the Berkshire Music center, he'll not only be directing the 105-piece orchestra, but will be "paying the piper" himself to the unmusical tune of perhaps $30,000.

The decision to spend that much of his own funds was made by Dr. Koussevitzky several months ago when the Boston symphony trustees and the management of the Berkshire music festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

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The music will include Haydn's symphony in G major, No. 88, the third "Leonore" overture of Beethoven, and Dmitri Shostakovitch's fifth symphony.

The other six concerts, divided among three weekends, are musically of even interest, but patriotically the concert of August 14 will be the climax.

This will be a performance of Shostakovitch's new seventh symphony as part of a program for Russian relief, and it will be the first "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 1 1942

Tanglewood Musicians To Play Here

Boston Symphony Artists To Appear for Local Music School

The Pittsfield Community Music School has obtained the services of a group of Boston musicians for a benefit concert at the Berkshire

LOUIS SPEYER
English horn player of Boston Orchestra.

Museum the evening of Aug. 10. Jean Bedetti, first 'cellist with the Boston Symphony Orchestra, Louis Speyer, English horn and oboe player with the same orchestra, and Leonard Bernstein, pianist, promising young conductor, will appear in a joint concert. The entire proceeds go to the local school.

The concert has been made possible through the generosity of the artists themselves and the Koussevitzky Music Foundation.

Louis Speyer, a native of Paris, graduated from the Paris Conservatory with the first prize in oboe. After playing in the great cities of France he came to this country with the French Army Band in 1918. After his first solo appearance he was offered a contract with the Boston Symphony Orchestra. He has been a member ever since, playing English horn and oboe. He plays as soloist and with the orchestra and is prominent in chamber music.

Jean Bedetti learned to play the cello under the tutelage of his father, who was professor in the conservatory at Lyons. After graduating from the Paris Conservatory, he became the first cellist of the Opera Comique and of the Concert Colonne. He played as soloist with these orchestras and in many of the capitals of Europe. He has been a member of the Boston Symphony Orchestra 23 years and as first cellist, he has played solo with them many times.

Leonard Bernstein is 23. He is a graduate of Harvard College and the Curtis Institute of Music, has studied piano with Heinrich Gebhard and Madame Vengerova and conducting with Fritz Reiner and Dr. Koussevitzky. He was a member of Dr. Koussevitzky's first class in conducting at Tanglewood in 1940, again in 1941, and now is on the faculty as assistant after a winter spent with Dr. Koussevitzky studying in Boston. He has made many appearances as a concert pianist but now devotes most of his time to conducting.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 2 1942

Jerome D. Greene of Cambridge, president of Boston Symphony orchestra trustees, is at Curtis hotel, Lenox,

(Continued On Page 2-C)

for the Tanglewood Music festival. Others there are Mr and Mrs Joseph May, Mrs Ryder Breed, Miss Emily Lynch, Mrs George McCracken, Mrs J. E. Murphy, Mrs R. H. Bodwell of New York. Winners at the weekly invitation bridge party at the Curtis were Miss Alice Clapp of Washington, Mrs David Dows, Jr., Mrs Clinton O. Jones, Mrs George W. Seligman, Miss Mary McGuinness, Mrs Elizabeth Davis.

WORCESTER, MASS.
GAZETTE

AUG 1 - 1942

Symphony Leader Finances Concerts

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Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

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This will be a performance of Shostakovitch's New Seventh Symphony as part of a program for Russian relief, and it will be the first "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

SACRAMENTO, CALIF.
BEE

AUG 1 - 1942

World Of Music

NEW YORK—Aug. 1.—(UP)—Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its Summer music festival, to continue on weekends until August 16th. It replaces the annual Berkshire Festival of the Boston Symphony Orchestra.

Beginning today, there will be six Saturday and Sunday concerts by an orchestra of ninety six advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo pianists, will appear as soloists. At the concert of August 16th, Dr. Koussevitzky will conduct the first concert performance in the western hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's The Merry Wives Of Windsor, five chamber music concerts and four lecture concerts by Olin Downes, critic.

OSSINING, N. Y.
CITIZEN-REGISTER

AUG 1 - 1942

Symphony Will Benefit Russian War Relief

The first Western Hemisphere concert performance of the Shostakovich Seventh Symphony will be given Friday, Aug. 14, by Serge Koussevitzky and the Berkshire Music Center Orchestra at Lenox, Mass., for the benefit of Russian War relief. The orchestra, which will appear under Dr. Koussevitzky's baton, will number 100 players.

In addition to the performance of the Seventh Symphony on Aug 14, several outstanding soloists will appear on the evening's program.

Tickets for the event may be obtained from local committees of Russian War Relief, Inc., or at National Headquarters, 11 East 35th Street, New York.

ST. PAUL, MINN.
PIONEER-PRESS

AUG 2 - 1942

New Triumph for Koussevitzky—

DOWAGERS THUMB RIDE TO SYMPHONY CONCERT

LENOX, MASS.—(AP)—Arriving on bicycles, on foot, in trucks and in packed motor cars—at least two dowagers were reported to have thumbed rides—some 3,000 persons Saturday night attended the first concert of Serge Koussevitzky's music festival at Tanglewood.

This year's program, taking the place of the world famous Berkshire symphonic festival which was cancelled because of war restrictions, proved to be music for its own sake.

Gone were the elaborate refreshment tents, the segregated parking area for box-holders, the hundreds of shining chauffeured cars, the long lists of celebrities and the inevitable parking jam.

In place of the measured pomp and circumstance the audience heard an orchestra of 105 young musicians—recruited from Dr. Koussevitzky's Berkshire music center—give remarkable performances of Haydn's Symphony No. 88, the third Leonore overture of Beethoven, and Dmitri Shostakovitch's Fifth Symphony.

The orchestra, moulded into shape in less than four weeks of daily rehearsals, played with brilliance under Dr. Koussevitzky's magnificent leadership.

There was a little difficulty with the strings, a hangover from one of the dampest weeks this section of the Berkshires can remember. But most of the orchestral material, assembled from 35 states, demonstrated exceptional ability, especially one of the oboes and the first horn.

The spirit of the playing was one of cooperation, rather than of musical dictatorship, and the results were precise, clever and trigger-keen.

War conditions were reflected on the grounds by an elaborate war stamp organization of 50 girls, by many men in uniform, and by a brife address from Roy Dickenson Welch, of Washington, on the Treasury's bond campaign.

ALBANY, N. Y.
TIMES UNION

AUG 2 1942

3,000 Hear Red Artist

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The program tomorrow afternoon, also to be given in the wedge-shaped music shed lent Dr. Koussevitzky by the old festival management, will include the Frank symphony, the Tchaikowsky violin concerto with Ruth Posselt as soloist, and for the first time in such surroundings, a couple of Sousa marches.

MILWAUKEE, WIS.
JOURNAL

AUG 2 - 1942

Koussevitzky Pays Own Money to Keep Music Festival Alive

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There will be six other concerts.

NEW HAVEN, CONN.
REGISTER

AUG 2 - 1942

Koussevitzky Defends Symphony Of Soviet Composer Shostakovitch

Lenox, Mass., Aug. 1.—(AP)—When some music critics panned the Seventh Symphony of Soviet Composer Dimitri Shostakovich, they were criticizing the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

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Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and was "anti-climactic." Many other critics, however, praised it unreservedly.

Great Appeal Cited

Waving a passionate hand of refutation, Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremenodus appeal to the masses."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has. He is the greatest master of musical wealth; he is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Dr. Koussevitzky will give the first American concert performance of the work here August 14 for the benefit of Russian War Relief. The student orchestra of the Berkshire Music Center will play.

Quotes Critics

With a malicious gleam in his eye, Dr. Koussevitzky went on to quote critics' reviews of Beethoven's Eroica Symphony at the time it was first performed.

"The music is absolutely banal, not original, stolen from Haydn for the most part, awfully long, dull, poorly modulated, particularly banal in its melodic line," he read.

"Well," the conductor smiled, "today this symphony is admitted by all critics and musicians to be one of the greatest symphonies existing in musical literature.

"And it seems to me that the critics of today make the same mistake about Shostakovich.

"His work banal? They mistake popularity for banality. Program music? The Eroica is program music. Berlioz's greatest music is program music. The Fifth Symphony of Beethoven is program music, and the Pastoral (of Beethoven), one of the greatest pieces of program music, is also one of the greatest pieces of music of all time."

HOUSTON, TEX.
CHRONICLE

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The program Sunday afternoon, also to be given in the wedge-shaped music shed lent Doctor Koussevitzky by the old festival management, will include the Franck Symphony, the Tschaikowsky Violin Concerto with Ruth Posselt as soloist, and, for the first time in such surroundings, a couple of Sousa marches.

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PORTLAND, ME.
SUNDAY TELEGRAM

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DETROIT, MICH.
FREE PRESS

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COLUMBUS, OHIO
DISPATCH

AUG 2 - 1942

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TELEGRAM

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HERALD-AMERICAN

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DAYTON, OHIO
SUNDAY JOURNAL HERALD

AUG 2 - 1942

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By the Associated Press

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The famed conductor of the Boston Symphony Orchestra so appraised the young Russian musician in an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music.' Others said it "contained tricks," "lacked proportion," and was "anti-climactic." Many other critics, however, praised it unreservedly.

Waving a passionate hand of refutation, Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius, one must listen not once but many times."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has."

Dr. Koussevitzky will give the first American concert performance of the work here Aug. 14 for the benefit of Russian war relief. The student orchestra of the Berkshire Music Center will play.

PORTLAND, ME.
SUNDAY TELEGRAM

AUG 2 - 1942

3,000 Attend First Concert Of Koussevitzky's Festival

Lenox, Mass., Aug. 1—(AP)—Arriving on bicycles, on foot, in trucks and in packed motor cars—at least two dowagers were reported to have thumbed rides—some 3,000 persons tonight attended the first concert of Serge Koussevitzky's one-man music festival at Tanglewood.

This year's program, taking the place of the world famous Berkshire Symphonic Festival which was cancelled because of war restrictions, proved to be music for its own sake.

Gone were the elaborate refreshment tents, the segregated parking area for box-holders, the hundreds of shining chauffeured cars, the long lists of celebrities and the inevitable parking jam.

In place of the measured pomp and circumstances the audience heard an orchestra of 105 young musicians—recruited from Dr. Koussevitzky's Berkshire music center—give remarkable performances of Haydn's Symphony No. 88, the third Leonore Overture of Beethoven, and Dmitri Shostakovitch's Fifth Symphony.

The orchestra, moulded into shape in less than four weeks of daily rehearsals, played with brilliance under Dr. Koussevitzky's magnificent leadership.

There was a little difficulty with the strings, a hangover from one of the dampest weeks this section of the Berkshires can remember. But most of the orchestral material, assembled from 35 states, demonstrated exceptional ability, especially one of the oboes and the first horn.

The spirit of the playing was one of cooperation, rather than of musical dictatorship, and the results were precise, clever and trigger-keen.

War conditions were reflected on the grounds by an elaborate war stamp organization of 50 girls, by many men in uniform, and by a brief address from Roy Dickenson Welch, of Washington, on the Treasury's bond campaign.

The program Sunday afternoon, also to be given in the wedge-shaped music shed lent Dr. Koussevitzky by the old festival management, will include the Franck Symphony, the Tchaikovsky Violin Concerto with Ruth Posselt as soloist, and, for the first time in such surroundings, a couple of Sousa Marches.

COLUMBUS, OHIO
DISPATCH

AUG 2 - 1942

Koussevitsky, Saying 'Music Must Live,' Underwrites Entire Symphony Series

LENOX, MASS, AUG. 1. —(AP). —When Serge Koussevitzky lifted his baton tonight on the first of a series of concerts at the Berkshire music center, he not only was directing the 105-piece orchestra, but was "paying the piper" himself to the unmusical tune of perhaps $30,000.

The decision to spend that much of his own funds was made by Dr. Koussevitzky several months ago when the Boston Symphony trustees and the management of the Berkshire music festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

Tonight's program was played by an orchestra which has rehearsed three hours daily—and sometimes longer—since July 5.

The music included Haydn's Symphony in G Major, No. 88, the Third "Leonore" overture of Beethoven, and Dmitri Shostakovitch's Fifth Symphony.

The other six concerts, divided among three week-ends, are musically of even interest, but patriotically the concert of Aug. 14 will be the climax.

This will be a performance of Shostakovitch's new Seventh Symphony as part of a program for Russian relief, and it will be the first "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

SYRACUSE, N. Y.
HERALD-AMERICAN

AUG 2 - 1942

3,000 Make Pilgrimage To Hear Berkshire Music

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DAYTON, OHIO
SUNDAY JOURNAL HERALD

AUG 2 - 1942

Boston Conductor Praises Symphony

LENOX, Mass., Aug. 1.—(AP)—When some music critics panned the Seventh Symphony of Soviet Composer Dimitri Shostakovich, they were criticising the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

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WORCESTER, MASS.
TELEGRAM

AUG 3 - 1942

4000 Attend Brilliant Berkshire Concert to Aid War Bond Sales

By RAYMOND MORIN

LENOX, Aug. 2.—Brilliance was the keynote of the second Berkshire Music Center symphony concert in "Tanglewood Shed" today. The student orchestra of one hundred, conducted by Serge Koussevitsky, accompanied a gripping performance of Tschaikowsky's "Violin Concerto in D Major," played by Ruth Posselt. The remainder of the program included the Cesar Franck "D Minor Symphony" and marches by John Philip Sousa. There was an attendance of four thousand.

This concert was dedicated to the United States Treasury War Bond campaign, and it fittingly opened with two stirring marches by the United States Marines' former great bandmaster, Sousa. "Semper Fidelis" and "Stars and Stripes Forever" convey Koussevitsky's admirable interest in just causes, patriotic and otherwise.

Patriotic Objective

The very existence of this educational foundation is due inspirationally and financially to him. Apart from the unexcelled advantages to the students themselves, two of these concerts at least will provide the occasion for the sale of War Bonds and Stamps as well as a gala benefit for Russian war relief. It should be added that the Koussevitsky foundation is a non-profit organization.

In the interest of the sale of War Bonds, Roy D. Welch, as personal representative of Secretary Morgenthau, was introduced by Koussevitsky and addressed the audience. He referred to Koussevitsky as "the personification of the Spirit of Tanglewood," and added "our energies at Tanglewood have succeeded in maintaining those ideals in which we Americans believe."

Ruth Posselt Praised

Ruth Posselt may well be classed in the first violinistic ranks. We have on other occasions critically admired her gifts, for her appearance in Worcester's Friends of Music concert last Winter was an outstanding success. Later that season we heard her give a glittering performance of the Barber "Violin Concerto" with the Boston Symphony at Symphony Hall.

However, it was during the more familiar Tschaikowsky "Concerto in D Major, Opus 35" that we more fully appreciated her far-reaching skill. Here is a young artist whose technical resources are more than vaguely reminiscent of such technics as those of Heifetz, Menuhin and Elman.

Execution Graceful

Her tone, phrasing and general approach are confident. In fact, she has grace of execution that would almost seem impossible when confronted with the final "allegro" of the Tschaikowsky "Concerto." We can not attribute the lack of effectiveness of the orchestral introduction to the efforts of this young orchestra, for inherently the music is pompous and affected.

On the contrary, the orchestra is to be complimented upon a highly pliable and balanced background. This "concerto" is primarily sensuous, intended to display the performers' pyro-technics and awe the audience. This afternoon it did all of these things, in addition to which it revealed deep poetic insight in the brief "Canzonetta" which precedes the final technical avalanche. It should be honestly admitted, however, that many of the violinists' softer tones were occasionally suppressed by excessive background.

Student Orchestra

Most concert habitues have heard the Cesar Franck "Symphony in D Minor" performed by many of the great orchestras. One could not conscientiously be indiscriminate in comparisons. The fact is that this is a student orchestra. However, when compared to other similar organizations (college and the large second group of symphony orchestras) it must be acknowledged that Koussevitsky was able to lead these young people in an unusually accurate, unified expose of this major work. There were a number of high spots.

We again wish to call attention to the string section, this time the lower strings who so frequently recite the important themes. The harp opening to the second movement (played by Janet Remington and Cecilia de Majo) and the violin pizzicato were neat and concise. The haunting but treacherous English horn solo (played by Joseph Rizzo) of this same "allegretto" movement was entirely competent.

The final "allegro non troppo" was compelling. The subtle Cesar Franck modulations were smoothly enacted. And even more important, the sudden changes from exultant sections to hushed quietness were effected with precision. There is vast power in this work when it is so played, and this afternoon, whatever the performance lacked in tonal or rhythmic exactness was compensated for in a refreshingly youthful abandon to which the work of this quiet, modest master willingly applied itself.

Third Chamber Music Concert Given

LENOX, Aug. 2.—An important division of the concert curriculum of the Berkshire Music Center Festival is a series of five chamber music concerts presented by talented students of the foundation. The third in this series took place tonight at "Tanglewood" in the Chamber Music Hall. It was attended by 250.

The program confined itself to romantic and modern realms—the composers were Faure, Brahms and Hindemith.

The "Quartet in C Minor, Opus 15," is no better known than most of the works of Faure, yet it fairly breathes that typical subtle charm which the French composers so well feel and transmit. It was played by Rita Laplante, piano; Lillian Levy, violin; Abrham Skervick, viola; Robert Ripley, 'cello.

The Hindemith "Woodwind Quartet, Opus 24 No. 2" was of special interest. It is an exacting score. Its performers were Kenneth Emery, flute; John Holmes, oboe; David Glazer, clarinet; Harold Meek, horn; Ira Leventer, bassoon. This work was written 20 years ago when Hindemith was called a "cultural Bolshevik" by the Third Reich because of the implied satire in the music of his late twenties, in which period this quintet was written. It has a full measure of this element, and tonight's performance conveyed it.

Seymour Lipkin, piano; Jacob Krachmalnick, violin; Marion Davies, 'cello—performed the Brahms "B Major Trio, Opus 8." It must be remembered that this work was completed during Brahms twentieth year. At this point in his creative career, he had far from mastered the technic of instrumental combinations—thus it is not a completely gratifying work to perform, particularly when it lacks the utmost in rhythmic co-ordination as it did tonight. Notably in the "Scherzo" movement. We wish to make special mention of Mr. Krachmalnick's violin performance which further emphasized his excellence as concertmaster of the Center's symphony orchestra.

CONDUCTOR APPLAUDS

Dr. Serge Koussevitzky joins Sunday afternoon's audience at the special U. S. Treasury benefit at Tanglewood in Lenox in applauding Ruth Posselt, violinist, after her solo performance with the student orchestra.

SPRINGFIELD, MASS.
MORNING UNION

AUG 3 - 1942

Koussevitzky's Student Orchestra Wins Praise

Large Audience Attends Second Concert at Berkshire Center in Lenox

LENOX, Aug. 2—The second in a series of six concerts by the Berkshire Music Center Orchestra was conducted by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, in the music shed at Tanglewood this afternoon, before a surprisingly large audience, considering gasoline rationing and tire shortages. The first concert was given last night when between 2500 and 3000 almost filled the forward part of the mammoth shed and this afternoon the audience was quite a bit larger.

Today's program, benefited the Nation's war bond sale. Every purchased ticket was good for 50 cents worth of war savings stamps, which really brought the cost of the concert down to a pretty nominal figure. Furthermore booths were placed about the lawn, staffed by Mrs. Louis T. McGill of Pittsfield and a corps of aids, for the sale of bonds, and the program selected by Dr. Koussevitzky was in the popular and patriotic vein.

It opened with two Sousa marches, played as only an orchestra whose average age is less than 21 can play them. They were "Semper Fidelis" and "Stars and Stripes Forever." The soloist was the too-seldom heard violinist, Ruth Posselt, whose fiery rendition of the Tschaikowsky concerto in D major was something to be long remembered, and the program closed with Cesar Franck's ever popular symphony in D minor.

Last night the series commenced with the Haydn G-major symphony, No. 88, followed by Beethoven's overture to "Leonore," No. 3, and closed with the Shostakovitch Fifth Symphony, a program made up of works of three different centuries.

From the opening adagio of the Haydn, the audience knew that Koussevitzky had no inferior orchestra under his command. It played with a sparkle and dash which is many times missing in a professional orchestra, and while there may have been moments of lack of finesse, particularly in soft passages, the music was at all times enjoyable and sometimes thrilling.

From the amount of applause, and the shouts of "bravo" after every number, one was made doubtful of the sense of discrimination of the audience. In fact, the cheering was fully as vociferous as it has been in previous festivals when the Boston Orchestra played, and did not seem to vary in degree between one piece and another which might indicate that the "heils" were for the conductor rather than the orchestra. Be this as it may. Dr. Koussevitzky was generous in sharing the acclaim with his charges, causing them to stand several times and accept the applause.

Under ordinary circumstances, the ninth Berkshire Symphonic Festival of concerts by the Boston Orchestra would have opened last Thursday night, and continued through last night and this afternoon. But, because of the war, the trustees of the orchestra and the festival felt this not feasible, so Dr. Koussevitzky proceeded on his own.

Continuing his Berkshire Music Center, he decided to use the so-called student orchestra for six concerts, and the results of last night and today would indicate that his decision was justified. Whether the Boston Orchestra would have drawn a larger audience at necessarily larger ticket prices is a matter of conjecture.

While all hail is being given the conductor, it should be borne in mind that the musicians he directed last night cannot in every particular be called students. They have been drawn from many states, and many schools, and some of them have been playing professionally for some years. To be sure, the good doctor has whipped them into an enviable ensemble through long rehearsals during the past three weeks but he did not teach them how to handle their instruments so ably.

Events at the Berkshire Music Center continued tonight when chamber music was heard in the chamber music hall. Friday the opera department will give "The Merry Wives of Windsor" in the theater, and Saturday night the orchestra will give the third in its series, with Lubochutz and Nemenoff, pianists, as soloists in the Mosart concerto for two pianos. Other works on the program will be the Hanson Symphony No. 3 and the Fourth Symphony by Brahms.

BARRE, VT.
TIMES

AUG 3 1942

PRAISES YOUNG ORCHESTRA.

About 4,000 People Heard Koussevitzky's Young Musicians

Lenox, Mass., Aug. 3 (AP) — The talk today in this musically discriminating neighborhood concerned Serge Koussevitzky and the noted conductor's student orchestra, which drew extravagant applause in concert about a month after being assembled.

Their Sunday afternoon appearance in the famous music shed at Tanglewood was only the second for the 105 young players whom Koussevitzky had chosen from his Berkshire music center. They had been introduced as a unit there the evening before.

The word of the youth orchestra's qualities spread and a large audience, perhaps 4,000 persons, turned out for the Sunday concert. Music lovers hiked, bicycled, carshared and even hayracked to Tanglewood.

Between their rounds of applause, they bought corsages and boutonnieres of war stamps. Roy Dickenson Welch, former head of the Princeton university music department, speaking for the treasury department in furtherance of stamp and bond sales, expressed agreement with Koussevitzky's view that music and the other arts must be sustained in times of peril.

The young musicians broke no new ground with their program. They began with two Sousa marches; followed with the Tchaikovsky violin concerto, the soloist being Ruth Posselt, who had appeared with Koussevitzky's Boston symphony, then gave a tonally rich performance of the familiar Franck Symphony.

They next will give concerts Saturday night and Sunday afternoon.

SYRACUSE, N. Y.
POST-STANDARD

AUG 3 - 1942

4,000 Delighted With Concert by Youth Orchestra

BY JOHN SELBY

LENOX, Mass., Aug. 2. (AP)—The second concert of Serge Koussevitzky's one-man music festival at Tanglewood this afternoon demonstrated conclusively that the noted conductor's student orchestra was one of the finest "youth orchestras" ever assembled in this country.

The first concert last night indicated this was the case. And word of the superlative playing by the 105 young musicians recruited from Dr. Koussevitzky's Berkshire music center spread thru the fashionable neighboring communities today.

As a result, an estimated 4,000 persons assembled in the famous music shed this afternoon and remained to cheer and applaud the interpretations in extravagant fashion.

The program itself broke no new musical ground. It began with two Sousa marches, followed by the Tchaikovsky violin concerto with Ruth Posselt as soloist, and a tonally gorgeous performance of the familiar Franck symphony.

But the musicianship displayed by the youthful orchestra was unusual, to say the least. Brought together about a month ago, these student musicians had developed into a beautifully balanced, clear-toned and accurate musical instrument.

Mozart Festival Is Memorable Success

Maynor, Posselt, Casadesus Appear in Tanglewood—Koussevitzky Is Honored on 70th Birthday

By GRACE MAY STUTSMAN

LENOX, MASS.

FIFTEEN hundred persons attended the opening of the Tanglewood Mozart Festival, a rather remarkable number, in view of the fact that the ODT had forbidden buses to run from Lenox to Tanglewood.

The festival, which was held on the week ends of July 29 and Aug. 5, was given in the small Opera-Concert Hall as the larger Music Shed was still boarded up from last winter. This smaller hall, set in flowering plants, shrubs and trees, with its splendid acoustics, was an ideal place for performances of music by Mozart. As an orchestra of only 30 was used, some of the overflow audience was seated on the stage.

The opening concert on Saturday was given although rain threatened. The tone quality of the orchestra in the Symphony in A, K. 201 and in the Divertimento for Strings and Two Horns, K. 287, was thoroughly delightful. Following the intermission, Dorothy Maynor was heard in "L'amero, saro costante" from "Il Re Pastore", "Ach ich fühl's" from "The Magic Flute", the recitative "Ch'io mi scordi di te" and the rondo "Non temer, amato bene" with violin obbligatos by Richard Burgin, and piano obbligatos by Bernard Zighera.

Miss Maynor appeared to have some difficulty in projecting her top notes with the freedom and clarity evident when she made her first appearance here. On the other hand, her voice has gained in depth and volume. Her simplicity of manner during the ovation which was accorded her completely won the admiration of her audience. The concert closed with a performance of the Symphony in C, K. 338. The program on Sunday afternoon, including a performance of the Concerto in E-flat for two pianos and orchestra, played by Pierre Luboshutz and Genia Nemenoff, was temporarily interrupted by a short, violent storm, but was continued as soon as the weather cleared. An ovation such as has seldom been heard at Tanglewood was given the performers at the conclusion of the concerto. A beautiful performance of the "Haffner" Symphony opened the program, followed by the Overture to "La Clemenza di Tito" and the Symphony in G minor.

David Nilsson

Dorothy Maynor

Ruth Posselt

Dr. Koussevitzky Chats with Genia Nemenoff and Pierre Luboshutz

The concluding concerts of the festival brought the Violin Concerto in D, (K. 218) with Ruth Posselt as soloist; the "Coronation" Concerto, Robert Casadesus soloist; and miscellaneous orchestral items including the Symphony in G minor (K. 183); Symphony in E-flat major (K. 543) and the "Jupiter" Symphony.

It is hinted that the success of the festival this year encourages the resumption of the large one next year, but unless there is a definite change for the better in transportation facilities and living conditions such a procedure seems very unwise. The Mozart Festival was planned by the trustees of the Boston Symphony as a fitting tribute to Dr. Koussevitzky's 70th birthday on July 26, and it aptly provided a climax to his 20 years as conductor of the orchestra.

Fiedler Is Honored by Boston Pops Orchestra

BOSTON — Commemorating Arthur Fiedler's completion of 15 years continuous service as conductor of the Boston Pop Concerts, the orchestra members presented him with a leather brief case at the final rehearsal of the season. The presentation speech was made by Melvin Bryant, chairman of the orchestra committee and a member of the violin section of the Boston Symphony since 1918. G. M. S.

and works by Berlioz, Weber, Verdi and Grainger.

Seven years ago, Mr. Fiedler inaugurated the Wednesday morning Children's Concerts as part of the Esplanade season. The first program in the present series of four concerts brought out more than 4,000 youngsters and their adult companions on July 26. Mr. Fiedler is quick to seize upon an opportunity to bestow praise where it is due. He suddenly turned to the children and requested all "Paper Troopers" to rise, whereupon he conducted a special "salute" improvised for the occasion by himself and his musicians, a thrilling moment in the lives of the kiddies standing stiffly at attention.

Mr. Fiedler announced that the three remaining programs would be based upon requests from the children themselves. One of them lists Sousa's "Washington Post" March, Rossini's overture to "La Gazza Ladra", two movements from Haydn's Symphony No. 88, and other works by Saint-Saëns, Strauss and Wagner. The commentator for these morning concerts is Nicholas A. Rasetzki.

Among the guest conductors who have appeared at the evening concerts have been Charles O'Connell who conducted on July 26 and Solomon Braslavsky who conducted the Spar Choral Group on Aug. 4, when Selma Kramer was soloist in the Rachmaninoff Piano Concerto No. 2.

Boston Pops End Successful Season

Fifty-Ninth Series of Concerts Is Given Under Fiedler

BOSTON—The 59th season of the Boston Pops has come to a triumphant close. For more than two months Symphony Hall was virtually sold out. A larger percentage of guest conductors have taken over this year, but the program standards established by Mr. Fiedler have been satisfactorily maintained.

The "Old Timers' Night" which Carlos Pinfield, orchestra member, has conducted for several seasons, was by popular demand given a repeat performance with slight variations but still giving the oldsters their favorites such as Cailliet's amusing Variations on "Pop Goes the Weasel", "A Hot Time in the Old Town Tonight", (peculiarly appropriate since 'sumer is icumen in' this year in Boston with unusual ardor), the "Southern Roses" Waltz by Strauss, "Turkey in the Straw" by Guion, and other favorites. Jacobus Langendoen, first cellist of the orchestra, gave pleasure at the repeat performance in Paladilhe's "Chanson Russe".

A first venture by Pops into music exclusively oriental in import if not in actuality was accomplished by Eugene Plotnikoff, guest conductor, and Fadwa Kurban, Syrian soprano. Goldmark's ballet music from the "Queen of Sheba", Rubinstein's overture on "Anthony and Cleopatra", Rimsky-Korsakoff's "Scheherezade" and Enesco's "Roumanian Rhapsody" No. 2, which as most people know stems from the East Indian and Egyptian, were among the orchestral items listed. The soloist, who was warmly received, offered the Bell Song from "Lakmé" and a pair of songs by Acabgi.

The closing week brought first performances in Boston of a "March in Time of War" by Roy Harris and an "American Concertette" for piano and orchestra by Morton Gould, with Bernhard Weiser as soloist. Mr. Weiser reappeared twice on the closing night in a repeat performance of the Gould work and in the first movement of the Tchaikovsky B-flat minor Piano Concerto. Mr. Gould's Concertette is a musicianly piece of writing, with the accent on the lighter, more amusing aspect of his art. The Harris march proved to have rhythmic interest. Mr. Fiedler has set forth good orchestral fare, obviously appreciated by the huge audiences that have included thousands of men and women in uniform.

GRACE MAY STUTSMAN

Dr. Wallace Goodrich Again Heads Victory Concerts

BOSTON.—Dr. Wallace Goodrich, Director Emeritus of the New England Conservatory of Music, is to be chairman of the Victory Concerts Committee for the year 1944-45. Solomon Bravslavsky will continue as secretary.

Artists who have already contributed their services are Rudolf Serkin and Jan Smeterlin, pianists; Frances Greer and Eleanor Steber, vocalists; the Stradivarius String Quartet and the Boston String Quartet. It is also probable that Ezio Pinza, baritone, will give one concert. The Victory Concerts are given for the enjoyment of members of our armed forces.

Boston Launches Esplanade Concerts

Fiedler Leads Opening Performance at Hatch Memorial Shell

BOSTON. — The Boston Symphony players comprising the Pops orchestra moved recently from Symphony Hall to the Hatch Memorial Music Shell on the Storrow Embankment of the Charles River where they opened the Esplanade Concerts on July 20. These concerts, founded by Arthur Fiedler in 1929, have been given continuously each Summer, Mr. Fiedler conducting, unless by exception, a "guest" appeared. No admission is charged. For a dime the concessionnaire will hand you a folding chair which you may set up any place your fancy dictates. If you prefer, you may bring your own chair, toggle-stick, steamer rug or even a newspaper.

Placed conveniently are mobile Fund Boxes into which, if you choose, you may drop a voluntary contribution. In addition to the Fund Boxes, checks from public spirited citizens provide substantial amounts.

The opening brought 20,000 persons. Introduced by Eugene C. Hultman of the Metropolitan District Commission, Lieut. Gov. Horace T. Cahill brought the greetings of the Commonwealth, after which Mr. Fiedler carried forward a program which included Prokofieff's "Classical" Symphony, an excerpt from the Bach Cantata 140, the Prelude to "Le Déluge" by Saint-Saëns during which Gaston Elcus played the solo violin, the "Salute to Our Fighting Forces" by Peter Bodge

ALBANY, N. Y.
TIMES UNION

AUG 3 - 1942

Boston Symphony Head Lauds Red Composer

LENOX, Mass., Aug. 2 (AP)—When some music critics panned the seventh symphony of Soviet composer Dimitri Shostakovich, they were criticising the work of a 'genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and 'anti-climatic." Many other critics, however, praised it unreservedly.

Waving a passionate hand of reputation, Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticise the work of a man who is without a doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has. He is the greatest master of musical wealth; He is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Dr. Koussevitzky will give the first American concert performance of the work here August 14 for the benefit of Russian war relief. The student orchestra of the Berkshire Music center will play.

WILMINGTON, DEL.
NEWS

AUG 3 - 1942

Koussevitzky Wins Praise for Group

LENOX, Mass., Aug. 2 (AP)—The second concert of Serge Koussevitzky's one-man music festival at Tanglewood this afternoon demonstrated that the noted conductor's student orchestra was one of the finest "youth orchestra's" ever assembled in this country.

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But the musicianship displayed by the youthful orchestra was unusual. Brought together about a month ago these student musicians had developed into a beautifully balanced, clear-toned and accurate musical instrument.

There were no tricks involved in the achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tirelessly devoted conductor, plus a measure of genius on the conductor's part.

The grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of war stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50 cent war saving stamp, and Roy Dickenson Welch, from the Treasury Department, Washington, made a bond appeal from the stage.

Today's audience arrived by bicycle, truck, afoot, and in shared cars. Mrs. Donald F. McPherson, in charge of the stamp and bond sale, added one more means of transportation by stationing men with haywagons at the busline in Lenox. Many people jogged up to the gates picnic-style.

Mozart Festival Is Memorable Success

Maynor, Posselt, Casadesus Appear in Tanglewood—Koussevitzky Is Honored on 70th Birthday

By GRACE MAY STUTSMAN

LENOX, MASS.

FIFTEEN hundred persons attended the opening of the Tanglewood Mozart Festival, a rather remarkable number, in view of the fact that the ODT had forbidden buses to run from Lenox to Tanglewood.

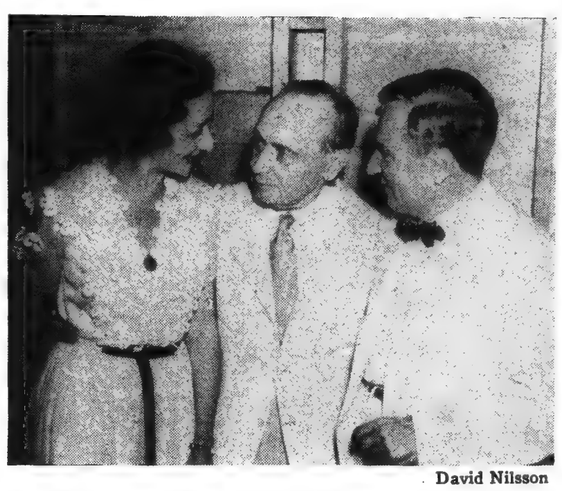
The festival, which was held on the week ends of July 29 and Aug. 5, was given in the small Opera-Concert Hall as the larger Music Shed was still boarded up from last winter. This smaller hall, set in flowering plants, shrubs and trees, with its splendid acoustics, was an ideal place for performances of music by Mozart. As an orchestra of only 30 was used, some of the overflow audience was seated on the stage.

The opening concert on Saturday was given although rain threatened. The tone quality of the orchestra in the Symphony in A, K. 201 and in the Divertimento for Strings and Two Horns, K. 287, was thoroughly delightful. Following the intermission, Dorothy Maynor was heard in "L'amero, saro costante" from "Il Re Pastore", "Ach ich fühl's" from "The Magic Flute", the recitative "Ch'io mi scordi di te" and the rondo "Non temer, amato bene" with violin obbligatos by Richard Burgin, and piano obbligatos by Bernard Zighera.

Miss Maynor appeared to have some difficulty in projecting her top notes with the freedom and clarity evident when she made her first appearance here. On the other hand, her voice has gained in depth and volume. Her simplicity of manner during the ovation which was accorded her completely won the admiration of her audience. The concert closed with a performance of the Symphony in C, K. 338. The program on Sunday afternoon, including a performance of the Concerto in E-flat for two pianos and orchestra, played by Pierre Luboshutz and Genia Nemenoff, was temporarily interrupted by a short, violent storm, but was continued as soon as the weather cleared. An ovation such as has seldom been heard at Tanglewood was given the performers at the conclusion of the concerto. A beautiful performance of the "Haffner" Symphony opened the program, followed by the Overture to "La Clemenza di Tito" and the Symphony in G minor.

The concluding concerts of the festival brought the Violin Concerto in D, (K. 218) with Ruth Posselt as soloist; the "Coronation" Concerto, Robert Casadesus soloist; and miscellaneous orchestral items including the Symphony in G minor (K. 183); Symphony in E-flat major (K. 543) and the "Jupiter" Symphony.

It is hinted that the success of the festival this year encourages the resumption of the large one next year, but unless there is a definite change for the better in transportation facilities and living conditions such a procedure seems very unwise. The Mozart Festival was planned by the trustees of the Boston Symphony as a fitting tribute to Dr. Koussevitzky's 70th birthday on July 26, and it aptly provided a climax to his 20 years as conductor of the orchestra.



David Nilsson

Dorothy Maynor

Ruth Posselt

Dr. Koussevitzky Chats with Genia Nemenoff and Pierre Luboshutz

Fiedler Is Honored by Boston Pops Orchestra

BOSTON — Commemorating Arthur Fiedler's completion of 15 years continuous service as conductor of the Boston Pop Concerts, the orchestra members presented him with a leather brief case at the final rehearsal of the season. The presentation speech was made by Melvin Bryant, chairman of the orchestra committee and a member of the violin section of the Boston Symphony since 1918. G. M. S.

Boston Pops End Successful Season

Fifty-Ninth Series of Concerts Is Given Under Fiedler

BOSTON.—The 59th season of the Boston Pops has come to a triumphant close. For more than two months Symphony Hall was virtually sold out. A larger percentage of guest conductors have taken over this year, but the program standards established by Mr. Fiedler have been satisfactorily maintained.

The "Old Timers' Night" which Carlos Pinfield, orchestra member, has conducted for several seasons, was by popular demand given a repeat performance with slight variations but still giving the oldsters their favorites such as Cailliet's amusing Variations on "Pop Goes the Weasel", "A Hot Time in the Old Town Tonight", (peculiarly appropriate since 'sumer is icumen in' this year in Boston with unusual ardor), the "Southern Roses" Waltz by Strauss, "Turkey in the Straw" by Guion, and other favorites. Jacobus Langendoen, first cellist of the orchestra, gave pleasure at the repeat performance in Paladilhe's "Chanson Russe".

A first venture by Pops into music exclusively oriental in import if not in actuality was accomplished by Eugene Plotnikoff, guest conductor, and Fadwa Kurban, Syrian soprano. Goldmark's ballet music from the "Queen of Sheba", Rubinstein's overture on "Anthony and Cleopatra", Rimsky-Korsakoff's "Scheherezade" and Enesco's "Roumanian Rhapsody" No. 2, which as most people know stems from the East Indian and Egyptian, were among the orchestral items listed. The soloist, who was warmly received, offered the Bell Song from "Lakmé" and a pair of songs by Acabgi.

The closing week brought first performances in Boston of a "March in Time of War" by Roy Harris and an "American Concertette" for piano and orchestra by Morton Gould, with Bernhard Weiser as soloist. Mr. Weiser reappeared twice on the closing night in a repeat performance of the Gould work and in the first movement of the Tchaikovsky B-flat minor Piano Concerto. Mr. Gould's Concertette is a musicianly piece of writing, with the accent on the lighter, more amusing aspect of his art. The Harris march proved to have rhythmic interest. Mr. Fiedler has set forth good orchestral fare, obviously appreciated by the huge audiences that have included thousands of men and women in uniform.

GRACE MAY STUTSMAN

Dr. Wallace Goodrich Again Heads Victory Concerts

BOSTON.—Dr. Wallace Goodrich, Director Emeritus of the New England Conservatory of Music, is to be chairman of the Victory Concerts Committee for the year 1944-45. Solomon Bravslavsky will continue as secretary.

Artists who have already contributed their services are Rudolf Serkin and Jan Smeterlin, pianists; Frances Greer and Eleanor Steber, vocalists; the Stradivarius String Quartet and the Boston String Quartet. It is also probable that Ezio Pinza, baritone, will give one concert. The Victory Concerts are given for the enjoyment of members of our armed forces.

Boston Launches Esplanade Concerts

Fiedler Leads Opening Performance at Hatch Memorial Shell

BOSTON. — The Boston Symphony players comprising the Pops orchestra moved recently from Symphony Hall to the Hatch Memorial Music Shell on the Storrow Embankment of the Charles River where they opened the Esplanade Concerts on July 20. These concerts, founded by Arthur Fiedler in 1929, have been given continuously each Summer, Mr. Fiedler conducting, unless by exception, a "guest" appeared. No admission is charged. For a dime the concessionnaire will hand you a folding chair which you may set up any place your fancy dictates. If you prefer, you may bring your own chair, toggle-stick, steamer rug or even a newspaper.

Placed conveniently are mobile Fund Boxes into which, if you choose, you may drop a voluntary contribution. In addition to the Fund Boxes, checks from public spirited citizens provide substantial amounts.

The opening brought 20,000 persons. Introduced by Eugene C. Hultman of the Metropolitan District Commission, Lieut. Gov. Horace T. Cahill brought the greetings of the Commonwealth, after which Mr. Fiedler carried forward a program which included Prokofieff's "Classical" Symphony, an excerpt from the Bach Cantata 140, the Prelude to "Le Déluge" by Saint-Saëns during which Gaston Elcus played the solo violin, the "Salute to Our Fighting Forces" by Peter Bodge and works by Berlioz, Weber, Verdi and Grainger.

Seven years ago, Mr. Fiedler inaugurated the Wednesday morning Children's Concerts as part of the Esplanade season. The first program in the present series of four concerts brought out more than 4,000 youngsters and their adult companions on July 26. Mr. Fiedler is quick to seize upon an opportunity to bestow praise where it is due. He suddenly turned to the children and requested all "Paper Troopers" to rise, whereupon he conducted a special "salute" improvised for the occasion by himself and his musicians, a thrilling moment in the lives of the kiddies standing stiffly at attention.

Mr. Fiedler announced that the three remaining programs would be based upon requests from the children themselves. One of them lists Sousa's "Washington Post" March, Rossini's overture to "La Gazza Ladra", two movements from Haydn's Symphony No. 88, and other works by Saint-Saëns, Strauss and Wagner. The commentator for these morning concerts is Nicholas A. Rasetzki.

Among the guest conductors who have appeared at the evening concerts have been Charles O'Connell who conducted on July 26 and Solomon Braslavsky who conducted the Spar Choral Group on Aug. 4, when Selma Kramer was soloist in the Rachmaninoff Piano Concerto No. 2.

ALBANY, N. Y.
TIMES UNION

AUG 3 - 1942

Boston Symphony Head Lauds Red Composer

LENOX, Mass., Aug. 2 (AP)—When some music critics panned the seventh symphony of Soviet composer Dimitri Shostakovich, they were criticising the work of a 'genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and "anti-climatic." Many other critics, however, praised it unreservedly.

Waving a passionate hand of reputation, Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticise the work of a man who is without a doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has. He is the greatest master of musical wealth; He is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Dr. Koussevitzky will give the first American concert performance of the work here August 14 for the benefit of Russian war relief. The student orchestra of the Berkshire Music center will play.

WILMINGTON, DEL.
NEWS

AUG 3 - 1942

Koussevitzky Wins Praise for Group

LENOX, Mass., Aug. 3 (AP)—The second concert of Serge Koussevitzky's one-man music festival at Tanglewood this afternoon demonstrated that the noted conductor's student orchestra was one of the finest "youth orchestra's" ever assembled in this country.

The first concert last night indicated this was the case. And word of the superlative playing by the 105 young musicians recruited from Dr. Koussevitzky's Berkshire Music Center spread through the fashionable neighboring communities today.

As a result as estimated 4,000 persons assembled in the famous music shed this afternoon and remained to cheer and applaud the interpretations in extravagant fashion.

The program itself broke no new musical ground. It began with two Sousa marches, followed by the Tschaikowsky Violin Concerto with Ruth Posselt as soloist, and a performance of the familiar Franck symphony.

But the musicianship displayed by the youthful orchestra was unusual. Brought together about a month ago these student musicians had developed into a beautifully balanced, clear-toned and accurate musical instrument.

There were no tricks involved in the achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tirelessly devoted conductor, plus a measure of genius on the conductor's part.

The grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of war stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50 cent war saving stamp, and Roy Dickenson Welch, from the Treasury Department, Washington, made a bond appeal from the stage.

Today's audience arrived by bicycle, truck, afoot, and in shared cars. Mrs. Donald F. McPherson, in charge of the stamp and bond sale, added one more means of transportation by stationing men with hay-wagons at the busline in Lenox. Many people jogged up to the gates picnic-style.

NEW YORK, N.Y.
HERALD TRIBUNE
AUG 2 - 1942

Berkshire Hills Colony Attends Opening of Tanglewood Festival

Many Boxholders for Annual Concert Series Listed; Memorial Service for the Rev. W. H. Phelps at Monterey Congregational Church Today

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 1.—Tanglewood's Festival of Music given by the Berkshire Music Center, with Dr. Serge Koussevitzky, conductor, opened tonight in the music shed midway between Lenox and Stockbridge. Among the boxholders for the series of six concerts extending over three week ends are Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, which built the music shed; Mr. and Mrs. John Nicholas Brown, Mr. and Mrs. David T. Dana, Mr. and Mrs. Elbridge Gerry Chadwick, Miss Mabel Choate, Mrs. Zenas Crane Colt and Mrs. E. Norman Scott.

Mr. and Mrs. Henry Ware Eaton, New York, have arranged for the annual memorial service at Monterey Congregational Church tomorrow for her grandfather, the Rev. Winthrop H. Phelps, pastor of the church from 1856 to 1860. In 1861 he enlisted in the 2d Connecticut Heavy Artillery as a chaplain and served until the end of the Civil War. Mr. and Mrs. Eaton have as guests at Brookmead the Misses Gladys Williamson and Anne Crews and Captain Webster Palham, of Raleigh, N. C., for whom they entertained at dinner tonight

Mrs. June Giles, Forest Hills, L. I., gave a birthday party yesterday at Berkshire Inn, Great Barrington, for her daughter, Miss Jo Ann Giles. Others in the group were the Misses J. Caryl Bloodgood, Patricia Cole, Barbara Cullen, Marge Abel, Patricia McLean and Ann Behrer. Berkshire Inn arrivals include the Rev. Coleman Sullivan, Bridgeport, Conn.; Miss Elizabeth McNeill, Mr. and Mrs. A. C. Litton, Mr. and Mrs. C. B. Hartman, Miss Margaret Birmingham, New York; Mrs. Alfred J. Pettl, Mrs. F. O. Kraemer, Mr. and Mrs. Martin Lewis, Brooklyn; Mr. and Mrs. Ralph Mills, Yonkers, N. Y.; and Mrs. J. W. Robson; White Plains, N. Y.

Curtis Hotel, Lenox, held its weekly invitation bridge party and prize winners were Miss Alice Clapp, Mrs. David Dows, jr., Miss Mary McGuinness, Miss Elizabeth Davis, Mr. George W. Seligman and Mr. Clinton O. Jones. Newcomers at the Curtis include Mrs. Ryder Breed, Mr. and Mrs. Joseph May, Mrs. George McCracken, the Misses Emily Lynch, Frances Whittlesey and Edith Thwaite, New York. Mrs. C. Wickliffe Yulee is back at the Curtis from Bar Harbor.

At Red Lion Inn, Stockbridge, are Mr. and Mrs. G. DeWitt Williamson, Mrs. R. P. Buchanan and Mrs. Herbert Roberts, New York; Mr. and Mrs. Walter E. Malley, New Haven, Conn., and Miss Marion K. Sard, Albany.

Among arrivals at Brookbend Inn, Monterey, are Mr. and Mrs. A. H. Germayne, Mrs. J. Alfred Rohmer and the Misses Frances M. O'Connor; Eleanor Atkins, Corinne Prevot and Marjorie Senff, New York.

Newcomers at Egremont Tavern, South Egremont, include Dr. and Mrs. William Pitt Baldwin, New Haven, Conn.; Mr. and Mrs. Hugh Young and Mrs. Lester Wittenberg, Mount Vernon, N. Y.

COUNCIL BLUFFS, IA.
NONPAREIL
AUG 2 - 1942

Shostakovich's Symphonies

A contemporary Russian composer whose works are appearing more and more frequently on American concert programs is Vladimir Shostakovich. His Fifth symphony, heard within the past week at Ravinia park, played by the Chicago Symphony orchestra, is an attempt on the part of the composer to present in music the revolutionary ideals of the soviet state. The symphony has been described as a "well realized and an economically and exactly expressed work of art." Shostakovich's Seventh symphony, recently completed and sent to the United States for publication, is the composer's effort to convey the impact on man of the tremendous events of the present day. It is to have a hearing soon at the Berkshire Music Festival at Tanglewood, Mass., where it will be performed by the Boston symphony orchestra.

NEW YORK, N. Y.
TIMES
AUG 9 - 1942

Benefit Concert For Berkshires

Russian War Relief to Gain By Tanglewood Performance Led by Koussevitzky

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 8—Governor Leverett Saltonstall is honorary chairman of the benefit concert for Russian war relief to be given at Tanglewood next Friday. Dr. Serge Koussevitzky, conductor, and members of the orchestra, comprising students of the Berkshire Music Center, are donating their services.

On the general committee are Edward Clark Carter, chairman, Miss Gertrude Robinson Smith, Jerome D. Greene, Hugh Cabot and Dr. James Phinney Baxter, president of Williams College. The box committee includes Mrs. Owen Johnson, Mrs. Sidney C. Howard, Miss Mabel Choate, Mrs. William Felton Barrett, Mrs. George W. Edman, Mrs. Bruce Crane, Mrs. Carlos M. de Heredia, Mrs. Lawrence K. Miller and Mrs. L. Cushing Goodhue.

Mrs. Francis King of South Hartford, N. Y., who is the guest of Mr. and Mrs. Barrett at Sky Farm, North Egremont, will give a lecture Monday on "A Potpourri of Gardening" at the Berkshire Garden Center, Stockbridge, of which Mrs. Barrett is president.

Mrs. W. Rockwood Gibbs, president of Richmond Garden Club, who will be at the tea table at the Garden Center tea Monday, gave a luncheon today at the Red Lion Inn, Stockbridge, for Mrs. King. Among the other guests were Mrs. Owen Johnson, Mrs. Brace W. Paddock, Mrs. George O. Forbes and Mrs. Rodney Procter.

The reception committee for the annual members' night at Berkshire Museum, Pittsfield, Tuesday, includes Mrs. Richard H. Gamwell, chairman; Mrs. W. Murray Crane, Mrs. David T. Dana Jr., Mrs. Stuart C. Henry, Miss Mabel Choate, Mrs. Samuel Gilbert Colt, Mrs. Zenas Crane Colt, Mrs. George S. Reynolds, Mrs. Loring G. Robbins, Mrs. Charles W. Power, Mrs. John Barker, Mrs. Charles J. Kittredge, Mrs. Stanley P. Benton and Mrs. Robert D. Bardwell.

The Wyantenuck Country Club, of which Rodney S. Jarvis is president, held its annual meeting today. The Pittsfield Country Club held its annual golf tournament ball tonight.

Mr. and Mrs. Henry Ware Eaton of New York gave a reception tonight at Brookmead, Monterey, for their house guests, Mr. and Mrs. Duncan White, Mrs. George Moeschen of New York and the Misses Gladys Williamson and Anne Crews of Raleigh, N. C.

Arrivals at the Curtis Hotel, Lenox, include Princess Eugenia Ruspoli, Baron and Baroness Edouard de Rothschild, Mrs. Henry White Cannon, Mrs. David Dows, Mrs. C. Wickliff Yulee, Mrs. Henry C. Cryder, Mr. and Mrs. Morton J. Henry, Miss Harriet K. Welles, Mrs. Sidney Harris, Mrs. E. Griswold Hollister and Miss Alice Clapp.

SPRINGFIELD, MASS.
REPUBLICAN
AUG 5 - 1942

COMMITTEES NAMED FOR TANGLEWOOD FETE

Gov Saltonstall Honorary Chairman for Russian War Relief Concert

Gov Leverett Saltonstall will be honorary chairman for the gala benefit for Russian war relief at Tanglewood Friday, the 14th.

There will be a full program starting at 5 with Dr Serge Koussevitzky, students and faculty of the Berkshire Music center giving their services for the event. A feature of the day will be the first concert performance of the Shostakovitch seventh symphony in the western hemisphere. Dr Koussevitzky will conduct.

Edward C. Carter, long active in the Institute for Pacific Relations and chairman of national Russian War Relief, inc., will be the active chairman for the benefit. Honorary vice-chairman will be Jerome D. Greene, president of the Boston Symphony orchestra, and Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival.

Mrs Owen Johnson is chairman of the box committee and serving with her are Mrs Albert Spalding of Great Barrington, Mrs Sidney Howard of Tyringham, Mr and Mrs George W. Edman of Pittsfield, Mrs William Felton Barrett of Egremont, Miss Mabel Choate of Stockbridge, Mrs L. Cushing Goodhue, Mrs Carlos M. de-Heredia of Lenox, Mrs Bruce Crane of Dalton and Mrs Lawrence K. Miller of Pittsfield. Miss Robinson Smith will serve as chairman of the general ticket committee.

Hugh Cabot of Boston and Dr James Phinney Baxter, president of Williams college, are included on the general committee.

LOUISVILLE, KY.
COURIER-JOURNAL
AUG 2 - 1942

OFF the

By ED EDST

U. S. MUSIC. Critics of Amer interested in these facts gle Symphony Orchestras" by Marg S. Hettinger. American conce symphonic music than any oth 45,000 orchestras in the U. S music. More than 250 of these fledged symphonic groups. Six budget of $100,000 or more yea best. Three (the New York P the Boston Symphony and the are better than any in Europe $600,000 a year. None of them

QUESTION. Whatever became line of pencils (they were ma were trademarked "Mikado"?

SCOOP. A favorite newspaperi foreign correspondent who cab received a message from his b back: "Congratulations on yo story." The next day the cor cable from his boss: "Your stor

FOR MEN ONLY. Husbands, t wants you to do tasks around are always wanting husbands African proverb: "Work only ruins a man."

WHISTLERS MUTTER. Girls craft plant squelched the mal give long whistles as they passed by. They did the same thing in reverse. One girl would say: "Look at Tarzan, there, would you?" Another would follow up with: "Some build that guy's got." The whistlers couldn't take it and shut up.

REWRITE JOB. The Golden Rule as rewritten by Bernard Shaw: "Do not do unto others as you would that they should do unto you. Their tastes may not be the same."

HALFWAY. 'Way, 'way back in 1906 a suffragette was defined thusly: "One who has ceased to be a lady and not yet become a gentleman."

CHICAGO, ILL.
TRIBUNE
AUG 2 - 1942

Music Center in Berkshires to Carry On

PITTSFIELD, MASS.

Despite gasoline and tire rationing, the Berkshire Music center at Tanglewood, Lenox, is carrying on under the direction of Dr. Serge Koussevitzky, who is to have a festival of music there consisting of six concerts over three week-ends starting last night. There will be two opera performances of Nicolai's "The Merry Wives of Windsor" in English. Dr. Koussevitzky has a student orchestra of 104 musicians from 30 states.

Today is treasury day at Tanglewood with the sale of war bonds and stamps directed by Mrs. Donald F. McPherson of Chicago. She is having 50 girls participate in a contest, in which those making the largest sales will be given war bonds donated by the Koussevitzky Music foundation. Mrs. McPherson has just returned to Pittsfield from Chicago. Her sister, Mrs. Perry M. Shepard, and Miss Deborah S. Shepard of Geneva, N. Y., are at the McPherson summer home, Court Hill, Pittsfield.

Mrs. Francis King [Louisa Yeomans] of South Hartford, N. Y., will arrive Thursday for a visit with Mrs. William Felton Barrett at Sky farm, North Egremont.

The Berkshire Garden center, Stockbridge, of which Mrs. Barrett, the former Margery Barker of Chicago, is president, also continues to function. An authority on gardening, Mrs. King has written that the center with its trial and herb gardens, orchard, and buildings "make with their surroundings a group as stimulating and charming as any gardens and garden rooms I have ever seen."

Kimball Salisbury of Lake Forest has enlisted in the navy following a visit with his mother, Mrs. Warren [illegible]field. [illegible] York, [illegible]f the Stockbridge club, of which Princess Diane R. Eristavi is chairman.

Mrs. John Bryant, Brookline, Mass., is visiting her brother-in-law and sister, Mr. and Mrs. George O. Forbes, at Orchard farm, North Egremont.

"The History of Garden Clubs," written by Mrs. W. Rockwood Gibbs, was the subject of a questionnaire at a garden party given this week by Mrs. Lucy Wadhams Dodge, formerly of Milwaukee, at Guestwick, Pittsfield. Mrs. Dodge attended a luncheon party given by Mrs. Calvin Coolidge and Mrs. Florence Bannard Adams of Northampton at Pittsfield.

NEW ORLEANS, LA.
TIMES-PICAYUNE
AUG 2 - 1942

Dowagers Have to Thumb Rides But 3000 Music-Lovers Get to Festival

(The Associated Press)

Lenox, Mass., Aug. 1.—Arriving on bicycles, on foot, in trucks and in packed motorcars—at least two dowagers were reported to have thumbed rides—some 3000 persons tonight attended the first concert of Serge Koussevitzky's one-man music festival at Tanglewood.

This year's program, taking the place of the world-famous Berkshire Symphonic Festival which was canceled because of war restrictions, proved to be music for its own sake.

Gone were the elaborate refreshment tents, the segregated parking area for box-holders, the hundreds of shining chauffeured cars, the long lists of celebrities and the inevitable parking jam.

In place of the measured pomp and circumstance the audience heard an orchestra of 105 young musicians — recruited from Dr. Koussevitzky's Berkshire music center—give remarkable performances of Haydn's Symphony No. 88, the Third Leonore Overture of Beethoven and Dmitri Shostakovitch's Fifth Symphony.

The orchestra, moulded into shape in less than four weeks of daily rehearsals, played with brilliance under Dr. Koussevitzky's magnificent leadership.

There was a little difficulty with the strings, a hangover from one of the dampest weeks this section of the Berkshires can remember. But most of the orchestra material, assembled from 35 states, demonstrated exceptional ability, especially one of the oboes and the first horn.

The spirit of the playing was one of co-operation, rather than of musical dictatorship, and the results were precise, clever and trigger-keen.

War conditions were reflected on the grounds by an elaborate war stamp organization of 50 girls, by many men in uniform, and by a brief address from Roy Dickenson Welch of Washington on the treasury's bond campaign.

The program tomorrow afternoon, also to be given in the wedge-shaped music shed lent Dr. Koussevitzky by the old festival management, will include the Franck Symphony, the Tchaikovsky violin concerto with Ruth Posselt as soloist, and, for the first time in such surroundings, a couple of Sousa marches.

WASHINGTON, D. C.
STAR
AUG 2 - 1942

Koussevitzky Assails Critics Of Young Russian Composer

By the Associated Press.

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NEW YORK, N.Y.
HERALD TRIBUNE
AUG 2 - 1942

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Mr. and Mrs. Henry Ware Eaton, New York, have arranged for the annual memorial service at Monterey Congregational Church tomorrow for her grandfather, the Rev. Winthrop H. Phelps, pastor of the church from 1856 to 1860. In 1861 he enlisted in the 2d Connecticut Heavy Artillery as a chaplain and served until the end of the Civil War. Mr. and Mrs. Eaton have as guests at Brookmead the Misses Gladys Williamson and Anne Crews and Captain Webster Palham, of Raleigh, N. C., for whom they entertained at dinner tonight

Mrs. June Giles, Forest Hills, L. I., gave a birthday party yesterday at Berkshire Inn, Great Barrington, for her daughter, Miss Jo Ann Giles. Others in the group were the Misses J. Caryl Bloodgood, Patricia Cole, Barbara Cullen, Marge Abel, Patricia McLean and Ann Behrer. Berkshire Inn arrivals include the Rev. Coleman Sullivan, Bridgeport, Conn.; Miss Elizabeth McNeill, Mr. and Mrs. A. C. Litton, Mr. and Mrs. C. B. Hartman, Miss Margaret Birmingham, New York; Mrs. Alfred J. Petti, Mrs. F. O. Kraemer, Mr. and Mrs. Martin Lewis, Brooklyn; Mr. and Mrs. Ralph Mills, Yonkers, N. Y.; and Mrs. J. W. Robson; White Plains, N. Y.

Curtis Hotel, Lenox, held its weekly invitation bridge party and prize winners were Miss Alice Clapp, Mrs. David Dows, jr., Miss Mary McGuinness, Miss Elizabeth Davis, Mr. George W. Seligman and Mr. Clinton O. Jones. Newcomers at the Curtis include Mrs. Ryder Breed, Mr. and Mrs. Joseph May, Mrs. George McCracken, the Misses Emily Lynch, Frances Whittlesey and Edith Thwaite, New York. Mrs. C. Wickliffe Yulee is back at the Curtis from Bar Harbor.

At Red Lion Inn, Stockbridge, are Mr. and Mrs. G. DeWitt Williamson, Mrs. R. P. Buchanan and Mrs. Herbert Roberts, New York; Mr. and Mrs. Walter E. Malley, New Haven, Conn., and Miss Marion K. Sard, Albany.

Among arrivals at Brookbend Inn, Monterey, are Mr. and Mrs. A. H. Germayne, Mrs. J. Alfred Rohmer and the Misses Frances M. O'Connor; Eleanor Atkins, Corinne Prevot and Marjorie Senff, New York.

Newcomers at Egremont Tavern, South Egremont, include Dr. and Mrs. William Pitt Baldwin, New Haven, Conn.; Mr. and Mrs. Hugh Young and Mrs. Lester Wittenberg, Mount Vernon, N. Y.

COUNCIL BLUFFS, IA.
NONPAREIL
AUG 2 - 1942

Shostakovich's Symphonies

A contemporary Russian composer whose works are appearing more and more frequently on American concert programs is Vladimir Shostakovich. His Fifth symphony, heard within the past week at Ravinia park, played by the Chicago Symphony orchestra, is an attempt on the part of the composer to present in music the revolutionary ideals of the soviet state. The symphony has been described as a "well realized and an economically and exactly expressed work of art." Shostakovich's Seventh symphony, recently completed and sent to the United States for publication, is the composer's effort to convey the impact on man of the tremendous events of the present day. It is to have a hearing soon at the Berkshire Music Festival at Tanglewood, Mass., where it will be performed by the Boston symphony orchestra.

NEW YORK, N. Y.
TIMES
AUG 9 - 1942

...Beach Parties
...nal Entertaining
...in Surf and Pool After Re...
...Relief Activities
...New York Times.
...12. 8—The Summer season at Na...
...th every available house occupie...
...d inns filled to capacity.
...h of beach is the chief attractio...
...picnics replacing more formal en...
...tertaining. The Dunes Club is th...
...social center and sees large gather...
...ings of colonists each morning fo...
...surf bathing or a plunge in th...
...swimming pool for relaxation fro...
...Red Cross or other activities i...
...connection with war relief work...
...These gatherings are usually fo...
...lowed by small informal luncheo...
...parties on the club's spacious...
...mpkins.
Bert Morgan

SPRINGFIELD, MASS.
REPUBLICAN
AUG 5 - 1942

COMMITTEES NAMED FOR TANGLEWOOD FETE

Gov Saltonstall Honorary Chairman for Russian War Relief Concert

Gov Leverett Saltonstall will be honorary chairman for the gala benefit for Russian war relief at Tanglewood Friday, the 14th.

There will be a full program starting at 5 with Dr Serge Koussevitzky, students and faculty of the Berkshire Music center giving their services for the event. A feature of the day will be the first concert performance of the Shostakovitch seventh symphony in the western hemisphere. Dr Koussevitzky will conduct.

Edward C. Carter, long active in the Institute for Pacific Relations and chairman of national Russian War Relief, inc., will be the active chairman for the benefit. Honorary vice-chairman will be Jerome D. Greene, president of the Boston Symphony orchestra, and Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival.

Mrs Owen Johnson is chairman of the box committee and serving with her are Mrs Albert Spalding of Great Barrington, Mrs Sidney Howard of Tyringham, Mr and Mrs George W. Edman of Pittsfield, Mrs William Felton Barrett of Egremont, Miss Mabel Choate of Stockbridge, Mrs L. Cushing Goodhue, Mrs Carlos M. de-Heredia of Lenox, Mrs Bruce Crane of Dalton and Mrs Lawrence K. Miller of Pittsfield. Miss Robinson Smith will serve as chairman of the general ticket committee.

Hugh Cabot of Boston and Dr James Phinney Baxter, president of Williams college, are included on the general committee.

LOUISVILLE, KY.
COURIER-JOURNAL
AUG 2 - 1942

OFF the CUFF

By ED EDSTROM

U. S. MUSIC. Critics of American culture might be interested in these facts gleaned from "America's Symphony Orchestras" by Margaret Grant and Herman S. Hettinger. American concert listeners get more symphonic music than any others. There are nearly 45,000 orchestras in the U. S. devoted to classical music. More than 250 of these are permanent, full-fledged symphonic groups. Sixteen of these have a budget of $100,000 or more yearly and rival Europe's best. Three (the New York Philharmonic-Symphony, the Boston Symphony and the Philadelphia Orchestra) are better than any in Europe and each costs over $600,000 a year. None of them make a dime.

QUESTION. Whatever became of the widely known line of pencils (they were made in America) which were trademarked "Mikado"?

SCOOP. A favorite newspaperman story concerns the foreign correspondent who cabled home a story and received a message from his boss patting him on the back: "Congratulations on your wonderful exclusive story." The next day the correspondent got another cable from his boss: "Your story still exclusive. Why?"

FOR MEN ONLY. Husbands, the next time your wife wants you to do tasks around the house that wives are always wanting husbands to do, quote to her this African proverb: "Work only tires a woman, but it ruins a man."

WHISTLERS MUTTER. Girls at a Santa Monica aircraft plant squelched the male employes who would give long whistles as they passed by. They did the same thing in reverse. One girl would say: "Look at Tarzan, there, would you?" Another would follow up with: "Some build that guy's got." The whistlers couldn't take it and shut up.

REWRITE JOB. The Golden Rule as rewritten by Bernard Shaw: "Do not do unto others as you would that they should do unto you. Their tastes may not be the same."

HALFWAY. 'Way, 'way back in 1906 a suffragette was defined thusly: "One who has ceased to be a lady and not yet become a gentleman."

CHICAGO, ILL.
TRIBUNE
AUG 2 - 1942

Music Center in Berkshires to Carry On

PITTSFIELD, MASS.

Despite gasoline and tire rationing, the Berkshire Music center at Tanglewood, Lenox, is carrying on under the direction of Dr. Serge Koussevitzky, who is to have a festival of music there consisting of six concerts over three week-ends starting last night. There will be two opera performances of Nicolai's "The Merry Wives of Windsor" in English. Dr. Koussevitzky has a student orchestra of 104 musicians from 30 states.

Today is treasury day at Tanglewood with the sale of war bonds and stamps directed by Mrs. Donald F. McPherson of Chicago. She is having 50 girls participate in a contest, in which those making the largest sales will be given war bonds donated by the Koussevitzky Music foundation. Mrs. McPherson has just returned to Pittsfield from Chicago. Her sister, Mrs. Perry M. Shepard, and Miss Deborah S. Shepard of Geneva, N. Y., are at the McPherson summer home, Court Hill, Pittsfield.

Mrs. Francis King [Louisa Yeomans] of South Hartford, N. Y., will arrive Thursday for a visit with Mrs. William Felton Barrett at Sky farm, North Egremont.

The Berkshire Garden center, Stockbridge, of which Mrs. Barrett, the former Margery Barker of Chicago, is president, also continues to function. An authority on gardening, Mrs. King has written that the center with its trial and herb gardens, orchard, and buildings "make with their surroundings a group as stimulating and charming as any gardens and garden rooms I have ever seen."

Kimball Salisbury of Lake Forest has enlisted in the navy following a visit with his mother, Mrs. Warren M. Salisbury, at Tor court, Pittsfield.

George Allen Holloway, New York, is on the tennis committee of the Stockbridge club, of which Princess Diane R. Eristavi is chairman.

Mrs. John Bryant, Brookline, Mass., is visiting her brother-in-law and sister, Mr. and Mrs. George O. Forbes, at Orchard farm, North Egremont.

"The History of Garden Clubs," written by Mrs. W. Rockwood Gibbs, was the subject of a questionnaire at a garden party given this week by Mrs. Lucy Wadhams Dodge, formerly of Milwaukee, at Guestwick, Pittsfield. Mrs. Dodge attended a luncheon party given by Mrs. Calvin Coolidge and Mrs. Florence Bannard Adams of Northampton at Pittsfield.

NEW ORLEANS, LA.
TIMES-PICAYUNE
AUG 2 - 1942

Dowagers Have to Thumb Rides But 3000 Music-Lovers Get to Festival

(The Associated Press)

Lenox, Mass., Aug. 1.—Arriving on bicycles, on foot, in trucks and in packed motorcars—at least two dowagers were reported to have thumbed rides—some 3000 persons tonight attended the first concert of Serge Koussevitzky's one-man music festival at Tanglewood.

This year's program, taking the place of the world-famous Berkshire Symphonic Festival which was canceled because of war restrictions, proved to be music for its own sake.

Gone were the elaborate refreshment tents, the segregated parking area for box-holders, the hundreds of shining chauffeured cars, the long lists of celebrities and the inevitable parking jam.

In place of the measured pomp and circumstance the audience heard an orchestra of 105 young musicians — recruited from Dr. Koussevitzky's Berkshire music center—give remarkable performances of Haydn's Symphony No. 88, the Third Leonore Overture of Beethoven and Dmitri Shostakovitch's Fifth Symphony.

The orchestra, moulded into shape in less than four weeks of daily rehearsals, played with brilliance under Dr. Koussevitzky's magnificent leadership.

There was a little difficulty with the strings, a hangover from one of the dampest weeks this section of the Berkshires can remember. But most of the orchestra material, assembled from 35 states, demonstrated exceptional ability, especially one of the oboes and the first horn.

The spirit of the playing was one of co-operation, rather than of musical dictatorship, and the results were precise, clever and trigger-keen.

War conditions were reflected on the grounds by an elaborate war stamp organization of 50 girls, by many men in uniform, and by a brief address from Roy Dickenson Welch of Washington on the treasury's bond campaign.

The program tomorrow afternoon, also to be given in the wedge-shaped music shed lent Dr. Koussevitzky by the old festival management, will include the Franck Symphony, the Tchaikovsky violin concerto with Ruth Posselt as soloist, and, for the first time in such surroundings, a couple of Sousa marches.

WASHINGTON, D. C.
STAR
AUG 2 - 1942

Koussevitzky Assails Critics Of Young Russian Composer

By the Associated Press.

LENOX, Mass., Aug. 1.—When some music critics panned the seventh symphony of Soviet Composer Dimitri Shostakovich, they were criticising the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony Orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion" and was "anti-climactic." Many other critics, however, praised it unreservedly.

Waving a passionate hand of refutation, Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius, one must listen not once but many times. It

ss Riddled by 20

appeal to the masses."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has. He is the greatest master of musical wealth; he is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Dr. Koussevitzky will give the first American concert performance of the work here August 14 for the benefit of Russian war relief. The

3,000 Attend Opening Of Berkshire Festival

Worcester, Mass, Telegram

Koussevitzky Conducts Student Orchestra In Program of Haydn and Shostakovitch

By RAYMOND MORIN

Aug. 6 '42

LENOX, Aug. 1.—Serge Koussevitzky and the Berkshire Center Symphony Orchestra eloquently began a series of six Festival of Music concerts tonight before a Tanglewood shed audience of 3000. The student orchestra of 105 earnestly followed musical paths that extended from the exquisite lace-work of Haydn to the more austere mutterings of Shostakovitch.

The setting is unique even among stadiums of music, for in place of industrial or skyscraper backgrounds, one looks out upon the beautiful Berkshire Hills of Lenox and Stockbridge. In spite of special transportation permission granted by the Office of Civilian Defense in Washington, "Tanglewood" is accessible by shuttle service only from nearby towns. Therefore, it may be assumed that the attendance (many of them Worcesterites) is made up largely of true music devotees.

As the Haydn symphony progressed it had begun to darken as if preparing a change of setting for the Beethoven "Leonore Overture, No. 3" and the more narrative "Fifth Symphony" of Shostakovitch. At night, the stage is illuminated by glaring overhead lights which somehow seem to give clearer perspective to motion than in a concert hall. From some sections of the shed, there is a brief overlapping of sound which does tend to emphasize tonal contrasts. It will be interesting to hear the effect upon the harmonic confusions of the Stravinsky, Hanson and Copland works to be heard later.

Significance of Concerts

This year there is a penetrating significance to this three-year-old Berkshire Center enterprise. Sponsored by the Koussevitzky Music Foundation, its purpose is "to aid in every way possible in the development of musical talent, and in time of war to preserve music and art treasures." Judging from tonight's reactions its ideals will be fully supported.

The vast arena, populated by nation-wide pilgrimage, resounded first to Koussevitzky's unusually slow, stately performance of the "Star Spangled Banner." The impression he creates is not one of obligatory prologue but of profound respect.

The program formally began with the Haydn "Symphony in G Major, No. 88." It is interesting to note that last Summer Koussevitzky also assigned the opening opus to "Papa Haydn." We are again impelled to comment upon the finesse with which the conductor spins Haydn's scores. The light, "foot-tapping" pulse never becomes "metronomic," melodies sing cheerfully, and a general atmosphere of holiday spirit prevails.

String Section Good

As Haydn wrote the "Songs of the Child," so Beethoven wrote "Songs of the Man." The latter's "Third Overture to Leonore" faithfully illustrated the school's high standards of instruction. It is a mature work that calls for meticulous performance. Special mention should be made of the string section in general and of the first violins in particular. Evidentally the superb string ensemble playing which Koussevitzky has achieved with the Boston Symphony has proven infectious to this younger organization. The wood-wind choir produced clear, balanced tones, and with the exception of occasional tonal or rhythmic imprecisions, it was a commendable performance.

Russian Composer

Although Dmitri Shostakovitch is but 36, he is Russia's most authentic musical biographer. His first symphony, which will be played at the forthcoming Worcester Festival, and the Fifth Symphony, which was played tonight, commemorated two epochs of American-Russian collaboration. His Seventh Symphony, which was recently given a much discussed world premiere will close this series of concerts.

Koussevitzky's skill in conducting Russian scores is undeniable. The bucolic, romantic tendency of the "Fifth Symphony" compared to the sardonic agitation of the "First Symphony" was unfolded, but we did recall more forceful performances, which is natural since these young musicians are here to gain experiences.

Concerts to Come

The balance of the festival will include five more symphony concerts, three chamber music concerts, and two performances of Nicolai's opera "The Merry Wives of Windsor," sung in English. Among the assisting artists who are known to Worcester are Pierre Luboshutz and Genia Nemenoff, duo pianists, who achieved great success in a Civic Music concert two seasons ago—Ruth Posselt, violinist, who delighted a Worcester Friends of Music audience last season—Jesus Maria Sanroma, who has made many Worcester appearances, and Bernard Zighera, who conducted his orchestral group at the Art Museum last Spring.

MILWAUKEE, WIS.
SENTINEL

AUG 4 - 1942

Bikes, Trucks and Thumbs Bring Music Lovers to Concert

LENOX, Mass., Aug. 1—(AP)—Arriving on bicycles, on foot, in trucks and in packed motor cars—at least two dowagers thumbed rides—some 3,000 persons tonight attended the first concert of Serge Koussevitzky's one-man music festival at Tanglewood.

This year's program, taking the place of the world famous Berkshire Symphonic festival, proved to be music for its own sake. Gone were the elaborate refreshment tents, the segregated parking area for boxholders, the hundreds of shining chauffeured cars, the long lists of celebrities and the inevitable parking jam.

The audience heard an orchestra of 105 young musicians recruited from Dr. Koussevitzky's Berkshire music center.

LOWELL, MASS.
SUN & CITIZEN-LEADER

AUG 5 - 1942

At Tanglewood

Reports of the opening concerts over the week-end by the student orchestra at Tanglewood in the Berkshires show that Dr. Koussevitzky in a few weeks has moulded the group of young musicians into a sensitive and spirited ensemble. An audience of 4000 enjoyed the Sunday concert. And that is a large attendance considering the transportation problem which prevented the customary Berkshire Festival this year. The second series of concerts comes this week-end. And some changes in the programs have been made. On Saturday evening symphonies by Hanson and Brahms will be played and Luboshutz and Nemenoff, the duo pianists, who have become such favorites in Lowell will play with the orchestra the Mozart Concerto for Two Pianos in E flat. On Sunday afternoon, Aug. 9, compositions by Handel, Martinu and Tschaikowsky are on the program.

The performance of the new Seventh Symphony by Shostakovitch is scheduled for Sunday afteroon, Aug. 16. Friday afternoon, Aug. 14, there will be a special concert for the benefit of Russian War Relief.

OMAHA, NEB.
MORNING WORLD-HERALD

AUG 2 - 1942

Koussevitzky Underwrites Music Series

May Lose $30,000 but He Is Determined 'Art Must Die Last'

Lenox, Mass., Aug. 1 (AP)—When Serge Koussevitzky lifted his baton tonight on the first of a series of concerts at the Berkshire music center, he not only was directing the 105-piece orchestra, but was "paying the piper" himself to the unmusical tune of perhaps 30 thousand dollars.

Koussevitzky

The decision to spend that much of his own funds was made by Dr. Koussevitzky several months ago when the Boson Symphony trustees and the management of the Berkshire festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

He Stands Losses

Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost.

Arriving on bicycles, on foot in trucks and in packed motor cars—at least two dowagers were reported to have thumbed rides—some three thousand attended.

Gone were the elaborate refreshment tents, the hundreds of shining chauffeured cars, the long lists of celebrities.

The audience heard an orchestra of young musicians — recruited from Dr. Koussevitzky's Berkshire music center—give remarkable performanes of Haydn's Symphony No. 88, the third Leonore overture of Beethoven, and Dmitri Shostakovich's Fifth symphony.

Strings Are Damp

The orchestra, moulded into shape in less than four weeks of daily rehearsals, played with brilliance.

There was a little difficulty with the strings, a hangover from one of the dampest weeks this section can remember.

The spirit of the playing was one of co-operation, rather than of musical dictatorship, and the results were precise, clever and trigger-keen.

Will Play Shostakovich

The other six concerts, divided among three week-ends, are musically of even interest, but patriotically the concert of August 14 will be the climax.

This will be performance of Shostakovich's new Seventh symphony as part of a program for Russian relief, and it will be the "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

LOS ANGELES, CALIF.
EXAMINER

AUG 2 - 1942

IN LENOX, MASS., Serge Koussevitzky lifted his baton on the first of a series of concerts at the Berkshire Music Center, a series which would not have materialized except for the fact that the conductor donated "as an outright gift" $30,000 from his own bank account to keep the series, an annual event, going. Serge said: "In war, art must die last." . . . **IN NEWARK, N. J.,** Dr. Leopold W. Brandenburg, accused of performing a rare operation in an attempt to change the fingerprints of a wanted criminal, was convicted by a Federal jury. He faces three years in prison and a $500 fine . . .

BUFFALO, N.Y.
COURIER-EXPRESS

AUG 2 - 1942

Koussevitzky Deplores Panning of Shostakovich

Lenox, Mass., Aug. 1 (AP)—When some music critics panned the seventh symphony of Soviet Composer Dimitri Shostakovich, they were criticising the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony Orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Siege of Leningrad

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment is being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and was "anti-climatic." Many other critics, however, praised it unreservedly.

Waving a passionate hand of disputation, Dr. Koussevitsky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has.

"Melody Without End"

"He is the greatest master of musical wealth; he is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Dr. Koussevitzky will give the first American concert performance of the work here August 14th for the benefit of Russian War Relief. The Student Orchestra of the Berkshire Music Center will play.

NEW YORK, N. Y.
DAILY WORKER

AUG 2 - 1942

Shostakovich 7th Played by Koussevitzky

The first Western Hemisphere concert performance of the Shostakovich Seventh Symphony will be given Friday, August 14, by Serge Koussevitzky and the Berkshire Music Center orchestra at Lenox, Mass., for the benefit of Russian War Relief. The orchestra, which will appear under Dr. Koussevitzky's baton will number 110 players.

The symphony was greeted by tremendous popular acclaim after its initial American presentation by Arturo Toscanini and the NBC radio orchestra. The Berkshire Music Festival performance will be the public's first opportunity to hear this much-discussed work first-hand.

In a recent cable Shostakovich said "I hope that its first American performance will be for the benefit of Russian War Relief, which is doing so many fine things for my people." The composers' wish is being granted, under the supervision of Dr. Koussevitzky, who previously had conducted another benefit for Russian War Relief.

The story of the Seventh Symphony has become present-day history. Dedicated by Shostakovich to his own beleaguered city of Leningrad, where he composed it between hours of duty as a volunteer fire fighter during months of siege and danger, it was given its world premiere in the Soviet "second capital," Kuibyshev. The score was then placed on microfilm and flown to the United States.

In addition to the performance of the Seventh Symphony on August 14, several outstanding soloists will appear on the evening's program. The concert, which will take place in the Tanglewood Shed, will have several preliminary features. Starting at 5 P.M., there will be chamber music by students of the Berkshire Music Center, and also a light opera performance. From 7 to 8 P.M., the Great Barrington Wednesday Morning Club will serve a baked bean supper on the green.

Tickets for the event may be obtained at local committees of Russian War Relief, Inc., or at national headquarters, 11 East 35th St., New York City.

NEW YORK, N.Y.
HERALD TRIBUNE

AUG 2 - 1942

Koussevitzky Leads Series In Berkshires

Today's Concert to Aid Stamp Campaign; Two Performances of Opera

Serge Koussevitzky will conduct the orchestra of the Berkshire Music Center in the second program of the center's music festival today at 3 at Tanglewood, Lenox, Mass. The program includes two marches by John Philip Sousa, Cesar Franck's symphony and Tchaikovsky's violin concerto, with Ruth Posselt as the soloist. This concert is dedicated to the Treasury Department's bond and stamp campaign, and the stub of every ticket will be redeemable for a 50-cent war stamp at the Tanglewood stamp booth.

Next Friday night, the center's opera department, directed by Dr. Herbert Graf, will give Nicolai's opera, "The Merry Wives of Windsor," in English in the Tanglewood Theater Concert Hall. This will be repeated on Thursday night, Aug. 13.

The revised list of programs to be conducted by Dr. Koussevitzky in the remaining regular festival concerts is:

Saturday, Aug. 8, 8:30: Symphony No. 3, Manson; Two-Piano Concerto in E flat (K. 365), Mozart (Soloists, Pierre Luboshutz and Genia Neemenoff); Symphony No. 4, Brahms.

Sunday, Aug. 9, 3: Concerto Grosso, Handel; Concerto Grosso, Martinu; Symphony No. 4, Tchaikovsky.

Saturday, Aug. 15, 8:30: Magnificat in D, Bach; Symphony No. 9, Beethoven (with Berkshire Festival Chorus).

Sunday, Aug. 16, 3: Copland, Quiet City, Shostakovitch, Symphony No. 7.

The special benefit program on Friday night, Aug. 14, for Russian War Relief, will follow the general lines of the festival benefits in 1940 and 1941. Beginning at 5, the various activities of the center will be demonstrated, and prominent speakers will be heard in the "Manifestation." In the evening, Dr. Koussevitzky will conduct the orchestra, of 110 players, in the American concert premiere of Shostakovitch's seventh symphony, which was first heard here July 19 in a radio concert of the N. B. C. Symphony under Arturo Toscanini. Supper will be served between 7 and 8 o'clock.

DES MOINES, IA.
REGISTER
AUG 2 - 1942

Hitch-Hike, Ride Bikes to Hear Symphonv

★ ★ ★ ★ ★ ★ ★ ★ ★

War Brings Eastern Music Festival Down to Earth

LENOX, MASS. (AP)—Arriving on bicycles, on foot, in trucks and in packed motor cars—at least two dowagers were reported to have thumbed rides — some 3,000 persons Saturday night attended the first concert of Serge Koussevitzky's one-man music festival at Tanglewood.

KOUSSEVITZKY.

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Gone were the elaborate refreshment tents, the segregated parking area for box-holders, the hundreds of shining chauffeured cars, the long lists of celebrities and the inevitable parking jam.

In place of the measured pomp, the audience heard an orchestra of 105 young musicians—recruited from Dr. Koussevitzky's Berkshire music center—give remarkable performances of Haydn's symphony No. 88, the third Leonore overture of Beethoven and Dmitri Shostakovich's fifth symphony.

The orchestra molded into shape in less than four weeks of daily rehearsals, played with brilliance under Dr. Koussevitzky's magnificent leadership.

There was a little difficulty with the strings, a hangover from one of the dampest weeks this section of the Berkshires can remember. But most of the orchestral material, assembled from 35 states, demonstrated exceptional ability.

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★ ★ ★

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Written in Siege.

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Others said it "contained tricks," "lacked proportion," and was "anti-climactic." Many other critics," however, praised it unreservedly.

Feeling.

Waving a passionate hand of refutation, Dr. Koussevitzky said, "Musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticize the work of a man who is without doubt a genius, one must listen not once but many times.

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Melody.

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SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 2 - 1942

SOME 3000 CHEER KOUSSEVITZKY AT MUSIC FESTIVAL

Come by Foot, Bicycles and Trucks to Attend First of Six Concerts at Tanglewood

Tanglewood, Lenox, Aug. 1—An audience of nearly 3000 stood and cheered for 15 minutes tonight at the close of the first of six symphony concerts by the Berkshire Music Center students, directed by Serge Koussevitsky, at the Tanglewood music shed.

The crowd, unexpected because of transportation difficulties, had arrived by foot, bicycle, truck and—in some cases—automobile. But the traffic jams which had marked previous Tanglewood concerts were absent from the scene, with further signs of war conditions in the many uniforms seen about the grounds, in the selling of war stamps by a group of 50 girls, in an address by Roy Dickenson Welch of Washington on the treasury's bond campaign.

Overcome by Emotion

The completion of the Shostakovitch Fifth symphony found the unexpectedly large audience calling persistently for "more." Dr Koussevitzky was overcome with emotion and tears were streaming down his face during the intermission.

"I am immensely pleased," he said. "The confidence I have in American youth to make good on an occasion like this has been more than justified. These boys and girls whom I first met four weeks ago have shown a fine spirit of initiative, and a superb longing to learn what has been taught at this musical center. I am too gratified for words."

The performance of the Shostakovitch symphony was a major triumph for the young musicians. Comments of the audience were heard to the effect that the Boston Symphony itself had not played the fourth movement, in particular—the allegro non troppo—more effectively, and that the New York Philharmonic should come to Tanglewood to hear the students.

Considering that Mr Koussevitzky had rehearsed the orchestra for little more than a month, the results were nothing short of amazing. The enthusiasm of the audience was expressed not entirely for the concert itself, superb as it was, but also in appreciation of the continuation of a musical event that is sorely needed in these times.

Like Students' Work

The fact that there was a group of 105 students, both boys and girls, and not the Boston Symphony players themselves composing the orchestra, seemed to highten the enjoyment rather than detract from it.

While the coloring and phrasing of the older musicians might have made the concert a more finished musical event, the spirit, virtuosity and energy of the young players made it a very exciting one.

The program opened with a monthly rendered Haydn Symphony in G Major, No 88. This was followed by the Overture to Leonore, No 3, Opus 72, by Beethoven. After intermission came the most effective work of the evening, the Shostakovitch Fifth.

Outstanding in the performance of this last was the solo work of the concertmaster, and the spontaneity of the orchestra as a whole.

Second Concert Today

The second concert in the series will be given tomorrow afternoon at 3, with the following program: Two Sousa marches, "Semper Fidelis" and "Stars and Stripes Forever"; the Tchaikowsky concerto for violin in D major, with Ruth Posselt as soloist, and the Symphony in D minor by Cesar Franck.

Boxes which had the only reserved seats were about 50 per cent occupied. The entire rear section of the music shed back of the boxes was roped off and more than two-thirds of the seats in front with capacity of 3000 were taken. There were fully 400 cars in the parking space. In view of the transportation difficulties the size of the audience was considered remarkable.

Although box holders were less numerous than in other years many notables were present. Miss Gertrude Robinson Smith was accompanied by Miss Miriam Oliver. Noticed with Lady Salter of London were Miss Barbara Van Agnew of that city. In another box was Baroness Humbert De Viry, formerly of Savoie, France. Also noticed were Baron and Baroness Edouard De Rothschild, formerly of Paris, with many from the Lenox and Stockbridge colony. It was predicted tonight there will be a much larger audience for the "treasury day" program tomorrow afternoon starting at 3.

M. R. B.

WASHINGTON, D. C.
POST
AUG 2 - 1942

Red Composer Ranked With Beethoven

By the Associated Press

Lenox, Mass., Aug. 1.—When some music critics panned the seventh symphony of Soviet Composer Dimitri Shostakovich, they were criticizing the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," ays Dr. Serge Koussevitzky.

The famed conductor of the Boston Symphony Orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Depicts Leningrad Siege

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and was "anticlimatic." Many other critics, however, praised it unreservedly.

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Greatest Since Beethoven

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has. He is the greatest master of musical wealth; he is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Dr. Koussevitzky will give the first American concert performance of the work here August 14 for the benefit of Russian war relief. The student orchestra of the Berkshire music center will play.

SYRACUSE, N. Y.
POST-STANDARD
AUG

'He's a Genius,' Conductor Tells Shostakovich Music Critics

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SPRINGFIELD, MASS.
REPUBLICAN
AUG 5 - 1942

COMMITTEES NAMED FOR TANGLEWOOD FETE

Gov Saltonstall Honorary Chairman for Russian War Relief Concert

Gov Leverett Saltonstall will be honorary chairman for the gala benefit for Russian war relief at Tanglewood Friday, the 14th.

There will be a full program starting at 5 with Dr Serge Koussevitzky, students and faculty of the Berkshire Music center giving their services for the event. A feature of the day will be the first concert performance of the Shostakovitch seventh symphony in the western hemisphere. Dr Koussevitzky will conduct.

Edward C. Carter, long active in the Institute for Pacific Relations and chairman of national Russian War Relief, inc., will be the active chairman for the benefit. Honorary vice-chairman will be Jerome D. Greene, president of the Boston Symphony orchestra, and Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival.

Mrs Owen Johnson is chairman of the box committee and serving with her are Mrs Albert Spalding of Great Barrington, Mrs Sidney Howard of Tyringham, Mr and Mrs George W. Edman of Pittsfield. Mrs William Felton Barrett of Egremont, Miss Mabel Choate of Stockbridge, Mrs L. Cushing Goodhue, Mrs Carlos M. de Heredia of Lenox, Mrs Bruce Crane of Dalton and Mrs Lawrence K. Miller of Pittsfield. Miss Robinson Smith will serve as chairman of the general ticket committee.

Hugh Cabot of Boston and Dr James Phinney Baxter, president of Williams college, are included on the general committee.

CUSHING, OKLA.
CITIZEN
AUG 2 - 1942

● World of Music

NEW YORK (UP)—Dr. Serge Koussevitzky's Berkshire Music Center at Lennox, Mass., has started its summer music festival, to continue on week-ends until Aug. 16. It replaces the annual Berkshire Festival of the Boston Symphony Orchestra.

Beginning Aug. 1, there will be six Saturday and Sunday concerts by an orchestra of 96 advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo-pianist will appear as soloists. At the concert of Aug. 16, Dr. Koussevitzky will conduct the first concert performance in the Western Hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's "The Merry Wives of Windsor," five chamber music concerts and four lectured

CUMBERLAND, MD.
TIMES
AUG 3 1942

CONDUCTOR OF SYMPHONY PAYS FOR PRIVILEGE

Serge Koussevitzky Spends $30,000 of Own Funds to Keep Alive Boston Musical Festival

TO FINANCE OTHERS

Underwrites Cost of Concerts He Gives; Says Art Must Die Last in War

Lenox, Mass., Aug. 1 (AP)—When Serge Koussevitzky lifted his baton tonight on the first of a serious of concerts at the Berkshire Music Center, he was not only directing the 105-piece orchestra, but was "paying the piper" himself to the unmusical tune of perhaps $30,000.

The decision to spend that much of his own funds was made by Dr. Koussevitzky several months ago when the Boston symphony trustees and the management of the Berkshire Music Festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

Art Must Be Last War Victim

Declaring that "art must die last in a war," the Boston conductor agreed to underwrite the whole cost of whatever concerts he would give at the famous music center.

Tonight's program was played by an orchestra which had rehearsed three hours daily—and sometimes longer—since July 5.

The music included Haydn's symphony in G major, No. 88, the third "Leonore" overture of Beethover, and Dmitri Shostakovitch's fifth symphony.

Six Concerts Planned

The other six concerts, divided among three weekends, are musically of even interest, but patriotically the concert of Aug. 14 will be the climax.

This will be a performance of Shostakovitch's new seventh symphony as part of a program for Russian relief, and it will be the first "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

TWIN FALLS, IDAHO
NEWS

AUG 2 - 1942

NEW SYMPHONY DRAWS SUPPORT

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Dr. Koussevitzky will give the first American concert performance of the work here Aug. 14 for the benefit of Russian war relief. The student orchestra of the Berkshire music centers will play.

DURHAM, N. C.
HERALD

AUG 8 1942

Conductor Of Boston Symphony Orchestra Hails Red Composer

Shostakovitch Had Drawn Attack Of Some Music Critics

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NEW YORK, N.Y.
HERALD TRIBUNE

AUG 2 - 1942

Koussevitzky Leads Students At Tanglewood

Plays Haydn, Beethoven and Shostakovitch Works in Berkshire Festival

By Francis B. Perkins

LENOX, Mass., Aug. 1.—The symphonic portion of the Berkshire Music Festival at Tanglewood began here tonight when Serge Koussevitzky conducted the Center's Student Orchestra of over 100 young musicians in Haydn's symphony in G Major No. 88, Beethoven's third Leonore Overture and Dmitri Shostakovitch's 5th Symphony. After a showery Friday, the weather cleared and was ideal for music making in the semi-outdoor conditions of the Tanglewood music shed.

This festival is the first to be presented by the Center now in third season on its own account, but it is the ninth symphonic festival to be held in this region, the seventh to be conducted by Dr. Koussevitzky, the sixth to take place on the Tanglewood estate and the fifth in the music shed. Except that the Center's first student orchestra is playing instead of the Boston Symphony and that there are six concerts instead of nine, it is similar to the regular Berkshire Symphonic Festival which had to be given up this summer because of transportation difficulties. Most of the travel in this area is by private automobile, and after gasoline rationing was added to the already existing tire problem, the already completed plans for that festival were canceled.

Meanwhile, the Boston Symphony Orchestra found itself unable to continue its support of the Berkshire Music Center, and this also would have been discontinued had not Dr. Koussevitzky, its director, offered to take the financial responsibility for the school this summer. The present session is under the auspices of the Koussevitzky Music Foundation, Inc., organized by the conductor both to sponsor the school and for other musical causes such as the assistance to American composers. The proceeds of the present festival are shared by the school and the foundation, which enjoys the use of the music shed and the Tanglewood estate by courtesy of the Boston Symphony and Berkshire Symphonic Festival trustees. The festival trustees, headed by Gertrude Robinson Smith, also have co-operated by preparing the shed for these concerts.

Thus the story of summer orchestral music in this region continues unbroken. The vexing transportation problem is being met as far as possible by co-operative use of private cars and by increased bus service. The bus company, unable to obtain permission from Washington to add a route not on its regular schedule, had to leave its passengers in the center of Lenox, with private cars and other vehicles, including a hay wagon, pressed into service for the remaining mile to Tanglewood.

The orchestra is composed of students and young professionals from more than thirty states. They were chosen after exacting auditions for study with Dr. Koussevitzky and the Boston Symphony players on the Center's faculty. They have been rehearsing daily for three weeks. Comment on their playing tonight must await tomorrow's review, but comment upon their work in rehearsal has been enthusiastic. The Center has another orchestra representing its less specialized department of music and culture, which plays under student conductors.

Another public activity today was the third lecture recital in Olin Downe's series this afternoon, when a small vocal group did notable work in early polyphonic music. A chamber music program tomorrow night offers Faure's C minor piano quintet, Hindemith's second woodwind quartet and Brahms's B-major trio.

Tomorrow afternoon's symphony concert is dedicated to the Treasury's war stamp campaign. Secretary of the Treasury Henry Morgenthau jr. will not be here for his expected visit, but Roy Dickinson Welch, of Princeton University, who is consulting expert for music to the Treasury Department, will speak.

CHICAGO, ILL.
TRIBUNE

AUG 2 - 1942

Koussevitzky Sees Music Taking Big Role in Wartime

Serge Koussevitzky, conductor of the Boston Symphony orchestra, believes that musicians have an important rôle during the war and accordingly has issued the following appeal to American musicians:

"We, the musicians of the great American democracy, must fully participate in the gigantic struggle for the highest human values our glorious country and her allies are engaged in. We must share the joys and sorrows, the achievements and toils, the victories and defeats, finally, the necessary sacrifice involved in the struggle. 'Business as usual' and fight for our advantages must, for the duration of the war, give way to the privilege of serving the country to the maximum of our efforts, regardless of any profit. Without any remuneration we must add to our ordinary duties the extraordinary ones.

"By the consoling power of music we must lighten the sorrows of all those who lose their dear ones in the tragic conflict. The sublime joy of music must be accessible to all who need it in this trying moment of history. This great service can be discharged by musicians individually and collectively by giving the performances in all these places for all these groups.

"We must become new bards, new Orpheuses — inspiring, invigorating, ennobling, and consoling. In this way we can help the attainment of the grand immediate objective—victory."

N. ADAMS, MASS.
TRANSCRIPT

AUG 5 - 1942

RUSSIAN RELIEF CONCERT FRIDAY

Saltonstall is Honorary Chairman

AT TANGLEWOOD

Feature of Day to be Performance of Shostakovitch Seventh Symphony —Baxter on Committee

Gov. Leverett Saltonstall will be honorary chairman for the gala benefit for Russian war relief at Tanglewood Friday, the 14th.

There will be a full program starting at 5 o'clock, with Dr. Serge Koussevitzky, students and faculty of the Berkshire Music center giving their services for the event. A feature of the day will be the first concert performance of the Shostakovitch seventh symphony in the western hemisphere. Dr. Koussevitzky will conduct.

Edward C. Carter, long active in the Institute for Pacific Relations and chairman of national Russian War Relief, Inc., will be the active chairman for the benefit. Honorary vice-chairman will be Jerome D. Greene, president of the Boston Symphony orchestra, and Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival.

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SYRACUSE, N. Y.
HERALD-AMERICAN

AUG 2 - 1942

Koussevitzky Rebukes Critics Of Shostakovitch 7th Symphony

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WORCESTER, MASS.
TELEGRAM

AUG 2 - 1942

Music in the Berkshires

THE WAR has brought a ban on elaborate or spectacular events such as the now famous annual Berkshire Symphonic Festival and the Boston Symphony Orchestra conducted by Dr. Serge Koussevitzky. The picture is not without its brighter side however, for it has impelled Dr. Koussevitzky to bring forward the Berkshire Music Center Orchestra, brilliant students auditioned all over the country for acceptance in this unique Summer conservatory in the Berkshires, in a series of concerts he has called the Berkshire Music Festival.

The opening concert took place last night, with the usual array of metropolitan critics in attendance, Raymond Morin, music critic of this newspaper representing the Telegram, and Worcester, for the series of concerts and their supplementary musical events.

Dedicated to the War Bond and Stamp Campaign, the first Sunday afternoon concert in the Tanglewood Festival of Music will be conducted by Dr. Serge Koussevitzky this afternoon at 3.30 o'clock. With Ruth Posselt, famous violinist, appearing as soloist in the Tchaikovsky Concerto, Dr. Koussevitzky will conduct the orchestra in two Sousa Marches and the Franck Symphony in D Minor.

For the past week, more than a score of committees have been at work in Berkshire County selling concert tickets. A group of over fifty girls will sell War Stamps on the grounds in a contest in which those selling the largest amounts of stamps will be given War Bonds donated by the Koussevitzky Music Foundation. The stub of every ticket of admission will be exchangeable for a fifty cent War Stamp on the Tanglewood grounds.

After three weeks of daily rehearsals, Dr. Koussevitzky is highly enthusiastic about his orchestra of over one hundred young musicians whom he has gathered from over thirty states, and who represent the most talented youth of the country.

N. ADAMS, MASS.
TRANSCRIPT

AUG 5 - 1942

Koussevitzky is to Sit For Portrait by Greer

A portrait of Dr. Serge Koussevitzky, conductor of the Bostor Symphony orchestra and director of the Berkshire Music center, will be painted by Bernard I. Green, and proceeds from the sale of the picture will be turned over to Russian relief.

Mr. Green, who is spending the summer at Lenox, while his wife, a graduate of the Juilliard school of music is taking courses at the Center, is art director at the Thomas Jefferson high school in New York city. Many of his paintings have been hung in various galleries.

Newton [illegible]

AUG 2 1942

Koussevitzky Sees Merit In Shostakovich

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Drew Some Criticism

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OGDEN, UTAH
STANDARD EXAMINER
AUG 2 1942

Famed Conductor Jumps To Defense of Comp

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DULUTH, MINN.
NEWS TRIBUNE
AUG 2 - 1942

Symphony Praised By Koussevitzky

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BALTIMORE, MD.
MORNING SUN
AUG 2 - 1942

COMPOSER'S WORK HAILED

Dr. Koussevitzky Compares Dmitri Shostakovich To Beethoven

Takes Issue With Those Who Panned Seventh Symphony

[By the Associated Press]

Lenox, Mass., Aug. 1—When some music critics panned the Seventh Symphony of Dmitri Shostakovich, Soviet composer, they were criticizing the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

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LANSING, MICH.
STATE JOURNAL
AUG 2 1942

Conductor Giving A Costly Concert

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Declaring that "art must die last in a war", the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

GOTHAM LIFE
NEW YORK, N. Y.
AUG 2 - 1942

Shostakovich 7th Symphony

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SENTINEL
AUG 3 - 1942

STUDENT MUSICIANS UNDER KOUSSEVITZKY DRAW MUCH APPLAUSE

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The word of the youth orchestra's qualities spread and a large audience, perhaps 4,000 persons, turned out for the Sunday concert. Music lovers hiked, bicycled, car-shared and even hayracked to Tanglewood.

Between their rounds of applause, they bought corsages and boutonnieres of war stamps. Roy Dickenson Welch, former head of the Princeton university music department, speaking for the treasury department in furtherance of stamp and bond sales, expressed agreement with Koussevitzky's view that music and the other arts must be sustained in times of peril.

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They next will give concerts Saturday night and Sunday afternoon.

TOLEDO, OHIO
TIMES
AUG 2 - 1942

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The famed conductor of the Boston Symphony orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion," and was "anti-climatic." Many other critics, however, praised it unreservedly.

Waving a passionate hand of refutation, Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticise the work of a man who is without doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has. He is the greatest master of musical wealth; he is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Dr. Koussevitzky will give the first American concert performance of the work here Aug. 14 for the benefit of Russian war relief.

ROCHESTER, N.Y.
DEMOCRAT-CHRONICI
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BULLETIN
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OGDEN, UTAH
STANDARD EXAMINER
AUG 2 1942

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BALTIMORE, MD.
MORNING SUN
AUG 2 - 1942

COMPOSER'S WORK HAILED

Dr. Koussevitzky Compares Dmitri Shostakovich To Beethoven

Takes Issue With Those Who Panned Seventh Symphony

[By the Associated Press]

Lenox, Mass., Aug. 1—When some music critics panned the Seventh Symphony of Dmitri Shostakovich, Soviet composer, they were criticizing the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Koussevitzky.

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DULUTH, MINN.
NEWS TRIBUNE
AUG 2 - 1942

Symphony Praised By Koussevitzky

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LANSING, MICH.
STATE JOURNAL
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N. ADAMS, MASS.
TRANSCRIPT
AUG 3 - 1942

Koussevitzky's Student Orchestra Termed Superb

Audiences Numbering Nearly 3,000 Persons Each Time Hear Berkshire Music Foundation Orchestra of 104 Pieces in First and Second Program of Six-Concert Series During Week-End—Even Hay-Wagon Used for Transportation—Koussevitzky in Tears of Joy as His "Confidence in Youth is Justified."

Audiences numbering nearly 3,000 persons each time heard Dr. Serge Koussevitzky conduct his Berkshire Music Foundation orchestra of 104 pieces in the first and second programs of their six-concert series Saturday night and yesterday afternoon in the music shed at Tanglewood in Stockbridge, and critics proclaimed the performance of the student ensemble, which has rehearsed for little more than four weeks, as superb.

Vehicles of All Kinds

The crowd, which was not expected to be as large as those which formerly assembled to hear the Boston Symphony orchestra perform under Dr. Koussevitzky, because of obvious war-caused difficulties, exceeded all estimates, and arrived by every known transportation means—horse, bicycle, foot, truck and in some cases, automobile. The usual parking lot congestion was conspicuously absent in the two first concerts. Buses were run from Pittsfield and south-county points to Lenox, and a shuttle service provided by Lenox volunteers carried these persons to Tanglewood, employing every conceivable means—even to a hay wagon.

At the close of the first concert Saturday night, the audience stood and cheered for 15 minutes, and Dr. Koussevitzky addressed them, saying "I am immensely pleased. The confidence I have in American youth," he said with tears streaming down his face, "to make good on an occasion like this has been more than justified. These boys and girls whom I first met four weeks ago have shown a fine spirit of initiative, and a superb longing to learn what has been taught at this music center. I am too gratified for words."

Shostakovitch Triumph

The performance of the Shostakovitch Fifth symphony was a triumph for the young musicians, and the enthusiasm of the audience was expressed not only for the concert in itself, but also in appreciation of the continuation of the great Tanglewood music events. The program opened with the Haydn symphony in G major, No. 88. This was followed by the overture to Leonore No. 3, Opus, 72, by Beethoven. After an intermission came the most effective work of the evening, the Shostakovitch Fifth. Outstanding in the performance of this last, was the solo work of the concertmaster and the spontaneity of the orchestra as a whole.

Boxes which had the only reserved seats were about 50 per cent filled. The entire rear section of the music shed back of the boxes was roped off and more than two-thirds of the seats in front with a capacity of 3,000 were taken. There were about 400 cars in the parking lot.

The performance yesterday afternoon of the Caesar Franck D minor symphony was the highlight of the program. Contributing to the brilliance of the program was the performance of the Tschaikowski concerto in D major with Ruth Posselt of Boston as violin soloist. In the opening selections, "Semper Fidelis" and "Stars and Stripes Forever," two Sousa marches, Dr. Koussevitzky demonstrated his capabilities as a bandmaster. These popular compositions lost their hackneyed flavor, anad emerged from his treatment with crisp rhythms and fresh contrasts. Yesterday was "Treasury day," set apart especially for the sale of war bonds and stamps, and after the first number of the program, Prof. Roy D. Welch of the Princeton music faculty spoke. Ticket stubs were redeemable for one stamp, and a group of 50 girls sold stamps and bonds on the grounds.

Opera Aug. 13

The opera department under the direction of Dr. Herbert Graf, in collaboration with Boris Goldovsky and Richard Rychtarik, will present two performances of Nicolai's amusing opera, "The Merry Wives of Windsor," in English, on Friday evening of this week and Thursday, the 13th. A gala benefit to be given at Tanglewood for Russian war relief will be held on Aug. 14, beginning at 5 o'clock. During the evening performance, Dr. Koussevitzky will lead the orchestra in the first concert performance in the western hemisphere of the controversial Shostakovitch Seventh symphony.

CINCINNATI, O.
ENQUIRER
AUG 3 - 1942

Koussevitzky Wins Praise For Student Orchestra; Sunday Audience Is 4,000

Lenox, Mass., August 2—(AP)—The second concert of Serge Koussevitzky's one-man music festival at Tanglewood this afternoon demonstrated conclusively that the noted conductor's student orchestra was one of the finest "youth orchestras" ever assembled in this country.

The first concert last night indicated this was the case. And word of the superlative playing by the 105 young musicians recruited from Dr. Koussevitzky's Berkshire Music Center spread through the fashionable neighboring communities today.

As a result an estimated 4,000 persons assembled in the famous music shed this afternoon and remained to cheer and applaud in extravagant fashion.

The program itself broke no new musical ground. It began with two Sousa marches, followed by the Tchaikovsky violin concerto with Ruth Posselt as soloist, and a tonally gorgeous performance of the familiar Franck symphony.

Brought together about a month ago, these student musicians had developed into a beautifully balanced, clear-toned and accurate musical instrument.

There were no tricks involved in this achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tirelessly devoted conductor, plus a measure of genius on the conductor's part.

The real test today came in the Tchaikovsky violin concerto. The soloist, Ruth Posselt, had appeared with Dr. Koussevitzky and the Boston Symphony Orchestra a number of times, but this was a new orchestra and the accompanying passages were both difficult and intricate. The fact that the student musicians cleared this hurdle cleanly and neatly was proof indeed of real accomplishment.

Both before and after the concert the grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of war stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50-cent War Saving Stamp, and Roy Dickenson Welch, from the Treasury Department, Washington, made a bond appeal from the stage.

Today's audience arrived by bicycle, truck, afoot, and in shared cars. Mrs. Donald F. McPherson, in charge of the stamp and bond sale, added one more means of transportation by stationing men with haywagons at the bus line in Lenox. Many people jogged up to the gates picnic style.

The second series of concerts will be given next Saturday night and Sunday afternoon. The last week will include a Russian benefit on August 14, and concerts the next two days.

NASHUA, N. H.
TELEGRAPH
AUG 3 - 1942

Noted Conductor's Student Orchestra Drew Much Applause

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COLUMBIA, S. C.
STATE
AUG 3 - 1942

Finest Youth Orchestra in Nation Heard

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AUGUSTA, ME.
KENNEBEC JOURNAL
AUG 3 - 1942

4,000 Cheer Youth Orchestra At Lenox, Mass., Festival

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AMHERST, MASS
RECORD
8/5/42

The Merry Wives of Windsor' to be Given At Tanglewood

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This classic setting of Shakespeare's immortal play, which enjoyed immense popularity for nearly a century, has of recent years been somewhat neglected, though the overture remained a standard feature of the concert repertoire of all orchestras.

The entire personnel of the Tanglewood forces, including the orchestra and the chorus, are cooperating with the Opera Department in this production. Two complete casts of principals have been chosen among the finest young voices heard in auditions throughout this country. Special sets, as well as a new English translation, will be among the features to be presented.

TRENTON, N. J.
TIMES
AUG 3 - 1942

Koussevitzky Student Orchestra Wins Praise

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CHICAGO, ILL.
JOURNAL OF COMMERCE
AUG 3 - 1942

'Youth Orchestra' Scores at Tanglewood

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N. ADAMS, MASS.
TRANSCRIPT
AUG 3 - 1942

Koussevitzky's Student Orchestra Termed Superb

Audiences Numbering Nearly 3,000 Persons Each Time Hear Berkshire Music Foundation Orchestra of 104 Pieces in First and Second Program of Six-Concert Series During Week-End—Even Hay-Wagon Used for Transportation—Koussevitzky in Tears of Joy as His "Confidence in Youth is Justified."

Audiences numbering nearly 3,000 persons each time heard Dr. Serge Koussevitzky conduct his Berkshire Music Foundation orchestra of 104 pieces in the first and second programs of their six-concert series Saturday night and yesterday afternoon in the music shed at Tanglewood in Stockbridge, and critics proclaimed the performance of the student ensemble, which has rehearsed for little more than four weeks, as superb.

Vehicles of All Kinds

The crowd, which was not expected to be as large as those which formerly assembled to hear the Boston Symphony orchestra perform under Dr. Koussevitzky, because of obvious war-caused difficulties, exceeded all estimates, and arrived by every known transportation means—horse, bicycle, foot, truck and in some cases, automobile. The usual parking lot congestion was conspicuously absent in the two first concerts. Buses were run from Pittsfield and south-county points to Lenox, and a shuttle service provided by Lenox volunteers carried these persons to Tanglewood, employing every conceivable means—even to a hay wagon.

At the close of the first concert Saturday night, the audience stood and cheered for 15 minutes, and Dr. Koussevitzky addressed them, saying "I am immensely pleased. The confidence I have in American youth," he said with tears streaming down his face, "to make good on an occasion like this has been more than justified. These boys and girls whom I first met four weeks ago have shown a fine spirit of initiative, and a superb longing to learn what has been taught at this music center. I am too gratified for words."

Shostakovitch Triumph

The performance of the Shostakovitch Fifth symphony was a triumph for the young musicians, and the enthusiasm of the audience was expressed not only for the concert in itself, but also in appreciation of the continuation of the great Tanglewood music events. The program opened with the Haydn symphony in G major, No. 88. This was followed by the overture to Leonore No. 3, Opus. 72, by Beethoven. After an intermission came the most effective work of the evening, the Shostakovitch Fifth. Outstanding in the performance of this last, was the solo work of the concertmaster and the spontaneity of the orchestra as a whole.

Boxes which had the only reserved seats were about 50 per cent filled. The entire rear section of the music shed back of the boxes was roped off and more than two-thirds of the seats in front with a capacity of 3,000 were taken. There were about 400 cars in the parking lot.

The performance yesterday afternoon of the Caesar Franck D minor symphony was the highlight of the program. Contributing to the brilliance of the program was the performance of the Tchaikowski concerto in D major with Ruth Posselt of Boston as violin soloist. In the opening selections, "Semper Fidelis" and "Stars and Stripes Forever," two Sousa marches, Dr. Koussevitzky demonstrated his capabilities as a bandmaster. These popular compositions lost their hackneyed flavor, anad emerged from his treatment with crisp rhythms and fresh contrasts. Yesterday was "Treasury day," set apart especially for the sale of war bonds and stamps, and after the first number of the program, Prof. Roy D. Welch of the Princeton music faculty spoke. Ticket stubs were redeemable for one stamp, and a group of 50 girls sold stamps and bonds on the grounds.

Opera Aug. 13

The opera department under the direction of Dr. Herbert Graf, in collaboration with Boris Goldovsky and Richard Rychtarik, will present two performances of Nicolai's amusing opera, "The Merry Wives of Windsor," in English, on Friday evening of this week and Thursday, the 13th. A gala benefit to be given at Tanglewood for Russian war relief will be held on Aug. 14, beginning at 5 o'clock. During the evening performance, Dr. Koussevitzky will lead the orchestra in the first concert performance in the western hemisphere of the controversial Shostakovitch Seventh symphony.

CINCINNATI, O.
ENQUIRER
AUG 3 - 1942

Koussevitzky Wins Praise For Student Orchestra; Sunday Audience Is 4,000

Lenox, Mass., August 2—(AP)—The second concert of Serge Koussevitzky's one-man music festival at Tanglewood this afternoon demonstrated conclusively that the noted conductor's student orchestra was one of the finest "youth orchestras" ever assembled in this country.

The first concert last night indicated this was the case. And word of the superlative playing by the 105 young musicians recruited from Dr. Koussevitzky's Berkshire Music Center spread through the fashionable neighboring communities today.

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The program itself broke no new musical ground. It began with two Sousa marches, followed by the Tchaikovsky violin concerto with Ruth Posselt as soloist, and a tonally gorgeous performance of the familiar Franck symphony.

Brought together about a month ago, these student musicians had developed into a beautifully balanced, clear-toned and accurate musical instrument.

There were no tricks involved in this achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tirelessly devoted conductor, plus a measure of genius on the conductor's part.

The real test today came in the Tchaikovsky violin concerto. The soloist, Ruth Posselt, had appeared with Dr. Koussevitzky and the Boston Symphony Orchestra a number of times, but this was a new orchestra and the accompanying passages were both difficult and intricate. The fact that the student musicians cleared this hurdle cleanly and neatly was proof indeed of real accomplishment.

Both before and after the concert the grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of war stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50-cent War Saving Stamp, and Roy Dickenson Welch, from the Treasury Department, Washington, made a bond appeal from the stage.

Today's audience arrived by bicycle, truck, afoot, and in shared cars. Mrs. Donald F. McPherson, in charge of the stamp and bond sale, added one more means of transportation by stationing men with haywagons at the bus line in Lenox. Many people jogged up to the gates picnic style.

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NASHUA, N. H.
TELEGRAPH
AUG 3 - 1942

Noted Conductor's Student Orchestra Drew Much Applause

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BOUGHT WAR STAMPS

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COLUMBIA, S. C.
STATE
AUG 3 - 1942

Finest Youth Orchestra in Nation Heard

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AUGUSTA, ME.
KENNEBEC JOURNAL
AUG 3 - 1942

4,000 Cheer Youth Orchestra At Lenox, Mass., Festival

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AMHERST, MASS
RECORD
8/5/42

The Merry Wives of Windsor' to be Given At Tanglewood

The Opera Department of the Berkshire Music Center, under the direction of Dr. Herbert Graf, in collaboration with Boris Goldovsky and Richard Rychtarik, will present two performances of Nicolai's amusing and fantastic opera, "The Merry Wives of Windsor" in English, in the Theatre Concert Hall at Tanglewood, on Friday evening, August 7, and Thursday evening, August 13.

This classic setting of Shakespeare's immortal play, which enjoyed immense popularity for nearly a century, has of recent years been somewhat neglected, though the overture remained a standard feature of the concert repertoire of all orchestras. The entire personnel of the Tanglewood forces, including the orchestra and the chorus, are cooperating with the Opera Department in this production. Two complete casts of principals have been chosen among the finest young voices heard in auditions throughout this country. Special sets, as well as a new English translation, will be among the features to be presented.

TRENTON, N. J.
TIMES
AUG 3 - 1942

Koussevitzky Student Orchestra Wins Praise

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JOURNAL OF COMMERCE
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WATERBURY, CONN.
REPUBLICAN

AUG 3 - 1942

Tanglewood Concert Draws Applause

Serge Koussevitzky's 105 Young Musicians Play Before 4,000

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Series To Continue Next Saturday, Sunday

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SPRINGFIELD, MASS.
EVENING UNION

AUG 3 - 1942

KOUSSEVITZKY'S STUDENT GROUP WINS PRAISE

Large Audience Attends Second Concert at Berkshire Center

LENOX, Aug. 3—The second in a series of six concerts by the Berkshire Music Center Orchestra was conducted by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, in the music shed at Tanglewood yesterday, before a surprisingly large audience, considering gasoline rationing and tire shortages. The first concert was given Saturday night when between 2500 and 3000 almost filled the forward part of the mammoth shed and yesterday the audience was quite a bit larger.

The program benefited the Nation's war bond sale. Every purchased ticket was good for 50 cents worth of war savings stamps, which really brought the cost of the concert down to a pretty nominal figure. Furthermore booths were placed about the lawn, staffed by Mrs. Louis T. McGill of Pittsfield and a corps of aids, for the sale of bonds, and the pro-and "Stars and Stripes Forever." The soloist was the too-seldom heard violinist, Ruth Posselt, whose fiery rendition of the Tschaikowsky concerto in D major was something to be long remembered, and the program closed with Cesar Franck's ever popular symphony in D minor.

The series commenced with the Haydn G-major symphony, No. 88, followed by Beethoven's overture to "Leonore," No. 3, and closed with the Shostakovitch Fifth Symphony, a program made up of works of three different centuries.

From the opening adagio of the Haydn, the audience knew that Koussevitzky had no inferior orchestra under his command. It played with a sparkle and dash which is many times missing in a professional orchestra, and while there may have been moments of lack of finesse, particularly in soft passages, the music was at all times enjoyable and sometimes thrilling.

From the amount of applause, and the shouts of "bravo" after every number, one was made doubtful of the sense of discrimination of the audience. In fact, the cheering was fully as vociferous as it has been in previous festivals when the Boston Orchestra played, and did not seem to vary in degree between one piece and another which might indicate that the "heils" were for the conductor rather than the orchestra. Be this as it may, Dr. Koussevitzky was generous in sharing the acclaim with his charges, causing them to stand several times and accept the applause.

Under ordinary circumstances, the ninth Berkshire Symphonic Festival of concerts by the Boston Orchestra would have opened last Thursday night and continued through Sunday. But, because of the war, the trustees of the orchestra and the festival felt this not feasible, so Dr. Koussevitzky proceeded on his own.

Continuing his Berkshire Music Center, he decided to use the so-called student orchestra for six concerts, and the results of last night and today would indicate that his decision was justified. Whether the Boston Orchestra would have drawn a larger audience at necessarily larger ticket prices is a matter of conjecture.

While all hail is being given the conductor, it should be borne in mind tha the musicians be directed Saturday cannot be in every particular be drawn from many states, and many schools, and some of them have been playing professionally for some years. To be sure, the good doctor has whipped them into an enviable ensemble through long rehearsals during the past three weeks but he did not teach them how to handle their instruments so ably.

Events at the Berkshire Music Center continued last night when chamber music was heard in the chamber music hall. Friday the opera department will give "The Merry Wives of Windsor" in the theater, and Saturday night the orchestra will give the third in its series, with Luboschutz and Nemenoff, pianists, as soloists in the Mosart concerto for two pianos. Other works on the program will be the Hanson Symphony No. 3 and the Fourth Symphony by Brahms.

D. L. C.

WILMINGTON, DEL.
JOURNAL EVERY EVENING

AUG 3 - 1942

Young Players Draw Applause

Koussevitzky's Orchestra Performs Before 4,000 In Its Second Appearance

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The young musicians began with two Sousa marches; followed with the Tchaikovsky violin concerto, the soloist being Ruth Posselt, who had appeared with Koussevitzky's Boston Symphony Orchestra; then gave a tonally rich performance of the familiar Franck Symphony. They next will give concerts Saturday night and Sunday afternoon.

TAUNTON, MASS.
GAZETTE

AUG 3 - 1942

Student Orchestra Well Received

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PORTLAND, ME.
EXPRESS

AUG 3 - 1942

New Conductor Announced

Announcement of the appointment of a new conductor for the Monte Carlo Ballet Russe has been made this week. Gregor Fittelberg, former conductor of the Warsaw Philharmonic, who was bombed out of the Polish capital in the air blitz of 1939, will succeed to the post in early October, just before the popular dancing troupe opens its pre-opera ballet season at the Metropolitan. Audiences throughout the Country will have an opportunity to size up the new conductor before he assumes these duties, however, as he conducted for the weekly Radio City Music Hall broadcast on Sunday (August 2) and is slated for radio guest appearances with the NBC Symphony on August 22 and 29.

Fittelberg is sure to have great appeal for American audiences when it becomes known that he assisted Dr. Serge Koussevitzky, now of the Boston Symphony Orchestra, as guest conductor in Russia in 1920, and took over the latter's post as leader of the Imperial Orchestra after Dr. Koussevitzky left for Paris.

NASHUA, N. H.
TELEGRAPH

AUG 3 - 1942

They say that when Musician Serge Koussevitzky lifted his baton for the concert at the Berkshire music center, he was paying his own piper to the tune of about $30,000. We've known other musicians to make sacrifice for their art, but never in such an amount.

WORCESTER, MASS.
GAZETTE

AUG 3 - 1942

Berkshire Music Center Festival Has Fine Start

Opening Concert Dedication to "The Men and Women of Berkshire", Recalls Historic Sermon at Lenox

By STAFF CORRESPONDENT

LENOX, Aug. 3—Serge Koussevitzky dedicated the opening concert of the Berkshire Music Center Festival Saturday night to "The men and women of Berkshire." In so doing, he honored Dr. William Ellery Channing who delivered a historic sermon at Lenox exactly one hundred years ago, which he also dedicated to the men and women of Berkshire."

This address spread the fame of the Berkshires. It was given on the eighth anniversary of the emancipation of slaves in the British West Indies. He said in part. "Christianity is the world. A new comprehension of the Christian spirit, a new feeling of brotherhood—these are among the signs of our times." Co-incidentally, a War Bond campaign was conducted at Sunday afternoon's symphony concert, and Aug. 14 there is to be a gala benefit for Rusisan war relief.

By dint of two days' telephoning, special permission was granted to run special busses into nearby towns. This had to be obtained from the Office of Defense Transportation in Wasington, however, the last few miles of travel to the "Tanglewood Shed" must be made by shuttle service. This failed to dampen the enthusiasm of three thousand who attended Saturday night's concert.

It was the first of six concerts extending through Aug. 16. In addition, there are to be three chamber music concerts and two performances of Nicolai's opera, "The Merry Wives of Windsor," sung in English. Saturday night's concert included the Haydn "Sonata in G Major, No. 88" Beethoven's third overture to "Leonore" and the Shostakovitch "Fifth Symphony."

Worcester concert-goers will recall the soloists heard — Ruth Posselt, violinist, appeared in the Friends of Music series last season; Pierre Luboshutz and Genia Nemenoff, duo-pianists, achieved great success in a civic music concert two seasons ago; Jesus Maria Sanroma has been heard many times in Worcester; Bernard Zighera appeared at the Art Museum last Spring with his orchestral group.

This Summer School of Music was founded by Koussevitsky in memory of his wife, the late Natalie Koussevitsky. The enthusiastic support is due in part, at least, to its purpose which is to assist young aspiring musicians in every way possible by scholarship and fellowships. There is a present enrollment of about 200. Of these, 105 perform in the orchestra. These students assemble from all parts of the country, and judging from the first night's performance, are the most gifted players of the various institutions from which they come.

FITCHBURG, MASS.
SENTINEL

AUG 3 - 1942

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ELIZABETH, N. J.
JOURNAL

AUG 3 1942

KOUSSEVITZKY STUDENTS WIN ACCLAIM AT LENOX

By the Associated Press.

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Their Sunday afternoon appearance in the famous music shed at Tanglewood was only the second for the 105 young players whom Koussevitzky had chosen from his Berkshire music center. They had been introduced as a unit there the evening before.

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The young musicians' began with two Sousa marches; followed with the Tchaikovsky violin concerto, the soloist being Ruth Posselt, who had appeared with Koussevitzky's Boston Symphony Orchestra; then gave a tonally rich performance of the familiar Franck symphony.

They next will give concerts Saturday night and Sunday afternoon.

PEEKSKILL, N. Y.
EVENING STAR

AUG 4 -

Concerts Announced For Music Center

The week-end concerts at "Tanglewood," Lenox, Mass., which started Saturday evening, Aug. 1 and will continue through Sunday afternoon Aug. 16 are being well attended this season in spite of gas rationing according to reports from the Berkshire Music Center. Serge Koussevitzky is the director and conductor.

The concert scheduled for this Saturday evening will feature selections by Hanson, Mozart and Brahms. The concert Sunday afternoon will feature compositions by Copland, Franck and Tchaikovsky with Ruth Poselt as the soloist.

Student Orchestra Wins Approval at Tanglewood

Pittsfield, Mass
Berkshire Eagle
Aug. 3-42

Young Musicians Under Koussevitzky Received Enthusiastically by Week End Audiences of 3000 and 4000

By JAY C. ROSENFELD

The first two of the six concerts scheduled for the final three weeks of the Berkshire Music Center at Tanglewood were given yesterday afternoon and Saturday evening by an orchestra of more than 100 of the most advanced students of the school under the leadership of Serge Koussevitzky, director of the school and conductor of the Boston Symphony Orchestra.

After the second concert yesterday afternoon there were time and opportunity to assay and estimate some features of "the Great Experiment." With our lives and all our activities affected and altered by present conditions, it took courage and undauntable will for Dr. Koussevitzky to carry on at Tanglewood this year. Probably the best and the immediate answer to our curiosity about the whole project was the remarkable enthusiasm of the near-4000 audience which was reluctant to leave after yesterday's final chord in the Cesar Franck symphony.

Many Walk to Concert

With favorable weather at both concerts, crowds of some 3000 Saturday evening, and surely more than a thousand more yesterday afternoon, started arriving early for both concerts. Predominantly youthful, colorful and buoyant in spirit and aspect, the music-lovers had converged on the Center grounds from all roads, in cars, on bikes, and plenty afoot. Offers of lifts by the few whose cars were not fully filled were even declined by some who figured they had ample time to walk the nautical mile from Lenox village down the easy slope to the concert grounds, so pleasant was the day, and, in so many cases, according to our eye, the companions.

There were less control and supervision of the mechanics of parking and ushering than in the previous big years, but withal there was no confusion, so evident was the cooperative spirit. The section in front of the boxes filled quickly, steadily and compactly, like an expert packer laying choice morsels in a package for a boy in the service. The reserved seats formed an enclosing border for the milling crowds who gradually untangled into the far-spreading rows of blue chairs.

The orchestra members, betraying their excitement and inexperience only by the eagerness of their expressions and possibly an overzealous instant of final intense blowing or bowing, spread out over the huge stage a full hundred strong, one-third, it seemed, young ladies.

The entrance of Koussevitzky was the signal for a demonstration as it had been on Saturday night for a greeting in which vociferous- [illegible] ed record and remembrance. The devotion of those on the Center school roster who were not in the orchestra, accounted possibly for the nucleus of the cordiality of the greeting, and for the applause and recalls after every performance, lacking in discrimination after a while. But the audience, in larger proportion of Berkshire than in previous summers, are acquainted with the vicissitudes and vagaries preceding this year's session, took a willing hand and audible voice in the show of approval and appreciation of the herculean efforts involved in preparing and presenting these concerts.

The presence of the students in the audience made itself heard, as it had been seen, immediately when the rousing performance of "The Star Spangled Banner" was sounded to begin both concerts. The strong, clear, able voices of the young choristers were everywhere in evidence, and in accord with the conductor's baton, as he faced the people and invited their participation, the national anthem became a moving episode in a program as unusual as it was stimulating.

Dedicating the program yesterday to the United States Treasury war bond campaign, Koussevitzky broke precedents right and left by beginning the afternoon with a couple of Sousa's rigorous marches: "Semper Fidelis" and "The Stars and Stripes Forever." The contrasts and variety with which he filled these familiar and stalwart tunes made them unbelievably stirring. Dr. Koussevitzky then introduced Roy Dickinson Welch, former professor of music at Smith in Northampton, later in a similar capacity at Princeton, now assistant to and, in this instance, substituting for Secretary Morgenthau of the Treasury department. He acknowledged the Treasury's appreciation of the dedication with especially aptness and delivered a message commending the lofty purposes of this series as compatible with the national war effort.

Saturday Night Concert

The program Saturday night consisted of members familiar to Tanglewood audiences, chosen from the best-known of the Boston Symphony's repertory, but to the student members of the Center's orchestra much of it probably was first acquaintance. What Koussevitzky had achieved, therefore, was doubly impressve. Ths was one of the very rare instances where a conductor of lofty eminence had worked and trained an assemblage of inexperienced orchestral players. At the first impressive bars of the introduction of the Haydn G Major symphony, No. 88, what he had accomplished became evident. Not merely precision, but an understanding expressed by taste and finesse, a performance of zestful vigor and tender, graceful molding; an orchestra of extraordinary alertness, intent on doing its best, even to the swift vibrato by the double-bass section; jumping the gun in their eagerness; restraining themselves in piano passages to near-vanishment; but releasing a full-throated vivid tone on demand.

The Haydn was a wise choice to introduce the orchestra; its beauties become so gratefully noticeable with even less preparation. The 'cello section in the Largo made their instruments sing with unsurpassed refinement and unity. The "Leonore" overture, No. 3, of Beethoven remained on the same high level of distinction. After intermission came the fifth symphony of the man-of-the-hour musically, Dimitri Shostakovitch. This was presented at Tanglewood one year ago, lacking one day, by the Boston Orchestra. Its acceptance by an increasing circle of music-lovers accounts in a measure for the exciting anticipation with which performances, the first to concert audiences in America (at Tanglewood on Friday the 14th and Sunday the 16th) are awaited.

To an orchestra of Saturday night's calibre, individually able but collectively inexperienced, such a symphony, as the fifth, presents both extra difficulties and several compensating advantages. Demands for sustained passages, especially in the higher registers of the violins, as well as in the whole orchestra, require mature and canny craftsmanship. Passages of intricate brilliance and knotty technique are snaps for such a band. The tremendous contrasts, such as the calm following the all-out bombardment in the last movement, come off beautifully. May we never need a more vigorous and capable corps of percussion players.

The huge orchestra required by Shostakovitch makes some of the parts indistinguishable when the stew is at its most turbulent boiling point, whereas when he makes use of more meagre and thus more transuadent combinations, the performers are in unprotected full view. They withstood the ordeal of the spot-light with entire competence.

Ruth Posselt

Ruth Posselt of Cambridge was the soloist in the Tchaikovsky violin concerto yesterday afternoon, and she won a magnificent ovation. The audience, recalling her splendid performance of the new Barber concerto last year, was glad to hear her in an established work. She played with immaculate technic, full and beautiful tone, and an exemplary sense of style and poise. Her measured phrasing made everything crystal clear, and over the admirably controlled accompaniment of Koussavitzky's orchestra she dominated without excess of force nor undue rhythmic accentuation. She was recalled time after time.

The Franck Climax

The concert came to a close with the Franck symphony. That the orchestra executed the demands of its famous leader was evident; whether he was justified in calling on them for such violent contrasts in Franck is a debatable matter. Between the seismic disturbances and the weak piano passages was an awfully wide expanse, wider than would be tolerated in a championship match, but probably permissible under the prevailing ground rules. The spirit of the performance was mighty thrilling, and whets the interest to hear the programs of the coming two week ends.

TRENTON, N. J.
TIMES

AUG 3 - 1942

Koussevitzky Student Orchestra Wins Praise

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The word of the youth orchestra's qualities spread and perhaps 4,000 persons turned out for the Sunday concert.

Between their rounds of applause, they bought corsages and boutonnieres of War Stamps. Roy Dickenson Welch, former head of the Princeton University music department, speaking for the Treasury Department in furtherance of stamp and bond sales, expressed agreement with Koussevitzky's view that music and the other arts must be sustained in times of peril.

NEW YORK, N. Y.
TIMES

AUG 9 - 1942

ENLISTING the services of Oscar Levant and Jane Froman, with Alexander Smallens conducting, the Lewisohn Stadium concerts will give its annual George Gershwin program tomorrow night. The concluding program of the Stadium's silver jubilee season of concerts takes place Tuesday.

Complete programs for the current week in New York and for the concerts conducted by Serge Koussevitzky at Tanglewood in the Berkshires follow:

AT TANGLEWOOD

Conductor, Serge Koussevitzky

Today, 3 P. M.

Soloist, Jesus Maria Sanroma, piano

Concerto Grosso .....Martinu
Concertpiece for piano, Op. 79...Weber
Symphony, No. 4.....Tchaikovsky

Thursday, 8:30 P. M.

The Merry Wives of Windsor, opera by Nicolai, will be sung in English.

De Bellis

Harriet Henders sings Tuesday in Havdn's "Creation."

NEW YORK, N.Y.
HERALD TRIBUNE

AUG 3 - 1942

Two Programs Are Performed In Berkshires

5,900 Attend First Public Offerings at Tanglewood; $3,000 War Bonds Sold

By Francis D. Perkins

LENOX, Mass., Aug. 2.—Scoring a remarkable artistic and popular success, the Berkshire Music Center's Student Orchestra gave its first two public performances under Serge Koussevitzky's direction last night and this afteroon in the Tanglewood Music Shed. Saturday's program offered Haydn's 88th Symphony in G major, Beethoven's third "Leonore" overture and Dmitri Shostakovitch's work played in the Center's first festival week end.

This afternoon two of Sousa's best known marches, "Semper Fidelis" and "The Stars and Stripes Forever," provided a stirring preface for two familiar romantic works, Tchaikovsky's violin concerto with Ruth Posselt as soloist and Cèsar Franck's Symphony. Saturday's attendance was 2,600, today's was estimated at 3,300—a good figure in view of current transport restrictions and the fact that the orchestra's merits were not yet known.

Today's concert was dedicated to the Treasury's War Stamp and Bond campaign, and girls living in this area competed to sell the greatest number of stamps.

Roy Dickinson Welch, professor of music at Princeton University, consulting expert for the Treasury, made a short address. Once the concepts upon which our government is based are attacked, he said, and the foundations threatened, the whole structure is shaken. It was because Dr. Koussevitzky and his associates realize this so sharply that today's concert was dedicated to one of the government's major efforts to keep this structure intact, he said. The sale of bonds and stamps was over $3,000.

Half of Players Women

The orchestra is composed of graduate students and young professional musicians. Nearly one-half of its more than 100 members are women. It presented a youthful appearance to the eye; it also gave an impression of youth to the ear in the infectious spirit, the intentness and enthusiasm of its playing. With this élan and momentum, a lack of polish could readily have been condoned, bu there was no need of making allowances on this account.

The prevailing standard of individual performances was high; some of the young musicians displayed a particularly exceptional talent which foreshadowed a distinguished career as first-desk members of our major professional orchestras. This is not, however, merely a group of talented young players. It is a fine, sensitive and well integrated orchestra, and for this one must undoubtedly thank the guidance and inspiration of Dr. Koussevitzky as well as the receptivity of the musicians.

Both concerts as a whole deserved high praise, but the performance of the exacting Shoetakovitch score was a particularly memorqable achievement. There was rich sonority, yith entire transparency of medium, vividness of color and finesse of shading, and notable projection of the various tonal perspectives which mark this score. One could also laud the balance and proportion between the various choirs, the unity and precision of the playing and the persuasive realization of the emotions of this notable work.

From Haydn to Sousa

Only one or two minor slips were perceptible in the two performances. Points where one might dissent from a particular reading were those of interretative conception rather than of execution. For the Haydn Symphony, for instance, while the general medium was laudably clear, the fortes were almost too massive and sometimes too underscored; the Franckian interpretation went to a certain excess in the matter of nuances of rhythm and pace. But this was not a question of the actual playing.

The Beethoven overture was unusually; likewise, the Sousa marches, in which a Tanglewood record for decibels must have been achieved. The accompaniment to the Tchaikovsky concerto was laudable for its expert co-ordination and judiciously wrought balance of volume with the playing of the soloist. Miss Posselt, in her turn, merited admiration for her technical skill, consistently meritorious quality of tone and interpretative taste and musicianship. The performance as a whole challenged favorable comparison with the playing of a first class metropolitan orchestra in its best form.

A chamber-music program was played at Tanglewood tonight. The next orchestral concerts will be held next Saturday night and Sunday afternoon. Meanwhile, next Friday night, the Center's opera department will give Nicolai's "The Merry Wives of Windsor" in the Center's opera house.

GREENFIELD, MASS.
RECORDER-GAZETTE

AUG 3 - 1942

3,000 Sunday Crowd At Berkshire Concert

LENOX — An audience of 3000 persons attended Sunday the second of six symphony concerts by the student orchestra of 104 pieces from Dr. Serge Koussevitzky's Berkshire Music center. A portion of the rear section of seats back of the boxes was opened for the throng, which was considerably larger than for the initial concert Saturday night.

Although the Berkshire Street Railway company provided extra bus service it was little patronized because most of the festival attendants used their own cars.

OMAHA, NEB.
EVENING WORLD-HERALD

AUG 3 [illegible]

Second Koussevitzky Concert 'Superlative'

By John Selby

Lenox, Mass., Aug. 2 (AP)—The second concert of Serge Koussevitzky's one-man music festival at Tanglewood this afternoon demonstrated conclusively the noted conductor's student orchestra was one of the finest youth orchestras ever assembled in this country.

The first concert last night indicated this was the case. And word of the superlative playing by the 105 young musicians recruited from Dr. Koussevitzky's Berkshire music center spread through the fashionable neighboring communities today.

As a result an estimated four thousand persons assembled in the famous music shed and remained to cheer and applaud the interpretations in extravagant fashion.

SPRINGFIELD, MASS.
NEWS

AUG 3 [illegible]

TANGLEWOOD CONCERT BRINGS 3000 PATRONS

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Although the Berkshire Street Railway company provided extra bus service it was little patronized because most of the festival attendants used their own cars. Supt Thomas E. MacDonald said tonight that 50 went from Pittsfield today in two extra busses and only 25 last night. Four extras from south Berkshire arrived at the Curtis hotel, Lenox, last night in plenty of time to get to Tanglewood, but the four carried only 12 passengers.

PROVIDENCE, R. I.
JOURNAL

AUG 3 - 1942

YOUTH ORCHESTRA REVEALS ABILITY

Group Led by Koussevitzky at Tanglewood Proves It's One of Finest in U. S.

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Marches On Program

The program itself broke no new musical ground. It began with two Sousa marches, followed by the Tchaikovsky violin concerto with Ruth Posselt as soloist, and a tonally gorgeous performance of the familiar Franck symphony.

But the musicianship displayed by the youthful orchestra was unusual, to say the least. Brought together about a month ago these student musicians had developed into a beautifully balanced clear-toned and accurate musical instrument.

There were no tricks involved in this achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tireless, devoted conductor, plus a measure of genius on the conductor's part.

Concerto is Real Test

The real test today came in the Tchaikovsky violin concerto. The soloist, Ruth Posselt, had appeared with Dr. Koussevitzky and the Boston Symphony Orchestra a number of times, but this was a new orchestra and the accompanying passages were both difficult and intricate. The fact that the student musicians cleared this hurdle cleanly and neatly was proof indeed of real accomplishment.

Both before and after the concert the grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of war stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50-cent war savings stamp, and Roy Dickenson Welch, from the Treasury Department, Washington, made a bond appeal from the stage.

Today's audience arrived by bicycle, truck, afoot and in shared cars. Mrs. Donald F. McPherson, in charge of the stamp and bond sale, added one more means of transportation by stationing men with haywagons at the busline in Lenox. Many people jogged up to the gates picnic-style.

The second series of concerts will be given next Saturday night and Sunday afternoon. The last week will include a Russian benefit on Aug. 14, and concerts the next two days.

OMAHA, NEB.
MORNING WORLD-HERALD

106

One-Man Music Festival Is Commended 'Superlative'

By John Selby

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Four Thousand Applaud

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No Tricks to It

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SCHENECTADY, N. Y.
GAZETTE

AUG 3 - 1942

Young Players' Music Cheered At Tanglewood

Student Orchestra, Formed Month Ago, One of Best of Kind, Is Consensus

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The real test today came in the Tchaikovsky violin concerto. The soloist, Ruth Posselt, had appeared with Dr. Koussevitzky and the Boston Symphony Orchestra a number of times, but this was a new orchestra and the accompanying passages were both difficult and intricate. The fact that the student musicians cleared this hurdle cleanly and neatly was proof indeed of real accomplishment.

Both before and after the concert the grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of war stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50 cent war saving stamp, and Roy Dickenson Welch, from the treasury department, Washington, made a bond appeal from the stage.

Today's audience arrived by bicycle, truck, afoot and in shared cars. Mrs. Donald F. McPherson, in charge of the stamp and bond sale, added one more means of transportation by stationing men with haywaggons at the busline in Lenox. Many people jogged up to the gates picnic-style.

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JAMESTOWN, N. Y.
POST-JOURNAL

AUG 3 1942

KOUSSEVITSKY FOR THE DEFENSE

Dmitri Shostakovich's Seventh Symphony, presented in this country a week ago Sunday for the first time, received on the whole an unfavorable reception from the music critics. Fairly representative of the adverse criticism—some critics praised it warmly—is the review written by Olin Downes, distinguished critic of the New York Times.

"This symphony," he wrote, "is far from a work of sustained greatness, either of ideas, workmanship or taste. That it has its great movements is unarguable. * * * But much of the score is windy, inflated, put together, in places, with a crudeness which is no help at all to material that is often thin, commonplace in its nature and too long drawn out. Nor do the presence of certain tricks, perfectly obvious tricks, which are derivations and imitations, put a better face on the matter."

However, Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, comes to the defense of his Russian colleague with the assertion that his symphony is the work "of a genius who possesses the most tremendous appeal to the masses of any composer since Beethoven." He thinks that the critics who today reject the work will some day be sorry for what they wrote. That is very possible. Richard Wagner's first works were condemned by almost every critic in Germany. But when Dr. Koussevitsky compares Shostakovich with Beethoven he is going pretty far.

One might also ask the distinguished Bostonian conductor whether the "appeal to the masses" is in any way determinative of the real value of a composition and of a composer's genius. If both these things be so, then George M. Cohan is head and shoulders above even Beethoven, for old Ludwig's work does not appeal to the masses. One may suspect that kinship of blood and patriotism have somewhat influenced Dr. Koussevitsky's defense of the Soviet composer, whose genius, however, cannot be denied in view of the distinguished work he has already done.

ATLANTA, GA.
CONSTITUTION

AUG 3 - 1942

Koussevitzky One-Man Music Festival Thrills Huge Throng

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Program.

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But the musicianship displayed by the youthful orchestra was unusual, to say the least. Brought together about a month ago, these student musicians had developed into a beautifully balanced clear-toned and accurate musical instrument.

There were no tricks involved in this achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tirelessly devoted conductor, plus a measure of genius on the conductor's part.

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NORFOLK, VA.
VIRGINIAN PILOT

AUG 3 - 1942

Soviet Opera Held Work of Rare Genius

Shostakovich Has No Peer Since Beethoven, Says Koussevitsky

Lenox, Mass., Aug. 2.—(AP)—When some music critics panned the Seventh Symphony of Soviet composer Dimitri Shortakovich, they were criticising the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Serge Kousselvitzky.

The famed conductor of the Boston Symphony Orchestra so appraised the young Russian musician during an interview today in which he took sharp issue with some of the critics who found fault with the symphony.

Target of Critics

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal," "uneven," and "program music." Others said it "contained tricks," "lacked proportion" and was "anti-climactic." Many other critics, however, praised it unreservedly.

Having a passionate hand of refutation, Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticise the work of a man who is without doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

Enthusiastic Praise

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovich has. He is the greaest master of musical wealth; he is the master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Dr. Koussevitsky will give the first American concert performance of the work here August 14 for the benefit of Russian war relief. The student orchestra of the Berkshire Music Center will play.

CLEVELAND, OHIO
PLAIN DEALER

AUG 3 - 1942

Haywagons Aid in Transporting 4,000 to Concert

LENOX, Mass., Aug. 2—(AP)—Ir haywagon, by bicycles, truck shared cars and afoot came 4,00(music lovers to hear the second concert of Serge Koussevitzky's one-man music festical at Tankle-wood this afternoon featuring one of the finest 'youth' orchestras ever assembled.

The haywagons were stationed a the busline in Lenox by the War Stamp sales committee to add one more means of transportation to the concert grounds which were thick with boys and girls selling corsages and boutonnieres of War Stamps.

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Many people jogged to the concert gates picnic-style this afternoon after last night's concert spread word of the enthusiasm with which the opening audience received the playing of the 105 young musicians recruited from Dr Koussevitzky's Berkshire Music Center.

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PHILADELPHIA, PA.
INQUIRER

AUG 3 - 1942

Koussevitzky Youth Group Is Acclaimed by 4000

By JOHN SELBY

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MUSICIANSHIP UNUSUAL

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There were no tricks involved in this achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tirelessly devoted conductor, plus a measure of genius on the conductor's part.

The real test today came in the Tchaikovsky Violin Concerto. The soloist, Ruth Posselt, had appeared with Dr. Koussevitzky and the Boston Symphony Orchestra a number of times, but this was a new orchestra and the accompanying passages were both difficult and intricate.

The fact that the student musicians cleared this hurdle cleanly and neatly was proof indeed of real accomplishment.

SELL WAR STAMPS

Both before and after the concert the grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of War Stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50-cent War Savings Stamp, and Roy Dickenson Welch, from the Treasury Department, Washington, made a bond appeal from the stage.

Today's audience arrived by bicycle, truck, afoot and in shared cars.

HAYWAGONS ALSO USED

Mrs. Donald F. McPherson, in charge of the stamp and bond sale, added one more means of transportation by stationing men with haywagons at the busline in Lenox. Many people jogged up to the gates picnic-style.

The second series of concerts will be given next Saturday night and Sunday afternoon. The last week will include a Russian benefit on Aug. 14, and concerts the next two days.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 1 1942

Koussevitzky Enthusiastic Over Shostakovitch Seventh

Predicts Controversial Work Will Be Recognized as Great Symphony

By a Staff Reporter

TANGLEWOOD. — Acclaiming Dmitri Shostakovitch as "the greatest master of musical material" and the possessor of "the most tremendous appeal to the masses" of any composer since Beethoven, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center, in an interview today flayed the judgment of American music critics who had found considerable fault with Shostakovitch's widely-discussed new Seventh Symphony.

The symphony will be given its first concert performance in the Western Hemisphere by Dr. Koussevitzky at Tanglewood Aug. 14, as part of the concert for the benefit of Russian war relief.

Critics based their opinions of the Seventh, which was written largely in Leningrad while the city was under siege by the Nazis, on the recent radio performance. Despite selective approbation by some most critics characterized parts of it variously as "banal," "program music," "uneven," "lacking proportion," anti-climactic, containing "tricks," and comparable in its first movement to Ravel's "Bolero," which was described in this direct connection as a "bore" when heard for the third time.

To such remarks, and to the even more damning criticism that the Shostakovitch Seventh "will in due course pass, and be remembered much less than the events that gave rise to it,"—Dr. Koussevitzky waved an equally damning and passionate hand of refutation. Simply and sincerely, this work is to him one of the great symphonies of the world, and will come to be recognized as such.

Predicting forcefully that "the musicians and critics who make such strong criticism today will in the nearest future strongly regret what they have said," the conductor declared that "to make such criticisms of the work of a man who is without doubt a genius, one must listen not once but several—in fact, many—times. Therefore, any definitive criticism of a work like the Seventh Symphony is a very dangerous thing . . . they will regret it, I know, just as many critics in the past have regretted what they said about Brahms and many others."

Recalls "Eroica" Criticisms

Emphasizing this point, Dr. Koussevitzky told his interviewer that he had had the opportunity of reading, in a collection owned by a friend, the criticisms written about Beethoven's "Eroica" symphony at the time it was first performed.

"Here is what they said," he continued with an almost malicious gleam in his eyes: "The music is absolutely banal, not original, stolen from Haydn for the most part, awfully long, dull, poorly modulated, particularly banal in its melodic line."

"Well," the conductor pointed out smilingly, "today this symphony is admitted by all critics and musicians to be one of the greatest symphonies existing in musical literature."

"And it seems to me," he declared, "that the critics of today made just the same mistake about Shostakovitch, because my deepest feeling is that there has never been a composer since Beethoven with such tremendous appeal to the masses.

"Banal? They mistake popularity for banality! Program music? The 'Eroica' is program music! Berlioz's greatest music is program music. The Fifth Symphony of Beethoven is program music, and the Pastoral, one of the greatest pieces of program music, is also one of the greatest pieces of music of all time."

Rising and pacing the floor as his emotion for the Russian composer's music broke forth, Dr. Koussevitzky spoke glowingly:

"No one since Beethoven has had the aesthetic sense, the approach to musical material, that Shostakovitch has. He is the greatest master of musical wealth, he knows everything he wants, he is the boss of what he desires to do. He has melody without end. His language is as rich as the world. His emotion is absolutely universal.

"His latest work is as great as the greatest work he has given us. The First, the Fifth and the Seventh are each a world of beauty and emotion."

ALBANY, N. Y.
TIMES UNION

AUG 2 - 1942

Music World

By E. S. Van Olinda

The Opera department of the Berkshire Music Center, under the direction of Dr. Herbert Graf, in collaboration with Boris Goldovsky and Richard Rychtarik, will present two performances of Nicholai's amusing and fantastic opera, "The Merry Wives of Windsor" in English, in the Theatre Concert hall at Tanglewood on Friday evening, August 7, and Thursday evening, August 13.

This classic setting of Shakespeare's immortal play, which enjoyed immense popularity for nearly a century, has of recent years been somewhat neglected, though the overture remained a standard feature of the concert repertoire of all orchestras.

The entire personnel of the Tanglewood forces, including the orchestra and the chorus, are cooperating with Opera department in this production. Two complete casts of principals have been chosen from among the finest young voices heard in auditions throughout this country. Special sets, as well as a new English translation, will be among the features to be presented.

Dr. Serge Koussevitsky announces several changes in the program announced for the second and third series of symphony concerts to be given at Tanglewood. The revised programs are:

SATURDAY EVENING, AUGUST 8

Hanson ..... Symphony No. 3
Mozart—Concerto for Two Pianos in E-flat (K. No. 365)
Soloists: Luboshutz and Nemenoff
Brahms—Symphony No. 4 in E-minor, Op. 98

SUNDAY AFTERNOON, AUGUST 9

Handel ..... Concerto Grosso
Martinu ..... Concerto Grosso
Tchaikovsky ..... Symphony No. 4

SATURDAY EVENING, AUGUST 15

Bach ..... Magnificat in D
Beethoven—Symphony No. 9 in D-minor, Op. 125

SUNDAY AFTERNOON, AUGUST 16

Copland ..... Quiet City
Shostakovitch ..... Smyphony No. 7

A gala benefit to be given at Tanglewood for Russian War Relief will be held on August 14, beginning at 5 o'clock. The activities of the Berkshire Music Center will be "on parade" and at the Manifestation, several prominent guests will speak. At the concert that evening, Dr. Serge Koussevitsky will lead his orchestra of 105 talented advanced students at Tanglewood in the first concert performance in the Western Hemisphere of the controversial Shostakovitch Seventh Symphony. Several outstanding soloists will take part in a spe

BUFFALO, N.Y.
COURIER-EXPRESS

AUG 3 - 1942

121

Student Orchestra Draws 4,000 at Second Concert

Koussevitzky's Musicians at Tanglewood Wildly Cheered as They Prove Excellence

Lenox, Mass., Aug. 2 (AP)—The second concert of Serge Koussevitzky's one-man music festival at Tanglewood this afternoon demonstrated conclusively that the noted conductor's student orchestra was one of the finest "youth orchestras" ever assembled in this country.

The first concert last night indicated this was the case. And word of the superlative playing by the 105 young musicians recruited from Dr. Koussevitzky's Berkshire music center spread through the fashionable neighborhood communities today.

4,000 Attend Concert

As a result an estimated 4,000 persons assembled in the famous music shed this afternoon and remained to cheer and applaud the interpretations in extravagant fashion.

The program itself broke no new musical ground. It began with two Sousa marches, followed by the Tschakowsky's violin concerto with Ruth Posselt as soloist, and a tonally gorgeous performance of the familiar Franck symphony.

But the musicianship displayed by the youthful orchestra was unusual, to say the least. Brought together about a month ago, these student musicians had developed into a beautifully balanced, clear-toned and accurate musical instrument.

No Tricks in Achievement

There were no tricks involved in this achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tirelessly devoted conductor, plus a measure of genius on the conductor's part.

The real test today came in the Tchaikovsky violin concerto. The soloist, Ruth Posselt, had appeared with Dr. Koussevitzky and the Boston Symphony Orchestra several times, but this was a new orchestra and the accompanying passages were both difficult and intricate. The fact that the student musicians cleared this hurdle cleanly and neatly was proof of real accomplishment.

Bond Appeal Made

Both before and after the concert the grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of War Stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50-cent War Savings Stamp, and Roy Dickenson Welch, from the Treasury Department, Washington, made a bond appeal from the stage.

Bond Appeal Made

Today's audience arrived by bicycle, truck, afoot, and in shared cars. Mrs. Donald F. McPherson, in charge of the stamp and bond sale, added one more means of transportation by stationing men with haywagons at the busline in Lenox. Many people jogged up to the gates picnic-style.

The second series of concerts will be given next Saturday night and Sunday afternoon. The last week will include a Russian benefit on August 14th, and concerts the next two days.

SPRINGFIELD, MASS.
MORNING UNION

AUG 5 - 1942

WILL PERFORM SHOSTAKOVITCH AT TANGLEWOOD

Koussevitzky to Give Symphony Concert Debut at Benefit

PITTSFIELD, Aug. 4—Edward C. Carter, long active in the Institute for Pacific Relations and chairman of national Russian War Relief, Inc., will be chairman of the gala benefit at Tunglewood on Aug. 14 for Russian war relief. Mr. Carter is a summer resident of Lee.

Cosponsor of the benefit will be the Koussevitzky Music Foundation, and the faculty and students of the Berkshire Music Center will join in giving the extensive program which will start at 5 p. m.

Seventh Symphony

One of the features of the day will be the first concert performance in the Western Hemisphere of Shostakovitch's Seventh Symphony by the Berkshire Music Center Orchestra, Serge Koussevitzky, conductor.

Gov. Leverett Saltonstall is honorary chairman for the occasion, and the honorary vice-president will be Jerome D. Greene, president of the Boston Symphony Orchestra, and Miss Gertrude Robbinson Smith, president of the Berkshire Symphonic Festival. Members of the general committee include Hugh Cabot of Boston, Dr. James Phinney Baxter, president of Williams College, Mrs. Bruce Crane of Dalton and Mrs. Owen Johnson of Stockbridge. Miss Robinson Smith will serve as chairman of the ticket committee.

Mrs. Johnson is chairman of the box committee, and serving with her are Mrs. William Felton Barrett of Egremont, Miss Mable Choate of Stockbridge, Mrs. Crane, Mr. and Mrs. George W. Edman of Pittsfield, Mrs. L. Cushing Goodhue, Mrs. Carlos M. deHeredia of Lenox, Mrs. Sidney Howard of Tyringham, Mrs. Lawrence K. Miller of Pittsfield and Mrs. Albert Spalding of Great Barrington.

HARTFORD, CONN.
COURANT

AUG 3 - 1942

4000 Cheer Tanglewood Orchestra

Second Performance By Young Musicians Under Serge Koussevitzky at Lenox Praised

Lenox, Mass., Aug. 2.—(AP.)—The second concert of Serge Koussevitzy's one-man music festival at Tanglewood this afternoon demonstrated conclusively that the noted conductor's student orchestra was one of the finest "youth orchestras" ever assembled in this country.

The first concert last night indicated this was the case. And word o fthe superlative playing by the 105 young musicians recruited from Dr. Koussevitzky's Berkshire Center spread through the fashionable neighboring communities today.

As a result an estimated 4000 persons assembled in the famous music shed this afternoon and remained to cheer and applaud the interpretations in extravagant fashion.

The program itself broke no new musical ground. It began with two Sousa marches, followed by the Tchaikovsky Violin Concerto with Ruth Posselt as soloist, and a tonally gorgeous performance of the familiar Franck Symphony.

But the musicianship displayed by the youthful orchestra was unusual, to say the least. Brought together about a month ago these student musicians had developed into a beautifully balanced clear-toned and accurate musical instrument.

There were no tricks involved in this achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tirelessly devoted conductor, plus a measure of genius on the conductor's part.

Meet Real Test.

The real test today came in the Tchaikovsky Violin Concerto. The soloist, Ruth Posselt, had appeared with Dr. Koussevitzky and the Boston Symphony Orchestra a number of times, but this was a new orchestra and the accompanying passages were both difficult and intricate. The fact that the student musicians cleared this hurdle cleanly and neatly was proof indeed of real accomplishment.

Both before and after the concert the grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of war stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50 cent war saving stamp. and Roy Dickenson Welch, from the Treasury Department, Washington, made a bond appeal from the stage.

Today's audience arrived by bicycle, truck, afoot, and in shared cars. Mrs. Donald F. McPherson, in charge of the stamp and bond sale, added one more means of transportation by stationing men with haywagons at the busline in Lenox Many people jogged up to the gates picnic-style.

The second series of concerts will be given next Saturday night and Sunday afternoon. The last week will include a Russian benefit on August 14, and concerts the next two days.

MUSIC Tanglewood Opens; Quartet Continues

Carl E. Lindstrom Hartford Times
Aug. 2 - 42 Conn.

Lenox, Mass.—In the early 1920's a series of orchestral concerts in Paris, because of the fact that they were initiated by and were under the sole sponsorship of the conductor, became known as the Concerts Koussevitzky. There was probably no other name for the performances which the great Russian leader undertook in his early days when he engaged a river boat and transported his players up and down the Volga bringing to the people music of a kind that they had never before heard.

For the series of six concerts at Tanglewood, the first two of which were given Saturday night and Sunday afternoon there could be no more suitable description than to revive the term Koussevitsky Concerts.

In spite of the fact that the familiar banner announcing the "Berkshire Symphony Festival" is stretched across the main street of Lenox and while the familiar Tanglewood pavilion has been reopened, this is not the Berkshire Festival in any sense of the word.

An audience of about 2,500 was on hand for the opening. The Pittsfield Legionnaires were not there to direct traffic; there wasn't traffic enough for them. There were no special buses for the reason that they were neither allowable nor needed. The maroon markers of Massachusetts were so universal that your observer felt guilty with his Connecticut plates. The refreshment stand was not there because, so they say, bottled sodas were not to be had.

* * *

Perhaps all this may seem to have very little to do with music, but music, we learn, is sensitive to its circumstances and there were ghostly suggestions all around of the brave festival days that had unmistakeably come to an end. All the cheering and bravo-ing of the young students and their cohorts sounded as though intended to make Koussevitzky feel good about it all but it was really quite sad because, you felt, this Russian who would not surrender seemed to fancy himself having his festival just the same. Besides there was the mourning band on the sleeve of his white jacket for Mme. Koussevitzky who died during the winter.

If it is possible to shade out the effulgence of gladsome memory and arrive at an objective estimate this Berkshire Music Center orchestra is a splendid company of young musicians. They far outshine any body of players within that age group that your reviewer has ever heard.

The string section is superb, particularly the first violins which have the sweep and acuity which one associates with the Boston Symphony. The brass section gave a rather uneven performance. The horns faltered occasionally but redeemed themselves in the extremely difficult requirements of Shostakovich's Fifth Symphony.

This score was carefully studied out and was unfolded with confidence and a thorough appreciation of its content. It was received with enthusiasm. In some ways it is more deserving of the title "Leningrad Symphony" than the much-publicized Seventh and it would probably be more readily comprehended in that role by the general run of symphony audiences. It is full of the tramp of marching feet and the din of mechanized warfare. The slow movement is infinitely more evocative than the corresponding mood of its younger brother.

Beethoven's Leonore Overture No. 3 was given a carefully wrought and meaningful interpretation. Haydn's G major Symphony, No. 88, is a Koussevitzky favorite and in his charming interpretation everybody's favorite.

* * *

On Sunday afternoon Tanglewood added to its oft-told tales with Franck's D minor Symphony, Tschaikowsky's Violin Concerto from the hands of Ruth Posselt and the two Sousa immortals, "Semper Fidelis" and "Stars and Stripes Forever." This program was dedicated to the U. S. Treasury Department's War Bond campaign, Roy Dickinson Welch, consulting expert to the department, speaking in behalf of Secretary Morgenthau.

BUFFALO, N.Y.
NEWS

AUG 3 - 1942

KOUSSEVITZKY'S STUDENTS MAKE GOOD IMPRESSION

LENOX, Mass., Aug. 3 (AP).—Word of the excellence of Serge Koussevitzky's student orchestra continued to spread today through the fashionable neighboring communities following the second concert of his one-man music festival Monday.

The first concert was given Saturday night. The 105 young musicians were recruited from Dr. Koussevitzky' Berkshire music center.

An estimated 4000 persons assembled in the famous music shed Sunday afternoon and remained to cheer and applaud.

The program itself broke no new musical ground. It began with two Sousa marches, followed by the Tchaikovsky violin concerto with Ruth Posselt as soloist, and a performance of the Franck Symphony.

But the musicianship displayed by the youthful orchestra was termed by critics unusual, to say the least.

Sunday's audience arived by bicycle, trucks, afoot and in shared cars. The second series of concerts will be given next Saturday night and Sunday afternoon.

In a week-end interview Dr. Koussevitzky said that when some music critics panned the seventh symphony of Soviet Composer Dimitri Shostakovich, they were criticising the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven."

The conductor took sharp issue with some of the critics who found fault with the symphony, written during the siege of Leningrad.

OKLAHOMA CITY, OKLA.
OKLAHOMAN

AUG 3 - 1942

4,000 Cheer Music Of Youth Group

LENOX, Mass., Aug. 2.—(AP)—The second concert of Serge Koussevitzky's one-man music festival at Tanklewood Sunday afternoon demonstrated conclusively that the noted conductor's student orchestra was one of the finest "youth orchestras" ever assembled in this country.

The first concert Saturday indicated this was the case. And word of the superlative playing by the 105 young musicians recruited from Doctor Koussevitzky's Berkshire music center spread through the fashionable neighboring communities.

As a result, an estimated 4,000 persons assembled in the famous music shed Sunday afternoon and remained to cheer and applaud the interpretations in extravagant fashion.

BOTH before and after the concert the grounds of Tanglewood were thick with boys and girls selling corsages and boutonnieres of war stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50-cent war savings stamp, and Roy Dickenson Welch, from the treasury department, Washington, made a bond appeal from the stage.

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

AUG 4 - 1942

Tanglewood Draws 4000 To Concert

Music Lovers Hike, Bicycle, Share Cars and Even Hayrack to Lenox. Program by Koussevitsky's Student Orchestra

Lenox, Mass., Aug. 4.—AP—The talk today in this musically discriminating neighborhood concerned Serge Koussevitzky and the noted conductor's student orchestra, which drew extravagant applause in concert about a month after being assembled.

Their Sunday afternoon appearance in the famous music shed at Tanglewood was only the second for the 105 young players whom Koussevitzky had chosen from his Berkshire music center. They had been introduced as a unit there the evening before.

The word of the youth orchestra's qualities spread and a large audience, perhaps 4,000 persons, turned out for the Sunday concert. Music lovers hiked, bicycled, car-shared and even hayracked to Tanglewood.

Between their rounds of applause, they bought corsages and boutonnieres of war stamps. Roy Dickinson Welch, former head of the Princeton university music department, speaking for the treasury department in furtherance of stamp and bond sales, expressed agreement with Koussevitzky's view that music and the other arts must be sustained in times of peril.

The young musicians broke no new ground with their program. They began with two Sousa marches; followed with the Tschaikovsky Violin Concerto, the soloist being Ruth Posselt, who had appeared with Koussevitzky's Boston Symphony orchestra; then gave a tonally rich performance of the familiar Franck Symphony.

They next will give concerts Saturday night and Sunday afternoon.

BALTIMORE, MD.
EVENING SUN

AUG 3 - 1942

Conductor Versus Critics

It is refreshing to see the way Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has rushed to the rescue of Dmitri Shostakovich, whose Seventh Symphony recently was manhandled by a good many of the musical critics.

All too often conductors are regarded as being about as impersonal as a bass fiddle, just a part of the mechanics of the orchestra. Critics sit and listen and then solemnly "evaluate" the work they have heard. It never apparently occurs to them or to the public that the conductor may have an opinion that is worth while.

Toscanini conducted the Shostakovich work at its premiere; Koussevitzky will conduct it at its first American concert performance on August 14. Now both Toscanini and Koussevitzky are considered pretty good conductors. It is obvious that they wouldn't be where they are if they didn't know a good deal about music. It also should be obvious that they wouldn't waste their time or that of their orchestras on music that they consider "banal" or "uneven," as the critics described the Shostakovich work.

Maybe Koussevitzky is wrong. Nevertheless, it is pleasant to hear him speak out. There are, no doubt, a good many timid souls, and perhaps even a few timid critics, who will alter their opinions now that Koussevitzky has boldly expressed his appreciation of the composition of his fellow-Russian, without any ifs and buts.

FORT WORTH, TEX.
MORNING STAR-TELEGRAM

AUG 3 - 1942

Student Orchestra Is Declared 'Finest'

LENOX, Mass., Aug. 2 (AP). — The second concert of Serge Koussevitzky's one-man music festival at Tanglewood Sunday afternoon, demonstrated conclusively that the noted conductor's student orchestra was one of the finest "youth orchestras" ever assembled in this country.

The first concert Saturday night indicated this was the case. And word of the superlative playing by the 105 musicians, recruited from Dr. Koussevitzky's Berkshire Music Center spread through the fashionable neighboring communities Sunday.

As a result, an estimated 4,000 persons assembled in the famous music shed Sunday afternoon and remained to cheer and applaud the interpretations in extravagant fashion.

SCHENECTADY, N. Y.
UNION-STAR

AUG 3 - 1942

Tanglewood Opening Is Brilliant

Koussevitzky Leads Orchestra in Two Weekend Programs

LENOX, Mass., Aug. 3—The Berkshire Music Center Orchestra, conducted by Serge Koussevitzky, having scored a sensational success at its opening concert Saturday night, was heard Sunday afternoon in the second program of the series it is presenting in Tanglewood under the auspices of the Koussevitzky Music Center, Inc. Today's concert, which was heard by 3,300 persons, was dedicated to the United States Treasury War Bond Campaign.

Since Henry Morgenthau jr. Secretary of the Treasury, was not able to accept Dr. Koussevitzky's invitation to appear as speaker at the event, his place was filled by Roy Dickinson Welch, consulting expert of the Treasury Department and professor of music at Princeton University, who made a brief address stressing the importance of the concerts at this time.

"It is a notable event, which we share here," Mr. Welch declared, "and one that may well become symbolic. Great difficulties have ben overcome to make it possible for us to meet here, and behind all else has been a persistent, motivating faith, a faith in art and in what is commonly called 'the American way.' It is not a secret to any of us that this faith has been personified by Dr. Koussevitsky."

Mr. Welch went on to say that it as obvious that the people of this country wished to preserve the concepts of government which rest upon the consent and cooperation of the governed, and that it was because Dr. Koussevitzky and his co-workers realized this fact sharply, that today's concert was dedicated to one of the major efforts of the government "to preserve our foundations intact."

Throughout the afternoon 40 girls and boys from the Berkshire Hills sold war stamps, while war bonds were placed on sale in three booths at the music shed.

The concert began with rousing performances of two Sousa marches, "Semper Fidelis" and "Stars and Stripes Forever." The rest of the program was devoted to Tchaikovsky's violin concerto, with Ruth Posselt as soloist, and the Franck Symphony.

GREAT BARRINGTON, MASS
COURIER
8/6/42

YOUTHS WIN PRAISE

Koussevitzky Molds Young Musicians Into Fine Orchestra

The Tanglewood Festival of Music opened last week-end under the auspices of the Koussevitzky Music Foundation and the Music Center orchestra of students, directed by Serge Koussevitzky, drew extravagant praise from music critics for their first performanles. Trained as a unit for less than a month by the famous conductor who is giving both time and financial support to the foundation for the encouragement of young musicians, the orchestra executed programs on Saturday evening and Sunday afternoon with a smoothness and brilliance which would have done credit to one of the country's best-known units. Critics had no hesitation in describing the musical organization as one of the best in the nation.

Handicapped by gas and tire rationing, music lovers did not turn out in the large numbers that attended last year's concerts. The Saturday performance attracted about 3000 and Sunday's audience was more nearly 4000. Enthusiasts hiked, bicycled, car-shared and even hayracked to Tanglewood and there were none of the usual difficulties of parking.

Sunday's program opened with a moving rendition of "The Star-Spangled Banner" and continued with a thumping good performance of two Sousa marches. Ruth Posselt, noted violinist, who had appeared last year with Dr. Koussevitzky's Boston Symphony orchestra, was soloist in the Tschaikovsky concerto, and her excellent playing won her repeated recalls. The concert closed with a tonally rich performance of the familiar D minor Franck symphony. Between rounds of applause, the audiance bought corsages and boutonnieres of war stamps, for which the concert was a benefit.

Concerts will be given on Saturday evenings and Sunday afternoons of the next two week-ends and a special gala benefit for Russian War Relief is planned for Friday, August 14, from 5:00 p. m.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 6 - 1942

Lenox

Final Music Forum Held

Dr. Koussevitzky Among Four Speakers

LENOX—The final music forum of the season was held at Sedgwick Hall last evening.

The topic was, "What About Government Support of Music." The speakers were Stanley Chapple, Gregor Piatigorsky and Richard Burgin members of the faculty of the Berkshire Music Center and Dr. Serge Koussevitzky, director of the center. Dr. Koussevitzky stated that, although he is a democrat from "head to foot," he believes that a democracy has never done anything for music, and that there is something lacking in the countries that have this form of government. He also said "The supporters of music associations in this country have done much good, but their time is finished, the masses of the people must do the work. This can be done by educating the people. No one can exist without art." He then discussed music in Russia.

The other speakers generally agreed that the government must make music available to the people, since it has made available every other art.

Mr. Chapple declared that the desire for music must come from the people and that they do not need persuading fully to appreciate it. He also said that the musician, so far, has not done much to push music ahead. He believes that if the government does give help, it must be left entirely to local units as to how such support should be administered.

Mr. Piatorgorsky asserted that since every time the government was in trouble it needed the people it follows that when the people are in trouble or need, the government must help them. He stated that there was no way out, the government must help the musician and also the composer. He emphatically stated that music can never become a good business.

Mr.Burgin related the attitudes of various forms of government to music and said that he thought each country had a certain underlying idolatry. He also believes in the theory of help for those who make music as well as spread it. Mr. Burgin spoke of the opportunities in this country. Said he, "This certainly is a government of the people, by the people and for the people."

The moderator of all forums was Aaron Copland, composer, whose composition, "Quiet City," will be played at the Sunday afternoon concert.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 4 - 1942

Russian Relief To Benefit From Tanglewood Concert

Edward C. Carter, Summer Resident Of Lee, Chairman—Saltonstall, Honorary Chairman

Edward C. Carter, long active in the Institute for Pacific Relations and chairman of national Russian War Relief Inc., will be chairman of the gala benefit at Tanglewood Aug. 14 for Russian war relief. Mr. Carter is a summer resident of Lee.

Co-sponsor of the benefit will be the Koussevitzky Music Foundation and faculty and students of the Berkshire Music Center will join in giving the extensive program to start at 5 PM. One of the features of the day will be the first concert performance in the Western Hemisphere of Shostakovitch's Seventh Symphony by the Berkshire Music Center Orchestra, Serge Koussevitzky, conductor.

Gov. ~~Leverett Sa~~ltonstall is honorary chairman for the occasion while honorary vice-chairmen will be Jerome D. Greene, president of the Boston Symphony Orchestra and Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival. Members of the general committee include Hugh Cabot of Boston, Dr. James Phinney Baxter, president of Williams College, Mrs. Bruce Crane of Dalton and Mrs. Owen Johnson of Stockbridge. Miss Robinson Smith will serve as chairman of the ticket committee.

LOWELL, MASS.
SUN & CITIZEN-LEADER
AUG 5 - 1942

Plans Progressing for Russian Relief Pop Concert

LOWELL—With the services of the 80-piece Boston Symphony Pop Concert orchestra ~~already~~ assured plans are progressing for the pop concert to be given in this city at the Lowell Memorial Auditorium on Sunday afternoon, Aug. 16 at 2.30 o'clock for the benefit of the Russian relief fund. For weeks, an active committee representing a distinct cross-section of the local population has been at work laying plans for this affair and indications point to a huge success. Added to the receipts of the recent tag day, the total sum raised should amount to a good figure.

For the information of persons interested in reserving tickets for this affair, the committee in charge today announces that tickets are available at the studio of Julius Woessner, East Merrimack street, Dial 2-3952; at the Lowell Commercial college, Central street, dial 5000; at the International Institute, Palmer street, dial 9031. Phone calls for reservations at any of these places will be given prompt attention. Mrs. George Upton of East Chelmsford, telephone 2-4901 has charge of the patrons and patronesses and will be pleased to hear of any one wishing to be added to her ever increasing list. Miss Eleanor Trull has assumed charge of publicity.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 6 - 1942

Tanglewood Concerts For This Week-end

Lenox, Aug. 6.—The second series of symphony concerts under Dr. Serge Koussevitzky will be given Saturday evening, when he famous duo-piano team of Luboshutz and Nemenoff will play with the orchestra the Mozart Concerto for Two Pianos in E flat. Also on the program will be Howard Hanson's Symphony No. 3 and the Brahms Fourth Symphony. Sunday afternoon's program under Dr. Koussevitzky will incude the Handel Concerto Grosso, the Concerto Grosso by Bohuslav Martinu, first played by the Boston Symphony orchestra at its concerts last winter, and the Tschaikovsky Fourth.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 4 - 1942

Lenox Will Paint Portrait of Koussevitzky

Work of Bernard I. Green For Russian Relief

LENOX—Bernard I. Green, artist and art director at Thomas Jefferson High School, New York, is to paint a portrait of Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra and ~~Berk~~shire Music Center. Proceeds from its sale will be donated to Russian relief.

Mr. Green, who is spending the summer here with his wife, has painted many persons, including Supreme Justice Ferdinand Pecora of New York; the poet, Elias Lieberman, who wrote "I Am an American"; and the late Rev. Dr. Berman Revel, president of Yeshiva College. His works have been hung in numerous museums and were exhibited at the Panama Exposition and the New York World's Fair. Versatile in technique, he can paint in the classic, romantic and impressionistic manner.

He once was director of art at Hoblein Art School, New York. Mrs. Green, a pianist and graduate of Juilliard School of Music, is taking courses at the Music Center.

PORTSMOUTH, N. H.
HERALD-TIMES
AUG 4 - 1942

...sician before using.

Tanglewood Juniors Praised For Music

Lenox, Mass., Aug. 4 (AP)—The talk today in this musically discriminating neighborhood still concerned Serge Koussevitzky and the noted conductor's student orchestra, which drew extravagant applause in concert about a month after being assembled.

Their Sunday afternoon appearance in the famous music shed at Tanglewood was only the second for the 105 young players whom Koussevitzky had chosen from his Berkshire music center. They had been introduced as a unit there the evening before.

The word of the youth orchestra's qualities spread and a large audience, perhaps 4,000 persons, turned out for the Sabbath concert. Music lovers hiked, bicycled, car-shared and even hayracked to Tanglewood.

Between their rounds of applause, they bought corsages and boutonnieres of war stamps. Roy Dickenson Welch, former head of the Princeton university of music department, speaking for the Treasury department in furtherance of stamp and bond sales, expressed agreement with Koussevitzky's view that music and the other arts must be sustained in times of peril.

NEW BEDFORD, MASS.
STANDARD TIMES
AUG 4 - 1942

* * *

Tanglewood Concert Draws Enthusiastic Patronage

The talk today in Lenox, concerned Serge Koussevitzky and the noted conductor's student orchestra, which drew extravagant applause in concert about a month after being assembled.

Their appearance Sunday in the famous music shed at Tanglewood was only the second for the 105 young players whom Koussevitzky had chosen from his Berkshire Music Center. They had been introduced as a unit there the evening before.

Word of the youth orchestra's qualities spread and a large audience, perhaps 4,000 persons, turned out for the Sunday concert. Music lovers hiked, bicycled, car-shared and even hayracked to Tanglewood. Between their rounds of applause, they bought corsages and boutonnieres of War Stamps. Roy Rickenson Welch, former head of the Princeton University Music Department, speaking for the Treasury Department in furtherance of Stamp and Bond sales, expressed agreement with Koussevitzky's view that music and the other arts must be sustained in time of peril.

The young musicians broke no new ground with their program. They began with two Sousa marches; followed with the Tchaikovsky violin concerto, the soloist being Ruth Posselt, who had appeared with Koussevitzky's Boston Symphony Orchestra; then gave a tonally-rich performance of the Franck symphony.

They next will give concerts Saturday night and Sunday afternoon.

Warmth and Vibrance Shown

Each of the works put forth was performed with electrifying enthusiasm, a positive grasp of style, and a control of tone and dynamics worthy of any major orchestra. The sounds produced were expert, capable of the finest gradations of light and shade, and of exceptional warmth and vibrance when at the full.

Moreover, the tone possessed an individual character all of its own, being singularly alive and sonorous. The phrasing was always meticulous, with the utmost attention to molding of outline and with attacks and releases admirably sharp and clean.

As for the interpretations, they were one and all on a par with the technical excellence of the performances. The blithe, happy spirit of the Haydn, the dramatic urge of the Beethoven overture were both fully captured. But it was in the reading of the Shostakovich Symphony that the orchestra made known its attainments most completely. Throughout its four difficult movements the orchestra played with an insight, wealth of color, and sensitive evocation of contrasted moods that proved almost unbelievable.

One hesitates to mention the few measures in the Haydn and Beethoven where the playing of the woodwinds and brasses was a bit rough, for they in no way interfered with the ultimate impression of the exceptional excellence of the students' endeavors. Dr. Koussevitzky may well be proud of them, and of his and of their triumph.

At today's concert Miss Posselt provided a musicianly, rich-toned account of the solo part of the Tchaikovsky violin concerto, and the orchestra, which lent her fine support, also gave a finely detailed performance of the Franck Symphony.

NEW YORK, N.Y.
TIMES
AUG 3 -

TANGLEWOOD MUSIC IS HEARD BY 3,300

Koussevitzky Leads Berkshire Center Orchestra in the Second Concert of Series

WAR-BOND CAMPAIGN AIDED

Young Players Win Ovation—Ruth Posselt Violin Soloist in Tchaikovsky Concerto

By NOEL STRAUS
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 2—The Berkshire Music Center Orchestra, conducted by Serge Koussevitzky, having scored a sensational success at its opening concert last night, was heard this afternoon in the second program of the series it is presenting here in Tanglewood under the auspices of the Koussevitzky Music Center, Inc. Today's concert, which was heard by 3,300 persons, was dedicated to the United States Treasury War Bond Campaign.

Since Henry Morgenthau Jr., Secretary of the Treasury, had not been able to accept Dr. Koussevitzky's invitation to appear as speaker at the event, his place was filled by Roy Dickinson Welch, consulting expert of the Treasury Department and professor of music at Princeton University, who made a brief address stressing the importance of the concerts at this time.

Throughout the afternoon forty girls and boys from the Berkshire Hills sold war stamps, while war bonds were placed on sale in three booths at the music shed. There also was a contest in which the sellers of war stamps vied to see who could dispose of the most, the winners to be given war bonds.

The concert began with rousing renditions of two Sousa marches, "Semper Fidelis" and "Stars and Stripes Forever," and the rest of the program was devoted to Tchaikovsky's violin concerto, with Ruth Posselt as soloist, and the Franck Symphony.

Group Is Highly Talented

The extraordinary demonstrations of approval which followed each of the works presented at both concerts were fully justified by the remarkable qualities of the performance. It was a foregone conclusion that Dr. Koussevitzky would not have given the series had he not been positive of the capabilities of the highly talented group of young men and women of this orchestra. But that in four weeks' time he had found it possible to bring the ensemble to the point of perfection evinced at these initial hearings proved uncanny and surprising.

When Dr. Koussevitzky came to the podium at the start of the first concert last night the entire audience rose to greet him with rounds of applause. The National Anthem was sung by the gathering in the full-throated manner with which it was voiced at today's concert, and then the conductor and his players launched into the Haydn symphony in G from the second Paris set.

Much had been anticipated, but the presentation of the work so far exceeded all normal expectations that at its close came a prolonged and tumultuous ovation, rarely equaled in the concert halls of the world. Similar outbursts of applause, shouting and roars of "Bravo" followed the Beethoven overture, "Leonore," No. 3, and the culminating Fifth symphony of Shostakovich.

Richly deserved, this sympathetic response must have rewarded the conductor and his musicians in no small degree for the hard work expended on the careful preparation of the offerings, a preparation which led to performances which made clear that Dr. Koussevitzky's genius as a teacher is on a par with his gifts as director.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 6 - 1942

Tanglewood Presents Opera Tomorrow

"The Merry Wives of Windsor," To Be Given by Students

"The Merry Wives of Windsor," will be given the first of two performances tomorrow evening at Tanglewood.

The opera department, under the direction of Herbert Graf of the Metropolitan Opera, will present the second of two full-fledged performances in English of Nicolai's amusing opera in the theatre concert hall at Tanglewood, Thursday evening, Aug. 13. The young singers, the pick of the country's "coming stars," were selected by Dr. Graf and his associate, Boris Goldovsky, of the New England Conservatory of Music in extensive auditions heard throughout the country.

The second series of symphony concerts under Dr. Serge Koussevitszky will be given Saturday evening, when the duo-piano team of Luboshutz and Nemenoff will play with the orchestra the Mozart concerto for two pianos in E-flat. Also on the program will be Howard Hanson's Symphony No. 3 and the Brahms fourth symphony.

Sunday afternoon's program under Dr. Koussevitzky will include the Handel Concerto Grosso the Concerto Grosso by Bohuslav Martinu, first played by the Boston Symphony Orchestra at its concerts last winter, and the Tchaikovsky fourth.

The final series of symphony concerts will be offered Saturday evening, Aug. 15, when the Bach Magnificat and the Beethoven ninth symphony will be performed with a student chorus. The final program on Sunday afternoon, Aug. 16, will be the Haydn Symphony No. 88 and the Shostakovitch Symphony No. 7, to be given its first concert performance in the Western Hemisphere at the Russian war relief concert Friday, Aug. 14.

Olin Downes will give his final lecture in a series of four Saturday afternoon.

NEW YORK, N. Y.
NEWS
AUG 6 - 1942

Benefit Concert

Tickets are on sale at Russian War Relief, 11 E. 35th St., for the benefit concert on Aug. 14 at Lenox, Mass., where Serge Koussevitsky will conduct Shostakovich's Seventh Symphony. Dorothy Maynor, colored contralto: Gregor Piatigorsky, cellist, and Albert Spalding, violinist, will take part in a recital on the same program.

FREEPORT, N. Y.
NASSAU REVIEW STAR
AUG [illegible]

ding anniversary.

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Mr. and Mrs. William H. Hunt of Wyatt road, Garden City, have returned from Lenox, Mass., where they attended one of the concerts of the Berkshire music festival, directed by Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra. Their daughter, Miss Mary Elizabeth Hunt, is spending the summer at Camp Quannacut, Pine Bush.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 4 - 1942

Koussevitzky Calls For War Relief Benefit Workers

Dr. Serge Koussevitzky has issued a call for a general meeting tomorrow afternoon at 4.30 at Tanglewood of those willing to work for the Russian War Relief benefit concert Aug. 14. The meeting will be in the chamber music hall. Dr. Koussevitzky will speak.

RALEIGH, N. C.
NEWS-OBSERVER
AUG 4 - 1942

YOUTHS SCORE HIT IN LENOX CONCERT

Koussevitzky's One-Man Music Festival Shows Quality of Young Musicians

Lenox, Mass., Aug. 3.—(AP)— The second concert of Serge Koussevitzky's one-man music festival at Tanglewood yesterday demonstrated conclusively that the noted conductor's student orchestra was one of the finest "youth orchestras" to be assembled in this country.

The first concert Saturday night indicated this was the case. And word of the superlative playing by the 105 young musicians recruited from Dr. Koussevitzky's Berkshire Music Center spread through the fashionable neighboring communities today.

As a result an estimated 4,000 persons assembled in the famous music shed Sunday afternoon and remained to cheer and applaud the interpretations in extravagant fashion.

No New Musical Ground.

The program broke no new musical ground. It began with two Sousa marches, followed by the Tchaikowsky violin concerto with Ruth Posselt as soloist, and a tonally gorgeous performance of the familiar Franck symphony.

But the musicianship displayed by the youthful orchestra was unusual. Brought together about a month ago these student musicians had developed into a beautifully balanced clear-toned and accurate musical instrument.

There were no tricks involved in this achievement, no "national auditions" or anything like that. The requirements, as Dr. Koussevitzky demonstrated, consisted of good material to begin with, daily rehearsals and more, and an able, tirelessly devoted conductor, plus a measure of genius on the conductor's part.

The Real Test.

The real test Sunday came in the Tchaikowsky violin concerto. The soloist, Ruth Posselt, had appeared with Dr. Koussevitzky and the Boston Symphony Orchestra a number of times. But this was a new orchestra and the accompanying passages were both difficult and intricate. The fact that the student musicians cleared this hurdle cleanly and neatly was proof indeed of real accomplishment.

Both before and after the concert the grounds of Anglewood were thick with boys and girls selling corsages and boutonnieres of war stamps. Every ticket purchaser was entitled to exchange the stub of his ticket for a 50-cent War Savings Stamp. Roy Rickenson Welch, of the Treasury Department in Washington made a bond appeal from the stage.

Sunday's audience arrived by bicycle, truck, afoot and in shared cars. Mrs. Donald F. McPherson, in cars will be dispersed so that each is at least 50 yards from its neighbor, and, unless the natural cover is extremely dense, also is camouflaged by a large fishnet into which branches have been woven.

This camouflage work—adopted to the needs of each unit and taught them by the engineers whose specialty it is—must be carried out to the most minute detail for full effectiveness.

Out in the field the men still must eat, sometimes they must cross a

SPRINGFIELD, MASS.
MORNING UNION
AUG 7 - 1942

Russian Concert Tickets on Sale

At a meeting Wednesday afternoon in Stockbridge of the chairmen for the Russian War Relief Concert to be held on Friday, Aug. 14, between 5 and 11 p. m., Serge Koussevitzky made a very stirring appeal to those present.

One of the principal attractions of the concert will be the playing for the first time in the Western Hemisphere of the much discussed Shostakovitch Symphony No. 7. Koussevitzky has characterized this masterpiece as "the most magnificent and grandiose composition since the Beethoven 9th." Besides having the opportunity of hearing the famed symphony orchestra, the audience will be able to participate in other musical activities. Such eminent personalities as Dorothy Maynor, Albert Spaulding and Gregor Platigorsky will appear.

The committee is also hoping to have Dorothy Thompson, Ambassador Maxim Litvinoff, Vice-President Wallace speak during the intermission.

Tickets go on sale today at Steinert's, the Forbes & Wallace's information desk, the Carlisle Hardware Company's record department and at the Russian War Relief Society headquarters on Market Street.

SALT LAKE CITY, UTAH
DESERET NEWS
AUG 8 - 1942

Koussevitzky Keeps Berkshire Fete Alive

LENOX, Mass., Aug. 8.—(AP)—When Serge Koussevitzky lifted his baton last week on the first of a series of concerts at the Berkshire Music Center, he not only was directing the 105-piece orchestra, but was "paying the piper" himself to the unmusical tune of perhaps $30,000.

The decision to spend that much of his own funds was made by Dr. Koussevitzky several months ago when the Boston Symphony trustees and the management of the Berkshire Music Festival called off the plans for the 1942 festival because of the difficulty of travel and an expected lack of patronage because of the war.

Declaring that "art must die last in a war" the Boston conductor agreed to underwrite the whole cost of whatever concerts he could give at the famous music center.

Last week's program was played by an orchestra which has rehearsed three hours daily—and sometimes longer—since July 5.

The music included Haydn's Symphony in G Minor, No. 88, the Third "Leonore" Overture of Beethoven, and Dimitri Shostakovitch's Fifth Symphony.

SIX OTHER CONCERTS

The other six concerts, divided among three weekends, are musically of even interest, but patriotically the concert of Aug. 14 will be the climax.

This will be a performance of Shostakovitch's new seventh Symphony as part of a program for Russian relief, and it will be the first "face-to-face" performance of the work whose only previous American hearing was a radio broadcast with Arturo Toscanini conducting.

When some music critics panned the Seventh Symphony of Soviet Composer Dimitri Shostakovitch, they were critcising the work of a "genius who possesses the most tremendous appeal to the masses of any composer since Beethoven," says Dr. Koussevitzky.

The famed conductor so appraised the young Russian musician during an interview recently in which he took sharp issue with some of the critics who found fault with the symphony.

DREW COMMENT

Written during the recent siege of Leningrad, with struggle and victory of the city's toiling citizens as its theme, and performed for the first time in America over the radio two weeks ago, the symphony drew some critical comment as being "banal", "uneven" and "program music". Others said it "contained trick"s, "lacked proportion", and was "anti-climactic". Many other critics, however, praised it unreservedly.

Waving a passionate hand of refutation, Dr. Koussevitzky said that "musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said, for to criticise the work of a man who is without doubt a genius, one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal to the masses."

"No one since Beethoven," he added, "has had the aesthetic sense, the approach to musical material that Shostakovitch has. He is the greatest master of musical wealth; he is the master of what he desires to do; he has melody wtihout end; his language is as rich as the world; his emotion is absolutely universal."

ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 8 - 1942

Russian Relief To Benefit From Concert

The Russian War Relief Society will benefit from the gala concert being planned for Friday at Tanglewood in Lenox, Mass. Dr. Serge Koussevitsky, director and conductor of the Berkshire Music Center, will direct the concert which will feature the first concert performance in the Western Hemisphere of Shostakovitch's "Seventh Symphony."

Three top ranking artists also will take part and will be the Negro soprano, Dorothy Maynor; the cellist, Gregor Platigorsky, who is on the faculty at the Music Center, and the violinist, Albert Spalding, who lives in Great Barrington.

Students at the Music Center have volunteered their services and from 5 p. m. to 5:45 p. m. Tanglewood will demonstrate its activities. The student orchestra will be in the Shed, the chorus in the Red Barn, the opera department in the theater and the instrumental ensembles in the chamber music hall.

Picnic supper will be enjoyed from 7 to 8 p. m. when the concert will begin.

HARTFORD, CONN.
TIMES
AUG 7 - 1942

Opera Tonight's Tanglewood Event

The opera department of the Berkshire Music Center, under the direction of Herbert Graf of the Metropolitan Opera, will present two full performances in English of Nicolai's opera, "The Merry Wives of Windsor," in the Theater Concert Hall at Tanglewood this evening, with a cast of students.

These young singers, the pick of the country's "coming stars," were selected by Dr. Graf and his associate, Boris Goldovskys of the New England Conservatory of Music, in extensive auditions heard throughout the country. Another cast will give a second performance of the opera on Thursday, Aug. 13.

The second series of symphony concerts under Dr. Serge Koussevitzky will be given Saturday evening, when the duo-piano team of Luboshutz and Nemenoff will play with the orchestra the Mozart Concerto for Two Pianos in E-flat. Also on the program will be Howard Hanson's Symphony No. 3 and the Brahms Fourth Symphony.

Sunday afternoon's program under Dr. Koussevitzky will include the Handel Concerto Grosso, the Concerto Grosso by Bohuslav Martinu, first played by the BostonSymphony Orchestra at its concerts last winter, and the Tchaikovsky Fourth.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 8 - 1942

Luboshutz and Nemenoff In Concert at Tanglewood

Duo-Piano Team To Play With Koussevitzky's Orchestra—Sanroma And Zighera Soloists Tomorrow

Pierre Luboshutz

Genia Nemenoff

Luboshutz and Nemenoff, outstanding two-piano team, will be heard with the Berkshire Music Center Orchestra under the baton of Dr. Serge Koussevitzky at the Tanglewood Shed tonight at 8.30. This will be the third concert of six planned as part of the Festival of Music by the Koussevitzky Music Foundation.

Mr. and Mrs. Luboshutz, who are spending the summer in West Stockbridge, will be heard in Mozart's concerto for two pianos in E flat. This will be their first professional appearance in the Berkshires although they are well known in this section. They have been heard in all principal cities of the country and have played with a number of orchestras, including the Boston Symphony under Dr. Koussevitzky at Symphony Hall, Boston. Mr. Luboshutz played with Dr. Koussevitzky's orchestra when it cruised the Volga River in Russia 25 years ago.

Also on tonight's program will be Howard Hanson's symphony No. 3 and the Brahms symphony No. 4 in E minor.

Tomorrow Jesus Maria Sanroma and Bernard Zighera will be soloists when the orchestra plays Tchaikovsky's symphony No. 4 in F minor. Also on the program will be Handel's Concerto Grosso and Martinu's Concerto Grosso. Tomorrow's program will start at 3 PM

N. ADAMS, MASS.
TRANSCRIPT
AUG 8 - 1942

OVER HALF BOXES SOLD FOR BENEFIT

Tanglewood Russian Relief Program Next Friday

More than half the boxes in the music shed at Tanglewood have been sold, it was announced today, for the Russian War Relief benefit program to be presented by the Koussevitzky Music foundation, sponsoring the Berkshire Music center, next Friday evening. Dr. and Mrs. Philip Marshall Brown of Williamstown and Washington, D. C., are among those who have reserved boxes.

The program will include the first concert performance in America of the Shostakovitch Seventh symphony; Dorothy Maynor, eminent Negro soprano whom Dr. Koussevitzky discovered at Tanglewood three years ago; Gregor Piatigorsky, 'cellist, and Albert Spalding violinist. Dr. Serge Koussevitzky will conduct the Music center student orchestra in the performance of the Shostakovitch work.

ALBANY, N.Y.
KNICKERBOCKER NEWS

AUG 8 - 1942

Tanglewood To Present 3 Top Soloists

Lenox, Mass.—Three top-ranking artists, Dorothy Maynor, Gregor Piatigorsky and Albert Spalding, will be heard Aug. 14 at the benefit planned at Tanglewood for Russian War Relief by Dr. Serge Koussevitzky, director and conductor of the Berkshire Music Center.

Miss Maynor, soprano, was "discovered" by Dr. Koussevitzky at Tanglewood in 1940. Mr. Piatigorsky, cellist, is on the faculty of the Music Center. Mr. Spalding, violinist, is a resident of nearby Great Barrington and is a former trustee of the Berkshire Symphonic Festival.

Gov. Leverett Saltonstall is honorary chairman of the benefit, with Edward G. Carter, summer resident of Lee and national chairman of Russian War Relief Inc., as active chairman.

Co-sponsor of the event is the Koussevitzky Music Foundation, which is operating the Music Center this season. Faculty and students have volunteered their services. A full program starting at 5 p. m., has been planned. Tanglewood will be on parade with activities by a student orchestra, chorus, opera department and instrumental ensembles.

From 6 o'clock to 7 will come the manifestation when, according to announcements "distinguished guests will give expression to the thoughts and feelings associated with this great occasion. The program constitutes a manifestation of our unity in diversity, under freedom — the American way of life."

From 7 to 8 will come the lawn party. Those attending the benefit are asked to bring picnic suppers. The extensive Tanglewood lawns will be available.

The concert will be from 8 to 9:10 o'clock. A feature will be the first concert performance in the Western Hemisphere of the Shostakovitch Symphony No. 7 by the Music Center Orchestra, Dr. Koussevitzky conductor. After a brief intermission, there will be the recital by the soloists.

OPERA BY NICOLAI HAILED AS TRIUMPH

1,000 See "Merry Wives of Windsor"

TO BE REPEATED

Cast Composed Principally of Music Center Students — Koussevitzky Supervises Performance

Making its first venture this season into the field of opera which has been given relatively greater importance by the withdrawal of the Boston Symphony orchestra from the concert schedule, the Berkshire Music center at Stockbridge last evening presented an English translation of Otto Nicolai's "Merry Wives of Windsor" before an audience of nearly 1,000 in the theater at Tanglewood.

Dr. Serge Koussevitzky, director of the Music center, supervised the opulent performance, one of two of the comic and fantastic Nicolai operas which are to be given, while Herbert Graf, head of the opera department at the center, was director of the production.

Audience and critics alike hailed the performance as a triumph from every standpoint—musical, dramatic, staging and costuming—and warm applause was given the performers, the conductor and Dr. Koussevitzky.

The cast, composed principally of students at the Berkshire Music center, supported a galaxy of guest artists who appeared in the stellar roles.

The women stars were Adelaide Abbot, soprano, taking the part of Mistress Ford, and Christine Johnson, contralto, as Mistress Page. Mack Harrell, baritone, a citizen of Windsor, is a Metropolitan opera singer, while Mario Lanza, as Fenton, had the principal tenor part.

Boris Goldovsky, who with Myron Ryan made the new English translation of the opera, conducted the orchestra. Stage settings by Mr. Graf were especially effective. Will Steiner designed the beautiful costumes. The opera is in three acts and seven scenes, with finely trained chorus and dancers. The second-act ballet was one of the best features of the performance, which will be repeated next Thursday at 8.30 o'clock.

HARTFORD, CONN.
TIMES
SPRINGFIELD, MASS.
NEWS

AUG 5 -

COMMITTEES NAMED FOR TANGLEWOOD FETE

Gov Leverett Saltonstall will be honorary chairman for the gala benefit for Russian war relief at Tanglewood Friday, the 14th.

There will be a full program starting at 5 with Dr Serge Koussevitzky, students and faculty of the Berkshire Music center giving their services for the event. A feature of the day will be the first concert performance of the Shostakovitch seventh symphony in the western hemisphere. Dr Koussevitzky will conduct.

Edward C. Carter, long active in the Institute for Pacific Relations and chairman of national Russian War Relief, inc., will be the active chairman for the benefit. Honorary vice-chairman will be Jerome D. Greene, president of the Boston Symphony orchestra, and Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival.

Mrs Owen Johnson is chairman of the box committee and serving with her are Mrs Albert Spalding of Great Barrington, Mrs Sidney Howard of Tyringham, Mr and Mrs George W. Edman of Pittsfield, Mrs William Felton Barrett of Egremont, Miss Mabel Choate of Stockbridge, Mrs L. Cushing Goodhue, Mrs Carlos M. deHeredia of Lenox, Mrs Bruce Crane of Dalton and Mrs Lawrence K. Miller of Pittsfield. Miss Robinson Smith will serve as chairman of the general ticket committee.

Hugh Cabot of Boston and Dr James Phinney Baxter, president of Williams college, are included on the general committee.

faculty and students are planning a full program starting at 5 p. m. Albert Spalding, Dorothy Maynor and Gregor Piatigorsky will be soloists.

Reservations for tickets and boxes may be made by writing directly to Tanglewood, Lenox.

HARTFORD, CONN.
COURANT

AUG 7 - 1942

Red Benefit Planned At Tanglewood

Dorothy Maynor Among Artists Scheduled to Appear on Koussevitzky Program

Lenox, Mass., Aug. 6.—(Special)—Three top-ranking artists, Dorothy Maynor, Gregor Piatigorsky and Albert Spalding will he heard at the gala benefit planned at Tanglewood for Russian War Relief, Friday, August 14, by Dr. Serge Koussevitzky, director and conductor of the Berkshire Music Center.

Miss Maynor, Negro soprano, was "discovered" by Dr. Koussevitzky at Tanglewood in 1940 and has skyrocket to fame since. Mr. Piatigorsky, 'cellist, is on the faculty of the Music Center. Mr. Spalding, violinist, is a resident of nearby Great Barrington and is a former trustee of the Berkshire Symphonic Festival.

Governor Leverett Saltonstall, of Massachusetts, is honorary chairman of the benefit, while Edward C. Carter, summer resident of Lee, and national chairman of Russian War Relief, Inc., is the active chairman.

Volunteer Services.

Co-sponsor of the event is the Koussevitzky Music Foundation which is operating the Music Center this season. Faculty and students have volunteered their services for the occasion. A full program starting at 5 p. m., has been planned. Until 5:45, Tanglewood will be on parade with activities by a student orchestra, the chorus, the opera department, and instrumental ensembles.

From 6 to 7 will come the manifestation at which time, according to the announcements, "distinguished guests will give expression to the thoughts and feelings associated with this great occasion. The program constitutes a manifestation of our unity in diversity, under freedom, the American way of life."

From 7 to 8 will come the lawn party. It is the hope of the committee that those attending the benefit will bring their picnic suppers to eat on the extensive Tanglewood lawns. The gala concert will follow from 8 to 9:10. A feature will be the first concert performance in the western hemisphere of the Shostakovitch Symphony No. 7 by the Music Center Orchestra, Dr. Koussevitzky conducting. After a brief intermission there will be the recital by Miss Maynor, Mr. Piatigorsky and Mr Spalding.

Mrs. Owen Johnson of Stockbridge is chairman of the box committee, and serving with her are Mrs. Albert Spaulding, Miss Mabel Choate of of Tyringham, Mr. and Mrs. George W. Edman of Pittsfield, Mrs. Bruce Crane of Dalton, Mrs. Lawrence K. Miller of Pittsfield, Mrs. Carlos M. deHeredia of Lenox, Mrs. William Felton Barrett of Egremont, Mrs. L. Cushing Goodhue, of Boston.

Miss Gertrude Robinson Smith is chairman of the general ticket committee. As president of the Berkshire Symphonic Festival, she is also an honorary vice-chairman with Jerome D. Greene, president of the Boston Symphony Orchestra.

Tickets, moderately priced, and boxes may be reserved by writing directly to Tanglewood at Lenox.

SPRINGFIELD, MASS.
MORNING UNION

AUG 8 - 1942

MANY ATTEND OPENING AT MUSIC CENTER

Splendid Voices Heard in "Merry Wives of Windsor" at Tanglewood

LENOX, Aug. 7—The opera department of the Berkshire Music Center opened its "season" here tonight before an audience almost as large as the one which thronged the theater at Tanglewood last year when Mozart's "Cossi Fan Tutti" demonstrated what a few weeks of summer work under the direction of Herbert Graf of the Metropolitan Opera Company can do for young and extremely capable artists.

Sung in English

Tonight's offering was Nicolais "The Merry Wives of Windsor," and happily was sung in English, as any Shakspere play should be sung.

It was a delightful performance throughout, the fresh young voices ringing to the old but seldom heard comedy something that it would be hard for more experienced singers to deliver. Voices of Metropolitan caliber were notable by their large number. While it is dangerous to pick up a young singer and prophecy future greatness, it seems probable that several of those heard tonight will be landbys of future world opera stages. Mario Lanza, who sang Fenton has a natural tenor voice, of a Caruso-like quality and delivery, if it should be traced in any comparison. Christine Johnson, as Mistress Page, the fine mezzo soprano and Adelaide Abbot, a coloratura of great promise as Mistress Ford, were forced to take several curtain calls after their famous duet in the first act, James Pease, the Falstaf of tonight's performances, added to grotesqueness, had everything that the part needs.

Of course, while all the singers are advertised as students, some of them are students only while they are here. For instance, Mack Harrell, "Mr. Ford," is a member of the Metropolitan Opera Company, and has sung extensively in concert.

The scenery by Richard Rychrarik and the Tanglewood workshop student crew was simple and delightful. The orchestra was composed of students at Tanglewood and the whole production was directed by Doris Goldovsky, who also aided Myron Ryan in translating the opera into English.

NEW YORK, N. Y.
DAILY WORKER

AUG 7 - 1942

Shostakovich 7th and Soloists At Lenox, 14th

Tickets are now on sale at Russian War Relief, 11 E. 35th St., New York City, for the benefit concert to be held Aug. 14 at Lenox, Mass., when Serge Koussevitsky and the Berkshire Music Center orchestra of 110 players will give the first American concert performance of the Shostakovich Seventh Symphony. Tickets for the event, which will include many other musical and entertainment features, are priced at $2.20 and $5.50.

Three world famous soloists, Dorothy Maynor, contralto; Gregor Piatigorsky, cellist; and Albert Spalding, violinist; will offer a recital following the performance of the Shostakovich Symphony. The announcement was made today by Dr. Koussevitsky, who also said Princess Juliana of Holland will be a guest of honor at the event.

SPRINGFIELD, MASS.
MORNING UNION

AUG 8 - 1942

Box Parking Area To Be Open Friday

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PITTSFIELD, Aug. 7 — The regular box parking area south of the shed at Tanglewood will be opened for the Russian War Relief benefit planned next Friday by the Koussevitzky Music Foundation, it was announced today by Mrs. Owen Johnson of Stockbridge, chairman of the box committee.

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Mrs. Johnson's committee has sold more than half the available boxes for the benefit, the program of which includes the first concert presentation in the Western Hemisphere of the Shostakovitch seventh symphony, Dorothy Maynor, eminent Negro soprano, Gregor Piatigorsky, 'cellist and Albert Spalding, violinist. Dr. Serge Koussevitzky will conduct the large student orchestra in the performance of the Shostakovitch work.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 8 - 1942

126

Koussevitzky Asks Support For Benefit

Johanssens To Do Portrait Sketch Of Highest Bidder

Dr. Serge Koussevitzky, director and conductor of the Berkshire Music Center, today issued an appeal for support of the Russian war relief benefit to be given at Tanglewood Friday starting at 5 PM.

"Although it is banal to say that the Russian front is our front, it is a fact we Americans must constantly emphasize," said Dr. Koussevitzky. "The Russians have saved Western civilization from barbarism, have no doubt about that. It is true we have sent material to aid our Russian allies, but we must do more than that. Russia needs our aid in other ways. So buy tickets for the benefit Friday, even though you cannot come."

Tickets may be purchased at Tanglewood or from the following community chairmen: Stockbridge, Mrs. Nesbitt H. Bangs; Lenox, Mrs. Helen Alexandre Hoppin; Pittsfield, Mrs. Robert H. Colton and Mrs. Benjamin Harris; Dalton, Mrs. W. G. O'Connell; Sheffield, Mrs. Stuart Beard; Hudson, N. Y., Mrs. Charles Bradley; Springfield, Mrs. Hollis Carlisle; Lee, Miss Mary Rogers; Chatham, N. Y., Miss Annabelle Terrell; Great Barrington, Mrs. E. M. Hotchkiss; Egremont, Mrs. Frederick R. Brautigam; New Lebanon, N. Y., Mrs Harry Adams; Lanesboro, Miss Margery Whiting; Housatonic, Mrs Charles Giddings.

"Kill Two Birds"

Miss Gertrude Robinson Smith, chairman of the ticket committee, capitalizing on an old saw, is sending out postcards captioned "How To Kill Two Birds With One Stone." The card suggests that by buying tickets, the purchaser will be helping our Russian ally and will also have an opportunity to hear the much discussed Shostakovitch seventh symphony.

The Pittsfield committee working with the Berkshire Hills Conference includes:

Miss Frances W. Murphy, Mrs. Leonard F. Johnson, Mrs. William B. St. James, Miss Julia Ellen Kinney, Mrs. Edward L. Raab, Mrs. Paul Moss, Mrs. Leon Mohill, Mrs. Frank R. Hoyt, Miss Winnifred Rice, Mrs. James W. Hull, Mrs. Wendell G. Ahern, Mrs. Carl W. Germeck, Mrs. Harry G. Rich.

Tickets will be procurable from the Conference office, England Brothers' book department, the Open Book Shop, the Women's Club and the Hotel Wendell.

Mrs. Frederic Schenck of Lenox, chairman of the prize committee, has a large group selling tickets and a list of 23 prizes to be distributed the night of the benefit. Included are a Russian painting donated by Joseph E. Davies, a terra cotta head by Guitou Knoop, jewelry, a radio, records by Albert Spalding, champagne, a dozen pairs of nylon stockings, a ton of coal and many other items of value.

Mrs. Schenck has also received an offer from Mr. and Mrs. John C. Johanssen (Jean McLean), well-known artists, to do a portrait sketch of the person making the highest bid. Bids may be left at the Tanglewood office of Russian war relief or at the Curtis Hotel in Lenox.

Lumber for the booths to be used at the benefit has been donated by Prescott Buffum and Francis Dufresne has donated his services to build them.

N. ADAMS, MASS.
TRANSCRIPT
AUG 8 - 1942

OVER HALF BOXES SOLD FOR BENEFIT

Tanglewood Russian Relief Program Next Friday

More than half the boxes in the music shed at Tanglewood have been sold, it was announced today, for the Russian War Relief benefit program to be presented by the Koussevitzky Music foundation, sponsoring the Berkshire Music center, next Friday evening. Dr. and Mrs. Philip Marshall Brown of Williamstown and Washington, D. C., are among those who have reserved boxes.

The program will include the first concert performance in America of the Shostakovitch Seventh symphony; Dorothy Maynor, eminent Negro soprano whom Dr. Koussevitzky discovered at Tanglewood three years ago; Gregor Piatigorsky, 'cellist, and Albert Spalding violinist. Dr. Serge Koussevitzky will conduct the Music center student orchestra in the performance of the Shostakovitch work.

ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 8 - 1942

Tanglewood To Present 3 Top Soloists

Lenox, Mass.—Three top-ranking artists, Dorothy Maynor, Gregor Piatigorsky and Albert Spalding, will be heard Aug. 14 at the benefit planned at Tanglewood for Russian War Relief by Dr. Serge Koussevitzky, director and conductor of the Berkshire Music Center.

Miss Maynor, soprano, was "discovered" by Dr. Koussevitzky at Tanglewood in 1940. Mr. Piatigorsky, cellist, is on the faculty of the Music Center. Mr. Spalding, violinist, is a resident of nearby Great Barrington and is a former trustee of the Berkshire Symphonic Festival.

Gov. Leverett Saltonstall is honorary chairman of the benefit, with Edward G. Carter, summer resident of Lee and national chairman of Russian War Relief Inc., as active chairman.

Co-sponsor of the event is the Koussevitzky Music Foundation, which is operating the Music Center this season. Faculty and students have volunteered their services. A full program starting at 5 p. m., has been planned. Tanglewood will be on parade with activities by a student orchestra, chorus, opera department and instrumental ensembles.

From 6 o'clock to 7 will come the manifestation when, according to announcements "distinguished guests will give expression to the thoughts and feelings associated with this great occasion. The program constitutes a manifestation of our unity in diversity, under freedom — the American way of life."

From 7 to 8 will come the lawn party. Those attending the benefit are asked to bring picnic suppers. The extensive Tanglewood lawns will be available.

The concert will be from 8 to 9:10 o'clock. A feature will be the first concert performance in the Western Hemisphere of the Shostakovitch Symphony No. 7 by the Music Center Orchestra, Dr. Koussevitzky conductor. After a brief intermission, there will be the recital by the soloists.

OPERA BY NICOLAI HAILED AS TRIUMPH

1,000 See "Merry Wives of Windsor"

TO BE REPEATED

Cast Composed Principally of Music Center Students — Koussevitzky Supervises Performance

Making its first venture this season into the field of opera which has been given relatively greater importance by the withdrawal of the Boston Symphony orchestra from the concert schedule, the Berkshire Music center at Stockbridge last evening presented an English translation of Otto Nicolai's "Merry Wives of Windsor" before an audience of nearly 1,000 in the theater at Tanglewood.

Dr. Serge Koussevitzky, director of the Music center, supervised the opulent performance, one of two of the comic and fantastic Nicolai operas which are to be given, while Herbert Graf, head of the opera department at the center, was director of the production.

Audience and critics alike hailed the per[illegible] from

[illegible] to study their needs. They have furnished us valuable information about [illegible] have been given the problems faced [illegible] by traveling salesmen. The OPA has met with many groups representing almost every type of sales activity [illegible] a salesman renders this type of service may be be given preferred mile[illegible] construction and repair work. To the extent, but only to the extent, that [illegible] or technical advice, or supervises [illegible] salesman actually renders engineering [illegible] where a man who is primarily a [illegible] "There are rare and unusual cases [illegible] this field.

[illegible] all actions taken by the boards in [illegible] principles must be kept in mind In [illegible]

for Tanglewood Russian Benefit

Mrs. Andrew Hepburn, donor of Tanglewood, Lenox, Mass., for the Berkshire Symphonic Festival concerts and the Berkshire Music Center, and Mrs. Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs were among those announced today as additional members of the general committee sponsoring the gala Russian War Relief at Tanglewood, Aug. 14.

Others on the general committee include Mrs. John Alden Carpenter, Mrs. Gerry Chadwick, Miss Alice Clapp. Mrs. Edward C. Carter, whose husband is general chairman; Philip Allen, president of the board of the New England Conservatory, who served as general chairman of the British War Relief and USO benefit at Tanglewood last year; Mrs. John Pratt, Lucien Wulsin of Cincinnati, Ohio; Mrs. Robert Littell of Tyringham and New York who served as ticket chairman for the British War Relief benefit two years ago; Mrs. Frederic Schenck of Lenox and Washington and Albert Spalding.

As at the two previous benefits at Tanglewood, Mrs. Schenck will be chairman of the prize committee.

Dr. Serge Koussevitzky, conductor and director of the Berkshire Music Center, and the faculty and students are planning a full program starting at 5 p. m. Albert Spalding, Dorothy Maynor and Gregor Piatigorsky will be soloists.

Reservations for tickets and boxes may be made by writing directly to Tanglewood, Lenox.

HARTFORD, CONN.
COURANT
AUG 7 - 1942

Red Benefit Planned At Tanglewood

Dorothy Maynor Among Artists Scheduled to Appear on Koussevitzky Program

Lenox, Mass., Aug. 6.—(Special)—Three top-ranking artists, Dorothy Maynor, Gregor Piatigorsky and Albert Spalding will he heard at the gala benefit planned at Tanglewood for Russian War Relief, Friday, August 14, by Dr. Serge Koussevitzky, director and conductor of the Berkshire Music Center.

Miss Maynor, Negro soprano, was "discovered" by Dr. Koussevitzky at Tanglewood in 1940 and has skyrocket to fame since. Mr. Piatigorsky, 'cellist, is on the faculty of the Music Center. Mr. Spalding, violinist, is a resident of nearby Great Barrington and is a former trustee of the Berkshire Symphonic Festival.

Governor Leverett Saltonstall, of Massachusetts, is honorary chairman of the benefit, while Edward C. Carter, summer resident of Lee, and national chairman of Russian War Relief, Inc., is the active chairman.

Volunteer Services.

Co-sponsor of the event is the Koussevitzky Music Foundation which is operating the Music Center this season. Faculty and students have volunteered their services for the occasion. A full program starting at 5 p. m., has been planned. Until 5:45, Tanglewood will be on parade with activities by a student orchestra, the chorus, the opera department, and instrumental ensembles.

From 6 to 7 will come the manifestation at which time, according to the announcements, "distinguished guests will give expression to the thoughts and feelings associated with this great occasion. The program constitutes a manifestation of our unity in diversity, under freedom, the American way of life."

From 7 to 8 will come the lawn party. It is the hope of the committee that those attending the benefit will bring their picnic suppers to eat on the extensive Tanglewood lawns. The gala concert will follow from 8 to 9:10. A feature will be the first concert performance in the western hemisphere of the Shostakovitch Symphony No. 7 by the Music Center Orchestra, Dr. Koussevitzky conducting. After a brief intermission there will be the recital by Miss Maynor, Mr. Piatigorsky and Mr Spalding.

Mrs. Owen Johnson of Stockbridge is chairman of the box committee, and serving with her are Mrs. Albert Spaulding, Miss Mabel Choate of of Tyringham, Mr. and Mrs. George W. Edman of Pittsfield, Mrs. Bruce Crane of Dalton, Mrs. Lawrence K. Miller of Pittsfield, Mrs. Carlos M. deHeredia of Lenox, Mrs. William Felton Barrett of Egremont, Mrs. L. Cushing Goodhue, of Boston.

Miss Gertrude Robinson Smith is chairman of the general ticket committee. As president of the Berkshire Symphonic Festival. she is also an honorary vice-chairman with Jerome D. Greene, president of the Boston Symphony Orchestra.

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SPRINGFIELD, MASS.
MORNING UNION
AUG 8 - 1942

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NEW YORK, N. Y.
DAILY WORKER
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PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 8 - 1942

126

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SPRINGFIELD, MASS.
REPUBLICAN

AUG 8 - 1942

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ALBANY, N. Y.
TIMES UNION

AUG 9 - 1942

Queen Wilhelmina Back at Home In Berkshires

Monarch Is Resting After Busy Time At Washington

LEE, Mass., Aug. 8 (INS).—Queen Wilhelmina of the Netherlands, fulsomely honored during an activity-crammed state visit to the White House, tonight was resting at the comforable summer home of her daughter, Princess Juliana, in the Berkshire mountains.

The Queen returned late last night from Washington over a lend-lease sub-chaser to the Dutch Navy in her name. The Queen addressed a joint session of Congress, awarded medals of the Netherlands' navy to several Americans at a reception in the Dutch embassy, and placed a wreath on the tombs of George Washington and the Unknown soldier.

Wilhelmina had previously indicated she would undertake the return trip to her government-in-exile in London soon after her formal visit to Washington.

Prince Bernhard, who came unheralded to this country on a secret mission, already has returned to Great Britain.

Princess Juliana, it is learned, has made plans to attend one of the Tanglewood concerts conducted by Serge Koussevitzky this week-end. It is not known whether the Queen will accompany the princess.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 9 - 1942

WILHELMINA BACK AT LEE FOR REST

Returns From Busy State Visit to White House — Said Planning Trip to London Soon

Lee, Aug. 8—(INS) — Queen Wilhelmina of the Netherlands, fully honored during an activity-crammed state visit to the White House, tonight was resting at the comfortable summer home of her daughter, Princess Juliana, in the Berkshires.

The queen returned late last night from Washington, where the President toasted her at a state dinner and turned over a lease-lend sub-chaser to the Dutch navy in her name. The queen addressed a joint session of Congress, awarded medals of the Netherlands' navy to several Americans at a reception in the Dutch embassy, and placed a wreath on the tombs of George Washington and the unknown soldier.

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PORTLAND, OREGON
OREGONIAN

AUG 9 - 1942

'Student Players Delight Audience

NEW YORK, Aug. 8 (Special) One hundred and ten students and young professional musicians from 37 states, who have been studying this summer at the Berkshire Music Center, near Lenox, Mass., made their debut this week-end before a delighted audience in the first of a series of symphonic concerts under the direction of Dr. Serge Kousevitzky.

War-time conditions have brought many changes in the Berkshire festival, which would have been cancelled this summer had it not been for the vision and devotion of Dr. Koussevitzky. When the Boston Symphony orchestra found it impossible to make its annual appearance at these celebrated concerts, the conductor organized the Koussevitzky Music foundation and went ahead with plans for the festival on his own financial responsibility.

110 Students Play

Instead of the famous Boston Symphony, the orchestra this summer is composed of 110 students, most of whom are studying at the Berkshire Music Center for the first time. They had only three weeks' rehearsal, but so brilliant and thorough was Dr. Koussevitzky's leadership that they executed a difficult program with gratifying musicianship. Critics praised their "expert performance" as a striking demonstration of what can be accomplished in a short time by the co-operative zeal of a conductor and gifted young musicians.

The opening program comprised Haydn's Symphony in G major, No. 88; Beethoven's "Leonore" overture No. 3, and the Fifth Symphony of Shostakovich.

Other Events Slated

Other events scheduled for the season include two performances of Nicolai's "The Merry Wives of Windsor," chamber music concerts, and a gala benefit concert for Russian war relief on August 14, at which Dr. Koussevitzky will lead the orchestra in the first concert performance in the western hemisphere of Shostakovich's Seventh symphony.

DAVENPORT, IOWA
DEMOCRAT-LEADER

AUG 9 - 1942

BECAUSE OF THE

. . . practice blackout scheduled for Chicago and vicinity on Wednesday evening the Grant Park concert by the Chicago Symphony orchestra will begin promptly at 7 o'clock and be concluded by 9 p. m. in order that patrons may reach their homes before the time of the blackout. Hans Lange will direct the concert and Robert Quick, violinist will be soloist. Other concerts for the week are, Monday night, Dudley Powers, cellist soloist with the Chicago Symphony directed by Mr. Kange; Tuesday night, Joseph Vito, harpist, soloist with the Chicago Symphony; Thursday the Chicago Opera orchestra with Kurt Adker, conducting and Ada Belle Files, soloist, Friday Rico Marcelli and his symphony orchestra, Saturday night's concert is cancelled because of the Chicago music festival at Soldier Field and Sunday night the Walter Steindel symphony orchestra will be heard.

KOUSSEVITSKY

. . . and his youth orchestra have been acclaimed for the splendid concerts they have given at the Berkshire Music Center at Tanglewood the past two week ends. More than 3,300 persons heard the concerts last week end. Last Sunday's program was dedicated to the treasury department and during the afternoon many war stamps and bonds were sold. The concert opened with two rousing Sousa marches, "Semper Fidelis" and "The Stars and Stripes Forever." Ruth Posselt, violinist was soloist.

Large Crowds Hear Berkshire Festival Music

N.Y. Her. Tribune

AUG 9 1942

'Merry Wives of Windsor' Given by Opera Group; Orchestra Plays Today

By Robert Lawrence

LENOX, Mass., Aug. 8.—The second week end of the Berkshire Music Center's festival opened tonight in the midst of crowds and general activity that seemed to deny the crisis which almost prevented the presentation of any orchestral concerts at Tanglewood this summer. Despite gasoline rationing and other difficulties, the festival is drawing large audiences. Howard Hanson's third symphony, the Mozart E flat concerto for two pianos, with Pierre Luboshutz and Genia Nemenoff as soloists, and Brahms's fourth symphony, in E minor, made up this evening's program, performed by the Center's remarkable student orchestra under the direction of Serge Koussevitzky.

There was opportunity this morning, at a rehearsal of Sunday afternoon's program, to form a just estimate of the ensemble's capabilities. The young musicians played through the Tchaikovsky F minor symphony with fine spirit. They gave a stunning reading of the relatively new Concerto Grosso by Bohuslav Martinu, Czech composer, who was present in the Music Shed while his work was being rehearsed. But the Sunday program, as it is finally presented to an audience, will be discussed in tomorrow's dispatch.

Opera Performed

Last night the opera department of the Music Centetr gave the first of two performances of Nicolai's "The Merry Wives of Windsor," with a second scheduled for Aug. 13. There was much to admire in this production, which was sung and played by students, as well as much to freeze one's critical ardor. On the credit side were the settings of Richard Rychtarik, all imaginatively done except for a rather lush Windsor Forest scene; the singing of certain of the male principals, and some of Herberts Graft's stage direction. The chief drawbacks were the playing of an orchestra recruited from the center's department of music and culture, under the direction ofg Boris Goldovsky; the generally inferior level of the women's voices, and the pacing of the production as a whole, which was given without cuts.

Nicolai's score is no masterpiece but it has a great deal of wit and melody. These qualities can pall during the running, though, unless the performances comes out sharply etched. Last night Mr. Goldovsy's rhythms and attacs were too variable, some of the chief roles too inadequately taen to insure a successful mounting. It was, to be sure, a student performance, but the press had been invited to write about it. And what might have been a stimulating experience to the cast, under less widely publicized conditions, became in transit a semi-professional enterprise.

One very positive achievement of the stage last night was Mack Harrell's playing of Ford. Although this barytone is a member of the Metropolitan Opera Association, has has been listed at the Berkshire Music Center as a students; and it was in such a capacity that he appeared in the "Merry Wives of Windsor." His singing had more drive, more brilliance that I had ever heard in it before. His English enunciation (the opera was done in a translation from the German by Myron Ryan and Mr. Goldovsky) was flawless, and his entire approach to the role, on a dramatic basis, could scarcely have been unproved. Another outstanding member of the cast was a young tenor, Mario Lanza, in the part of Fenton. If Lanza's natural abilities are developed in the proper direction, he will own a splendid dramatic voice. At present he needs mode fundamental training and the rudiments of style. Yet even now, he offers good musicality and diction.

Pease Plays Falstaff

The Falstaff of James Pease was cordially applauded, and there were, no doubt, many listeners of sound taste in the audience who found his interpretation satisfying. For himself, however, Mr. Pease's whole enactment of the role—which very possibly consisted in following out stage directions that had been given him—was excessively bad in its comedy. This was no Fat Knight of English History, but rather an Elizabethan Oliver Hardy, vocally he passed muster.

Adelaide Abbot, in the important part of Mistress Ford, had trouble with the music, and the talented Christine Johnson, who played Mistress Page, has been heard to better advantage at other times Lois MacMahon, as Anne, also did not fare too well. Myron Ryan turned in an amusing bit as Dr. Caius, Robert Fischer offered a competent page, and George Tinker overacted his role.

"The Merry Wives of Windsor" has been heard infrequently in New York and vicinity. There was a good production of it six years ago at the Juilliard Graduate School in which, if memory serves correctly, Mazine Stellman, together with Rise Stevens and Annamary Dickey along with Lucielle Browning, appeared in alternating casts as the wives. The score, directed by Albert Stoessel, seemed at the time far more full of humor and fantasy than it did last night.

Probably the most important recent presentation of the work took place in Vienna seven years ago, when it was restaged at the State Opera House, conducted by Felix Weingartner, and sung by a cast including Margit Bokor as Mistress Ford and Ludwig Hoffman as Falstaff. This opera, for best effect, needs a big theater and singers who are absolutely sure of their technique and of themselves. About 800 listeners heard the intimate performance last night.

Student Activities

Many student activities have been going on today at the Music Center, notably a chamber concert, forums for conductors and composers, and a program of choral music with orchestral and organ accompaniment led by Hugh Ross. Yves Tinayre, barytone, appeared as soloist at the choral concert, and Olin Downes, music critic of "The New York Times," provided informative remarks and a basic perspective of the chorale and cantata during the course of the program.

Aside from music at Tanglewood, the artistic development that is exerting most audience appeal in the Berkshires is the dance festival at Jacob's Pillow, near Lee, Mass. Asadata Dafora, Negro specialist in the dances of West Africa, is appearing there over the current week end, assisted by Randolph Sawyer. On the s ame bill are Ted Shawn and Barton Mumow (on furlongh from Keesler Field, Mass.) in American and Indian movies, and Arthur Mahoney with Thalia Mara in a cycle of eighteenth-century court dances.

Jess Meeker, composer-pianist on leave from Fort Meade, Md., plays several of his own works as interludes during the performance. As seen yesterday afternoon, this generally excellent program offered more room for comment than can be provided in tomorrow morning's paper. It will be discussed in a dance column next Sunday.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 9 - 1942

Pittsfield Museum Shows 'Music in Art'

For the thousands of music lovers who come to the Berkshires in the summer, the Berkshire museum at Pittsfield is holding a unique and distinguished exhibition, entitled "Music in Art—Rembrandt to Thomas Benton." On view from Thursday through September 6, the exhibition will supplement the program of music and opera at Tanglewood by the Berkshire Music Center, which is continuing through the generosity of its founder, Serge Koussevitzy. Students and summer residents will not only be able to see some outstanding paintings connected with music, but also a collection of rare musical instruments lent by the Metropolitan museum.

The exhibition included pictures by various artists and schools of the 17th, 18th, 19th and 20th centuries. Historically interesting paintings, in which are depicted in minute detail many ancestors of modern orchestral instruments, are contrasted with canvases by noted contemporary artists, who have treated their subjects in a broad or abstract style.

Lenders to the exhibition are Mrs W. Murray Crane, Marshall Field, the Marquis and Marquise Helie de Talleyrand, the Metropolitan Museum of Art, the City Art Museum of St Louis, the Knoedler galleries, Arnold Seligmann & Rey, the Schaeffer galleries and the E. and A. Silbermann galleries.

DAVENPORT, IOWA
DEMOCRAT-LEADER

AUG 9 - 1942

SERGE KOUSSEVITSKY

. . . will be the honored guest at the "Little Red House" luncheon of the meeting of directors of the National Federation of Music clubs on Tuesday, Sept. 1. This luncheon is in honor of the Federation's project of rebuilding the home of Nathaniel Hawthorne at Tanglewood, as a summer music studio for the Berkshire music center. The public premiere of "Noel" a piano composition of Hugh F. MacColl, Providence banker ,a prize winner in the 1941 composition contest will be given at this meeting. The president of the Federation, Mrs. Guy Gannett of Portland, Ore., has added her voice to the protests against James Petrillo's refusal to permit the Interlochen high school orchestra to broadcast.

NEW YORK, N.Y.
HERALD TRIBUNE

AUG 9 - 1942

Russian War Benefit Friday at Tanglewood

Shostakovitch 7th Symphony in Koussevitzky Program

An extensive benefit program will be held for Russian War Relief next Friday at Tanglewood, Lenox, Mass. Various activities of the Berkshire Music Center will be illustrated between 5 o'clock and 5:45. The "manifestation," with "a manifestation of our unity in diversity, under freedom—the American way of life" as the keynote of the speeches, will be held between 6 and 7 o'clock. At 8 o'clock, Serge Koussevitzky will conduct the Berkshire Music Center's orchestra in the first American concert performance of Dmitri Shostakovitch's seventh symphony. Dorothy Maynor, soprano; Albert Spalding, violinist, and Gregor Piatigorsky, cellist, will give a short recital program between 9:30 and 10:15, when drawing for prizes will be held.

Tickets may be obtained in New York from the Russian War Relief, Inc., 11 East Thirty-fifth Street, or by writing to the Berkshire Music Center at Tanglewood. The event is sponsored by the Koussevitzky Music Foundation, Inc., and a committee headed by Governor Leverett Saltonstall of Massachusetts as honorary chairman and by Edward C. Carter as active chairman.

The remaining regular festival programs to be played by the Center's orchestra under Dr. Koussevitzky at Tanglewood are:

Today, 3 o'clock: Handel, Concerto Grosso No. 12; Martinu, Concerto Grosso; Tchaikovsky, Symphony No. 4.
Saturday, Aug. 15, 8:30. Bach, Magnificat; Beethoven, Symphony No. 9 (with Berkshire Music Center's chorus).
Sunday, Aug. 16, 3: Haydn, Symphony. Shostakovitch, Symphony No. 7.

Nicolai's opera, "The Merry Wives of Windsor," will be repeated at Tanglewood next Thursday night. Chamber music programs will be played tonight and next Sunday at 8:30.

SPRINGFIELD, MASS.
NEWS

AUG 8 - 1942

LARGE AUDIENCE AT 'MERRY WIVES'

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WORCESTER, MASS.
TELEGRAM

AUG 9 - 1942

Berkshire Festival 1942 Style

THE THREE week Berkshire Music Festival has much to offer in the interim between opening and closing, in the Music shed and Center auditorium at Tanglewood. First concert performance in the Western hemisphere of Dmitri Shostokovitch's Seventh Symphony will be given by the Berkshire Music Center Orchestra under the baton of Dr. Serge Koussevitzky. Hundreds of Worcester people are planning to be there, and note the benefit time, 5 o'clock on Frday afternoon. Activities of the Center will be "on parade" and at the Manifestation, several prominent guests will speak. Later in the evening Dr. Koussevitzky will lead the orchestra of 105 talented advanced students in the great Russian's monument-

Turn to Next Page

AMARILLO, TEXAS
GLOBE

AUG 9 - 1942

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"This is a problem too grave to be decided merely by the president and executive committee," Mrs. Gannett said today, in making the first public announcement of the impending meeting. "That is why, in spite of difficult travel conditions, we determined to call the Board and Council together and seek the advice of their membership from all parts of the country in shaping our wartime progress. Our officers and chairmen have loyally conserved gas and tires and have rearranged vacation schedules to attend. We shall seek their advice as to how to intensify and render more effective our wartime activities, how much of our peace program to conserve, and whether or not it is wise to attempt a biennial convention in 1942. We expect an attendance close to normal."

Forum Is Scheduled

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Cultural interests will be the fore at the "Little Red House" luncheon on Sept. 1 at the Providence-Biltmore, featuring the federation's project of rebuilding the former home of Nathaniel Hawthorne at Tanglewood as a summer music studio for the Berkshire Music Centre. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Music Centre, will be the honor guest.

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TIMES UNION

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Others on the general committee include Mrs. John Alden Carpenter, Mrs. Gerry Chadwick, Miss Alice Clapp, Mrs. Edward O. Carter, whose husband is general chairman; Philip Allen, president of the board of the New England Conservatory, who served as general chairman of the British War Relief and U.S.O. benefit at Tanglewood last year; Mrs. John Pratt, Lucien Wulsin of Cincinnati, Ohio; Mrs. Robert Littell of Tyringham and New York who served as ticket chairman for the British War Relief benefit two years ago; Mrs. Frederic Schenck of Lenox and Washington, D. C., and Albert Spalding.

As at the two previous benefits at Tanglewood, Mrs. Schenck will be chairman of the prize committee.

Dr. Serge Koussevitzky, conductor and director of the Berkshire Music Center, and the faculty and students are planning a full program starting at 5:00. Albert Spalding, Dorothy Maynor and Gregor Piatigorsky will be soloists. Another feature of the occasion will be the first concert performances in the Western Hemisphere of the much discussed Symphony No. 7 by Shostakovitch. Dr. Koussevitzky will conduct the Music Center Orchestra in this monumental work.

Reservations for tickets and boxes may be made by writing directly to Tanglewood, Lenox.

WATERBURY, CONN.
DEMOCRAT

AUG 7 - 1942

WEEKEND PROGRAM AT TANGLEWOOD

Duo-Piano Team Will Play Saturday Night; Handel, Tsckaikowsky Feature

Lenox, Mass., Aug. 7—Calling Dr. Serge Koussevitzky a miracle worker in welding a group of advanced music students at the Berkshire Music Center into a top-flight symphony group that astounded two large audiences last Saturday and Sunday, critics have had to use superlatives to describe the magnificent effects achieved by this youthful aggregation of over one hundred young players.

In three weeks of daily rehearsals the famous conductor of the Boston Symphony Orchestra has given the musical world an orchestra that can play works from the "great repertoire" in a way to make favorable comparisons with first-rate orchestras. Transportation difficulties were surmounted by about 5,000 visitors who came somewhat skeptically and remained to cheer and whistle for fiftene minutes after the concert ended.

The opera department, under the direction of Herbert Graf of the Metropolitan Opera, will present two full-fledged performances in English of Nicolai's amusing opera, "The Merry Wives of Windsor" in the theater concert hall at Tanglewood this evening, with a cast of students.

The second series of symphony concerts under Dr. Serge Koussevitzky will be given Saturday evening, when the famous duo-piano team of Luboshutz and Nemenoff will play with the orchestra the Mozart Concerto for Two Pianos in E-flat. Also on the program will be Howard Hanson's Symphony No. 3 and the Brahms Fourth Symphony.

Sunday afternoon's program under Dr. Koussevitzky will include the Handel Concerto Grosso, the Concerto Grosso by Bohuslav Martinu, first played by the Boston Symphony Orchestra at its concerts last winter and the Tchaikovsky Fourth.

The final series of symphony concerts will be offered on Saturday evening, August 15, when the Bach Magnificat and the Beethoven Ninth Symphony will be performed with a student chorus. The final program on Sunday afternoon, August 10, will be the Haydn Symphony No. 88 and the Shostakovitch Symphony No. 7 to be given its first concert performance in the Western Hemisphere at the Russian War Relief concert on Friday, August 14.

Olin Downes will give his final lecture in a series of four on next Saturday afternoon.

DURHAM, N. C.
HERALD

AUG 9 - 1942

Professor Toms Makes Choral Conducting Study

Chapel Hill, Aug. 8.—(Special)—Professor John E. Toms of the University Music Department is at the Berkshire Music Festival Center in Massachusetts, studying choral conducting under Hugh Ross, conductor of the Schola Cantorum of New York City, and Ifar Jones, conductor of the Bethlehem Bach Festival.

Professor Toms recently conducted two choral numbers with chamber orchestra accompaniment for an Olin Downs lecture concert and an orchestral accompaniment for Adelaide Abbott, soprano.

Next Thursday he will sing the role of Sparlich in Nicolai's opera, "The Merry Wives of Windsor," which is directed by Mr. Graff of the Metropolitan Opera Company and Boris Goldovsky.

SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

AUG 9 - 1942

Others on Year's Program

Rollin Baldwin, a former pupil of Mrs Giles Blague, is now studying with Paul Althouse. He is a student at American International college and a member of the United States naval reserve. Miss Lacouline is a pupil of Alfred Troemel of New York and plans to continue her studies at the Juilliard School of Music this winter. She has won several scholarships, and this summer is doing orchestral work with Koussevitsky at Tanglewood.

SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

AUG 9 - 1942

ADDITIONAL SPONSORS OF BERKSHIRE BENEFIT

Mrs Guy Gannett and Mrs Andrew Hepburn On Tanglewood List

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A project undertaken by Mrs Gannett and well on its way when this country entered the war, is the replica of the little red house at Tanglewood, occupied by Nathaniel Hawthorne. The house will be restored after the war. Mr Hepburn is the architect.

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CHICAGO, ILL.
TRIBUNE

AUG 9 - 1942

Pittsfield Garden Center Will Hear Talk by Mrs. King

PITTSFIELD, MASS.

Mrs. Francis King of South Hartford, N. Y., the former Louisa Yeomans of Chicago and an authority on gardening, is the guest of Mrs. William Felton Barrett [Margery Barker] at Sky farm, North Egremont. Mrs. Barrett gave a dinner for her guest last night and is having a luncheon in her honor on Tuesday. Yesterday Mrs. W. Rockwood Gibbs was a luncheon hostess for Mrs. King at Red Lion inn in Stockbridge. Other guests included Mrs. Barrett, Mrs. George O. Forbes of Rockford, Mrs. Owen Johnson, Mrs. Rodney Proctor, and Mrs. Race W. Paddock.

Mrs. Proctor is to have a luncheon party tomorrow at Orleton farm, Stockbridge, in compliment to Mrs. King, who later will give an address at Berkshire Garden center on "A Potpourri of Gardening." The Richmond Garden club is to attend, and Mrs. Gibbs is to pour at the tea. Mrs. King is to be the honored guest at a luncheon given by Mrs. George O. Forbes at Orchard farm, North Egremont, today, and Mrs. Albert Spalding, wife of the violinist, also is to entertain for her next week at Aston Magna, Great Barrington.

Mr. and Mrs. Harry C. Holloway of Glencoe have opened Tamarack in Tyringham and will remain until October. George Allen Holloway of New York has joined Mrs. Holloway at Pittsfield. Her brother, Dr. Franklin K. Paddock, a captain in the army, is now at Camp Eustis, Va.

Mrs. Perry M. Shepard [Eleanor Ogden West] and daughter, Miss Deborah S. Shepard, following a visit with Mrs. Donald F. McPherson at Pittsfield, have joined Lieut. Col. Shepard, now stationed at Richmond, Va.

Gov. Leverett Saltonstall is honorary chairman of the gala benefit for Russian war relief at Tanglewood in Lenox next Friday, for which Dr. Serge Koussevitzky and students at the Berkshire Music center are giving their service. Edward Clark Carter, chairman of the Institute of Pacific Relations, is head of the general committee, on which also are Mrs. Sidney Coe Howard, widow of the playwright; Mrs. Bruce Crane, and Dr. James Phinny Baxter III., president of Williams college.

Mrs. James Ransom Walker is having as guests at Fair Acres, Stockbridge, her son and daughter-in-law, Mr. and Mrs. Wirt D. Walker of Lake Shore drive; her sister, Mrs. David Shields Cook of the Drake hotel, and Mrs. Tracy C. Drake of Chicago and Laguna Beach, Cal.

Mrs. Thomas H. Blodgett and her daughter, Mrs. Livingston Hall, are on a bicycle trip across the state from Great Pine farm, Great Barrington, to visit friends near Boston.

MILWAUKEE, WIS.
JOURNAL

AUG 9 - 1942

Music Items of Interest to Milwaukee

WORD comes this way from two young Milwaukeeans who are furthering their music careers in the east this summer. John Fiasca, violinist and winner of a scholarship to the Berkshire music institute, is playing in the young people's orchestra at Lenox, Mass., directed by the eminent Serge Koussevitzky, conductor of the Boston symphony orchestra. Because the regular Berkshire music festival was called off this year because of the war, Mr. Koussevitzky himself has paid $30,000 for the continuance of the young people's work.

Mrs. Louise Eilmann Grass, cellist,

SPRINGFIELD, MASS.
REPUBLICAN

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Lenox, Mass., Aug. 7—Calling Dr. Serge Koussevitzky a miracle worker in welding a group of advanced music students at the Berkshire Music Center into a top-flight symphony group that astounded two large audiences last Saturday and Sunday, critics have had to use superlatives to describe the magnificent effects achieved by this youthful aggregation of over one hundred young players.

In three weeks of daily rehearsals the famous conductor of the Boston Symphony Orchestra has given the musical world an orchestra that can play works from the "great repertoire" in a way to make favorable comparisons with first-rate orchestras. Transportation difficulties were surmounted by about 5,000 visitors who came somewhat skeptically and remained to cheer and whistle for fiftene minutes after the concert ended.

The opera department, under the direction of Herbert Graf of the Metropolitan Opera, will present two full-fledged performances in English of Nicolai's amusing opera, "The Merry Wives of Windsor" in the theater concert hall at Tanglewood this evening, with a cast of students.

The second series of symphony concerts under Dr. Serge Koussevitzky will be given Saturday evening, when the famous duo-piano team of Luboshutz and Nemenoff will play with the orchestra the Mozart Concerto for Two Pianos in E-flat. Also on the program will be Howard Hanson's Symphony No. 3 and the Brahms Fourth Symphony.

Sunday afternoon's program under Dr. Koussevitzky will include the Handel Concerto Grosso, the Concerto Grosso by Bohuslav Martinu, first played by the Boston Symphony Orchestra at its concerts last winter and the Tchaikovsky Fourth.

The final series of symphony concerts will be offered on Saturday evening, August 15, when the Bach Magnificat and the Beethoven Ninth Symphony will be performed with a student chorus. The final program on Sunday afternoon, August 10, will be the Haydn Symphony No. 88 and the Shostakovitch Symphony No. 7 to be given its first concert performance in the Western Hemisphere at the Russian War Relief concert on Friday, August 14.

Olin Downes will give his final lecture in a series of four on next Saturday afternoon.

DURHAM, N. C.
HERALD

AUG 9 - 1942

Professor Toms Makes Choral Conducting Study

Chapel Hill, Aug. 8.—(Special)—Professor John E. Toms of the University Music Department is at the Berkshire Music Festival Center in Massachusetts, studying choral conducting under Hugh Ross, conductor of the Schola Cantorum of New York City, and Ifar Jones, conductor of the Bethlehem Bach Festival.

Professor Toms recently conducted two choral numbers with chamber orchestra accompaniment for an Olin Downs lecture concert and an orchestral accompaniment for Adelaide Abbott, soprano.

Next Thursday he will sing the role of Sparlich in Nicolai's opera, "The Merry Wives of Windsor," which is directed by Mr. Graff of the Metropolitan Opera Company and Boris Goldovsky.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 9 - 1942

Others on Year's Program

Rollin Baldwin, a former pupil of Mrs Giles Blague, is now studying with Paul Althouse. He is a student at American International college and a member of the United States naval reserve. Miss Lacouline is a pupil of Alfred Troemel of New York and plans to continue her studies at the Juilliard School of Music this winter. She has won several scholarships, and this summer is doing orchestral work

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 9 - 1942

ADDITIONAL SPONSORS OF BERKSHIRE BENEFIT

Mrs Guy Gannett and Mrs Andrew Hepburn On Tanglewood List

Lenox, Aug. 8—Mrs Andrew Hopewell Hepburn, donor of Tanglewood for the Berkshire Symphonic festival concerts and the Berkshire Music center, and Mrs Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs, were among those announced today as additional members of the general committee sponsoring the Russian war relief benefit at Tanglewood on the 14th.

A project undertaken by Mrs Gannett and well on its way when this country entered the war, is the replica of the little red house at Tanglewood, occupied by Nathaniel Hawthorne. The house will be restored after the war. Mr Hepburn is the architect.

Others on the general committee include Mrs John Alden Carpenter, Mrs Elbridge Gerry Chadwick, Miss Alice Clapp, Mrs Edward C. Carter, whose husband is general chairman; Philip R. Allen, president of the board of the New England conservatory, who served as general chairman of the British War relief and USO benefit at Tanglewood last year; Mrs John T. Pratt, Lucien Wulsin of Cincinnati, O., Mrs Robert Littell of Tyringham and New York, who served as ticket chairman for the British War relief benefit two years ago; Mrs Frederic Schenck of Lenox and Washington, D. C., and Albert Spalding.

As at the two previous benefits at Tanglewood, Mrs Schenck will be chairman of the prize committee.

Dr Serge Koussevitzky, conductor and director of the Berkshire Music center, and the faculty and students are planning a full program starting at 5. Albert Spalding, Dorothy Maynor and Gregor Piatigorsky will be soloists. Another feature of the occasion will be the first concert performance in the western hemisphere of the much-discussed symphony No 7 by Shostakovitch. Dr Koussevitzky will conduct the Music Center orchestra in this work.

CHICAGO, ILL.
TRIBUNE

AUG 9 - 1942

Pittsfield Garden Center Will Hear Talk by Mrs. King

PITTSFIELD, MASS.

Mrs. Francis King of South Hartford, N. Y., the former Louisa Yeomans of Chicago and an authority on gardening, is the guest of Mrs. William Felton Barrett [Margery Barker] at Sky farm, North Egremont. Mrs. Barrett gave a dinner for her guest last night and is having a luncheon in her honor on Tuesday. Yesterday Mrs. W. Rockwood Gibbs was a luncheon hostess for Mrs. King at Red Lion inn in Stockbridge. Other guests included Mrs. Barrett, Mrs. George O. Forbes of Rockford, Mrs. Owen Johnson, Mrs. Rodney Proctor, and Mrs. Race W. Paddock.

Mrs. Proctor is to have a luncheon party tomorrow at Orleton farm, Stockbridge, in compliment to Mrs. King, who later will give an address at Berkshire Garden center on "A Potpourri of Gardening." The Richmond Garden club is to attend, and Mrs. Gibbs is to pour at the tea. Mrs. King is to be the honored guest at a luncheon given by Mrs. George O. Forbes at Orchard farm, North Egremont, today, and Mrs. Albert Spalding, wife of the violinist, also is to entertain for her next week at Aston Magna, Great Barrington.

Mr. and Mrs. Harry C. Holloway of Glencoe have opened Tamarack in Tyringham and will remain until October. George Allen Holloway of New York has joined Mrs. Holloway at Pittsfield. Her brother, Dr. Franklin K. Paddock, a captain in the army, is now at Camp Eustis, Va.

Mrs. Perry M. Shepard [Eleanor Ogden West] and daughter, Miss Deborah S. Shepard, following a visit with Mrs. Donald F. McPherson at Pittsfield, have joined Lieut. Col. Shepard, now stationed at Richmond, Va.

Gov. Leverett Saltonstall is honorary chairman of the gala benefit for Russian war relief at Tanglewood in Lenox next Friday, for which Dr. Serge Koussevitzky and students at the Berkshire Music center are giving their service. Edward Clark Carter, chairman of the Institute of Pacific Relations, is head of the general committee, on which also are Mrs. Sidney Coe Howard, widow of the playwright; Mrs. Bruce Crane, and Dr. James Phinny Baxter III., president of Williams college.

Mrs. James Ransom Walker is having as guests at Fair Acres, Stockbridge, her son and daughter-in-law, Mr. and Mrs. Wirt D. Walker of Lake Shore drive; her sister, Mrs. David Shields Cook of the Drake hotel, and Mrs. Tracy C. Drake of Chicago and Laguna Beach, Cal.

Mrs. Thomas H. Blodgett and her daughter, Mrs. Livingston Hall, are on a bicycle trip across the state from Great Pine farm, Great Barrington, to visit friends near Boston.

MILWAUKEE, WIS.
JOURNAL

AUG 9 - 1942

Music Items of Interest to Milwaukee

WORD comes this way from two young Milwaukeeans who are furthering their music careers in the east this summer. John Fiasca, violinist and winner of a scholarship to the Berkshire music institute, is playing in the young people's orchestra at Lenox, Mass., directed by the eminent Serge Koussevitzky, conductor of the Boston symphony orchestra. Because the regular Berkshire music festival was called off this

SPRINGFIELD, MASS.
REPUBLICAN

AUG 8 - 1942

LARGE AUDIENCE AT 'MERRY WIVES'

Critics at Tanglewood Agree Dr Serge Koussevitzky and Herbert Graf, Have Scored Again

Tanglewood, Lenox, Aug. 7—An audience of fully 1000 tonight heard in the theater concert hall the first of two performances of Otto Nicolai's comic fantastic opera, "The Merry Wives of Windsor." All the critics hailed it as a marvelous presentation from every standpoint, musical, dramatic and in beauty of costumes and scenery.

The fashionable audience was warm in its applause and it was the unanimous verdict that Dr Serge Koussevitzky, director of the Berkshire Music center, and Herbert Graf, who was directly in charge of tonight's opera, had scored another triumph.

The women stars were Adelaide Abbot, soprano, taking the part of Mistress Ford, and Christine Johnson, contralto, as Mistress Page. Mack Harrell, baritone, a citizen of Windsor, is a Metropolitan opera singer, while Mario Lanza, as Fenton, had the principal tenor part.

Boris Goldovsky, who with Myron Ryan made the new English translation of the opera, conducted the orchestra. Stage settings by Mr Graf were specially effective. Will Steiner designed the beautiful costumes.

Continued From Page One

al work, (played a few weeks ago over the air with Arturo Toscanini conducting the NBC orchestra.) A supplementary concert will have outstanding soloists. The famous draw for prizes will be the final event of the benefit. There are changes made by Dr. Koussevitzky in the two remaining week end programs; this afternoon at 3.30 o'clock Handel's Concerto Grosso, and one of Martinu's, then the Tschaikowsky Symphony No. 4. On Saturday evening Bach and Beethoven, masters of long ago will be played; the Magnificat in D by the former composer, the Beethoven Symphony No. 9 in D-Minor, op. 125. The following Sunday afternoon Copland's "Quiet City" and a repetition of the Shostakovitch Seventh will close a memorable Festival.

Opera department of the Music Center, under the direction of Dr. Herbert Graf, in collaboration with Richard Goldovsky and Richard Rychtarik, will perform Nicolai's amusing and fantastic opera "The Merry Wives of Windsor." It will be sung in English, on Thursday night in the Theater Concert Hall.

SPRINGFIELD, MASS.
MORNING UNION

AUG 11 1942

Calls Attention to Russian Event

Springfield Union Photo

Mrs. W. S. Robinson, executive secretary of the Russian War Relief, is shown tacking up on the walls of the R. W. R. S. headquarters on Market Street an announcement of the gala benefit to be held at Tanglewood on Friday, in which Koussevitzky will conduct the orchestra. The much discussed Shostakovitch symphony No. 7 will be the outstanding musical attraction.

Included also on the program are the solo recitals of such well-known artists as Dorothy Maynor, Gregor Piatigorsky and Albert Spalding.The festival will commence at 5 in the 10.15 that night. It is expected that such notables as Vice-President Wallace, Dorothy Thompson and Ambassador Maxim Litvinof will be present and will speak during intermission. Tickets and reservations may be had at the Russian War Relief headquarters, the information booth in Forbes and Wallace, Steinert's, or Carlisle Hardware Company.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 10 1942

Student Orchestra Scores Again in Tanglewood Shed

Week-end Program Even Better Than Opening Events, Critic Says—Thinks Koussevitzky Deserves Unreserved Support

By JAY C. ROSENFELD

The third and fourth concerts of the Berkshire Music Center orchestra under the direction of Serge Koussevitzky in the Shed at Tanglewood yesterday afternoon and the preceding Saturday evening offered better-made programs than for the opening brace the weekend before. It is our opinion that Dr. Koussevitzky deserves unreserved support for his adherence to a policy which gives his audiences, even under the special conditions which exist in the huge and well-sheltered hall, only selections from the best of the orchestral repertory.

Koussevitzky closed yesterday afternoon with the Tchaikovsky fourth symphony. While it is not exactly his private property, there are few who would dispute his right at least to attempt to stake out a claim within its domains. His hundred-strong young orchestra reflected the drive and fervor of his inspiration with increasing confidence and understanding; they dipped and surged, as the occasion demanded, through the emotional pages of the score.

Martinu in Audience

The presence of Bohuslav Martinu in the audience made the performance of his Concerto Grosso the more significant. Professor Martinu, born in Czechoslovakia, has given classes in composition in the Center this year for the first time. His music, however, has preceded him here. His string quintet, dedicated to Mrs. Elizabeth Sprague Coolidge, was played at the South Mountain Festival in 1928, and his string sextet won the Coolidge prize in 1932. There is barbaric rhythmic power to his music. Mr. Martinu answered the conductor's beckoning gesture and stepped from the audience to the stage to accept the intense and long applause his work provoked and earned. The concerto, written in 1938, had its first performance in the past season of the Boston Symphony orchestra. It is scored for flute, three oboes, three clarinets, two horns, strings and two pianos.

The program had opened with a Handel Concerto grosso, the twelfth. in B minor, the last of a dozen he wrote, the counterpart of Bach's Brandenburgers, for string orchestra. The growth of the orchetsra in a short week was noticeable by the manner it performed the long sustained phrases of the slow movements. Koussevitzky interchanged the two allegros to close the concerto with the one set down first, a practical and effective choice.

Saturday Program

Saturday evening the program consisted of Howard Hanson's third symphony, the Brahms fourth and the Mozart two-piano-concerto in E. flat, with the eminent two-piano team of Pierre Luboshutz and his wife, Genia Nemenoff, as the soloists.

The concerto is not a huge work, and there must have been great temptation to insert an element of the bravado, regardless of the character of the piece, to make an impression by the very impact of the performance. It is the mark, therefore, of the true artist, when by devotion to the nature of the music, they place themselves in the background. It was their stylistic adjustment to the concerto, the sparkling clarity of the performance, the loving gentleness of their interpretation, the sound and sane sense of good taste and balance, that earned them recall after recall. We would not detract from the ovation they won by suggesting that a desire for a longer glimpse of the distaff side was in any measure the cause for the applause.

Hanson's symphony was written four years ago on commission from the Columbia Broadcasting Company. His mastery of the art of orchestral writing sometimes shows through the material itself, or rather reveals the Finnish derivation of his musical thoughts in this particular instance. We were not able to detect this in his preceding symphony, the Romantic. It is full of color and climax, however, and rationalization, too. Yet we could not be sure that only a greater familiarity with the Brahm, which came later, made the Hanson seem so much thicker, and the Brahms, by comparison, so much thinner. There surely seemed at least a hundred years between them rather than fifty.

Koussevitzky's Brams is not earth-bound. He chose a light graceful pace, on the swift side, which relieved it of any trace of that quality of weighy substance, which, when mentioned in connection with Brahms, is intended in a derogatory sense. The slow movement was the most poetic thing that has happened in the whole series so far. In the places where it was possible, and sometimes also necessary, he drew from the brass section volumes of tone which created stunning effects; witness the coda of the closing movement of the Tchaikovsky yesterday afternoon. eW love the excitement of a Koussevitzky finale. Not only that it is done well, but that it is done with a degree of bombast which even purists allow.

hTe wood-winds acquired themselves more than creditably in the lovely canzona of the Tchaikovsky, and the pizzicato scherzo, albeit taken a bit cautiously, found the strings tightly grouped at the finish dline.

Princess Juliana Attends

Princess Juliana of Holland, present at both concerts, mingled with crowds which exceeded the first week's audiences by a small margin. The weather was not completely favorable at either program, the evening being on the cool side, and yesterday the solid gray type of day which prevails in the dry stretches of an otherwise rainy period.

HARTFORD, CONN.
TIMES

AUG 10 1942

Wartime Music Meeting Topic

Federation Leaders To Confer Aug. 30-Sept. 2 in Providence

How best to serve America's cultural interests without in any way relaxing efforts on the victory front is the question which will absorb the board of directors and state and district presidents council of the National Federation of Music Clubs, in a four-day meeting Aug. 30 to Sept. 2 in Providence.

"This is a problem too grave to be decided merely by the president and executive committee," Mrs. Guy Patterson Gannett, national president, said in making the first public announcement of the impending meeting. "That is why, in spite of difficult travel conditions, we determined to call the board and council together and seek the advice of their membership from all parts of the country in shaping our wartime progress."

Program Highlights

Most of the Board and Council sessions will be of intra-organization character. High-lighted among the public meetings is a War Service Forum, entitled "Music — the Last Outpost for Happiness," which will be held Aug. 31 at either the Providence-Biltmore or the Rhode Island School of Design. Mrs. Vincent Hilles Ober of Norfolk, Va., national war service chairman, will speak on the results of the Federation's nationwide campaign to provide records, sheet music and musical instruments for the men in the fighting services. Other speakers will be Lt.-Commander John D. Zimmerman, U. S. Naval Reserve, Prof. Arlan Coolidge, director of the Music Department of Brown University, and a music-minded service man who has benefitted from the Federation's activities.

Koussevitzky Guest

Cultural interests will be to the fore at the "Little Red House" luncheon on Sept. 1 at the Providence-Biltmore, featuring the Federation's project of rebuilding the former home of Nathaniel Hawthorne at Tanglewood as a summer music studio for the Berkshire Music Center. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and director of the Music Center, will be the honor guest.

A concert Tuesday evening, Sept. 1, at Music Mansion, the home of Mrs. George Hail, a former vicepresident of the Federation, will feature the public premiere of "Noel", a piano composition by Hugh F. MacColl, Providence banker, which was a prize-winner in the 1941 composition contests of the National Federation of Music Clubs.

NEW YORK, N.Y.
HERALD TRIBUNE

AUG 14 1942

Litvinov to Hear Symphony

Will Attend Concert Performance of Shostakovitch Work Tonight

Maxim Litvinov, Soviet Ambassador to the United States, and Mrs. Litvinov will make a special trip today from Washington to Lenox, Mass., to hear the first concert performance in America of Dmitri Shostakovich's Seventh Symphony, scheduled for this evening at the Tanglewood Music Shed, under the direction of Serge Koussevitzky in a benefit for Russian relief. Princess Juliana of the Netherlands will also be a guest of honor at the benefit.

The Tanglewood concert performance begins at 8 p. m., but the Russian War Relief events will start at 5 o'clock this afternoon, with all of the Berkshire Music Center's departments taking part, in addition to a recital by Dorothy Maynor, Gregor Piatigorsky and Albert Spalding, and a drawing for prizes. A few tickets are still obtainable in New York and may be bought at Russian War Relief, Inc., 11 East Thirty-fifth Street.

SPRINGFIELD, MASS.
MORNING UNION

AUG 10 1942

CROWD OF 3000 HEARS CONCERT

Orchestra Again Stirring in Tanglewood Program

LENOX, Aug. 9—Again proving to Berkshire that it doesn't take the Boston Symphony Orchestra to give a bang-up symphony performance, Serge Koussevitzky led his so-called student orchestra from Haendel to Martinu this afternoon before an audience of 3000, drawn to Tanglewood despite the inclement weather. In today's audience, as well as last night's, was Crown Princess Juliana of the Netherlands, who Friday afternoon attended the concert on South Mountain, Pittsfield.

Exciting Performance

The entree on today's musical bill of fare was the Tschaikowsky Fourth Symphony, which the young orchestra under Dr. Koussevitzky's stirring leadership gave slam-bang performance, exciting and stimulating to a high degree. Tschaikowsky is Koussevitzky's meat, and while some may put more finesse to the great Russian's works, none read them in a more mighty and stirring manner.

The Tschaikowsky was preceded by two concerti grossi, one for strings alone by Haendel and the other by Martinu, the modern, who is becoming recognized as among today's great composers. Incidentally, he is a teacher of composition at the Berkshire Music Center this year, and, being on hand for the excellent playing of his work, took a well-earned bow. It is difficult to see why Jesus Maria Sanroma and Bernard Zighera, pianists, were separately advertised as soloists, for the Martinu work appears to be for orchestra and the pianos are simply part of the orchestra. Of course, their appearance took the performance somewhat out of the student class, for both are professionals, the former being the permanent pianist of the Boston Symphony.

Last night's program, also before a good audience, larger than last week's because of the good notices the orchestra has had, featured the Mozart concerto for two pianos, the soloists being Luboshutz and Nemenoff, who in private life are Mr. and Mrs. Pierre Luboshutz. It was enjoyable. The rather noisy third symphony by Howard Hanson and the Brahms Fourth completed the program.

N. ADAMS, MASS.
TRANSCRIPT

AUG 11 1942

RUSSIAN RELIEF CONCERT FRIDAY

Koussevitzky Receives Two Letters From Russia Relative to Shostakovitch Symphony.

Dr. Serge Koussevitzky, director of the Berkshire music center, whose student orchestra will present the first concert performance in the Western Hemisphere of the Shostakovitch Seventh symphony at the Russian Relief program Friday night, has received two messages from Russia regarding the symphony, one from the composer himself and one from Samosud, conductor of the orchestra of the Bolshoy theater in Russia, which was the first orchestra to play the controversial work.

Dmitri Shostakovitch cabled Dr. Koussevitzky "Gratified that you will conduct my seventh symphony. Happy to hear it has proved of interest to such a master conductor as yourself."

Also on the program, Dorothy Thompson, noted newspaper columnist will speak, and Albert Spalding, violinist, Dorothy Maynor, soprano, and Gregor Piatigorsky, 'cellist, will be heard.

The messages were received through the Russian embassy at Washington.

WATERBURY, CONN.
REPUBLICAN
AUG 11 1942

Berkshire Center Concert For Russian War Relief

Maynor, Spalding, Tiatigorsky Guest Artists On Program

Three outstanding artists will be heard in the gala benefit concert for Russian War Relief to be held at the Berkshire Music center, Stockbridge, Mass., Friday night. They include Dorothy Maynor, talented Negro soprano, Gregor Piatigorsky, 'cellist, and Albert Spalding, violinist.

Gov. Leverett Saltonstall is honorary chairman of the benefit with Edward C. Carter, national chairman of Russian War Relief, Inc., as active chairman. Co-sponsor of the event is the Koussevitzky Music foundation which is operating the Berkshire Music center this season.

Faculty and students have volunteered their services for the occasion. From 5 to 5:45, Tanglewood will be "on parade" with activities by a student orchestra, chorus, opera department and instrumental ensembles being given simultaneously on different parts of the grounds of the estate.

The manifestation will be held from 6 to 7 p. m., which will include announcements by distinguished guests. From 7 to 8, a lawn party will be held with visitors bringing their own picnic suppers to eat on the Tanglewood lawns.

The gala concert will follow from 8 to 9:10, the feature of which is the first concert performance of Shostakovich's Symphony No. 7. Dr. Serge Koussevitzky will conduct the student orchestra. Following the concert, guest soloists will appear in recital. The evening's program will be concluded with awarding of prizes at 10:15.

The general benefit committee includes: Mrs. Andrew Hepburn, Mrs. Guy P. Gannett, Mrs. John Alden Carpenter, Mrs. Gerry Chadwick, Miss Alice Clapp, Mrs. Edward C. Carter, Philip Allen, Mrs. John Pratt, Lucien Wulsin, Mrs. Robert Littell, Mrs. Frederic Schenck and Albert Spalding.

Others assisting are. Mrs. Owen Johnson, Mrs. Albert Spalding, Miss Mabel Choate, Mrs. Sidney Howard, Mr. and Mrs. George W. Edman, Mrs. Bruce Crane, Mrs. Lawrence K. Miller, Mrs. Carlos M. DeHeredia, Mrs. William Felton Barrett, Mrs. L. Cushing Goodhue and Miss Gertrude Robinson Smith.

A second performance of Nicolai's "Merry Wives of Windsor" will be given by the opera department Thursday night at the theater concert hall.

The final series of symphony concerts will be offered Saturday evening, when the Bach Magnificat and Beethoven Ninth Symphony will be performed, and Sunday afternoon, with performances of the Shostakovich Symphony No. 7 and Haydn's Symphony No. 88.

HARTFORD, CONN.
TIMES
AUG 10 1942

Noted Soloists For Benefit At Tanglewood

Singer, Cellist And Violinist To Take Part

Three top-ranking artists, Dorothy Maynor, Gregor Piatigorsky and Albert Spalding, will be heard at the gala benefit planned at Tanglewood for Russian War Relief Aug. 14 by Dr. Serge Koussevitzky, director and conductor of the Berkshire Music Center.

Miss Maynor, talented Negro soprano, was "discovered" by Dr. Koussevitzky at Tanglewood in 1940 and has sky-rocketed to fame since. Mr. Piatigorsky, 'cellist, is on the faculty of the Music Center. Mr. Spalding, violinist, is a resident of Great Barrington and a former trustee of the Berkshire Symphonic Festival.

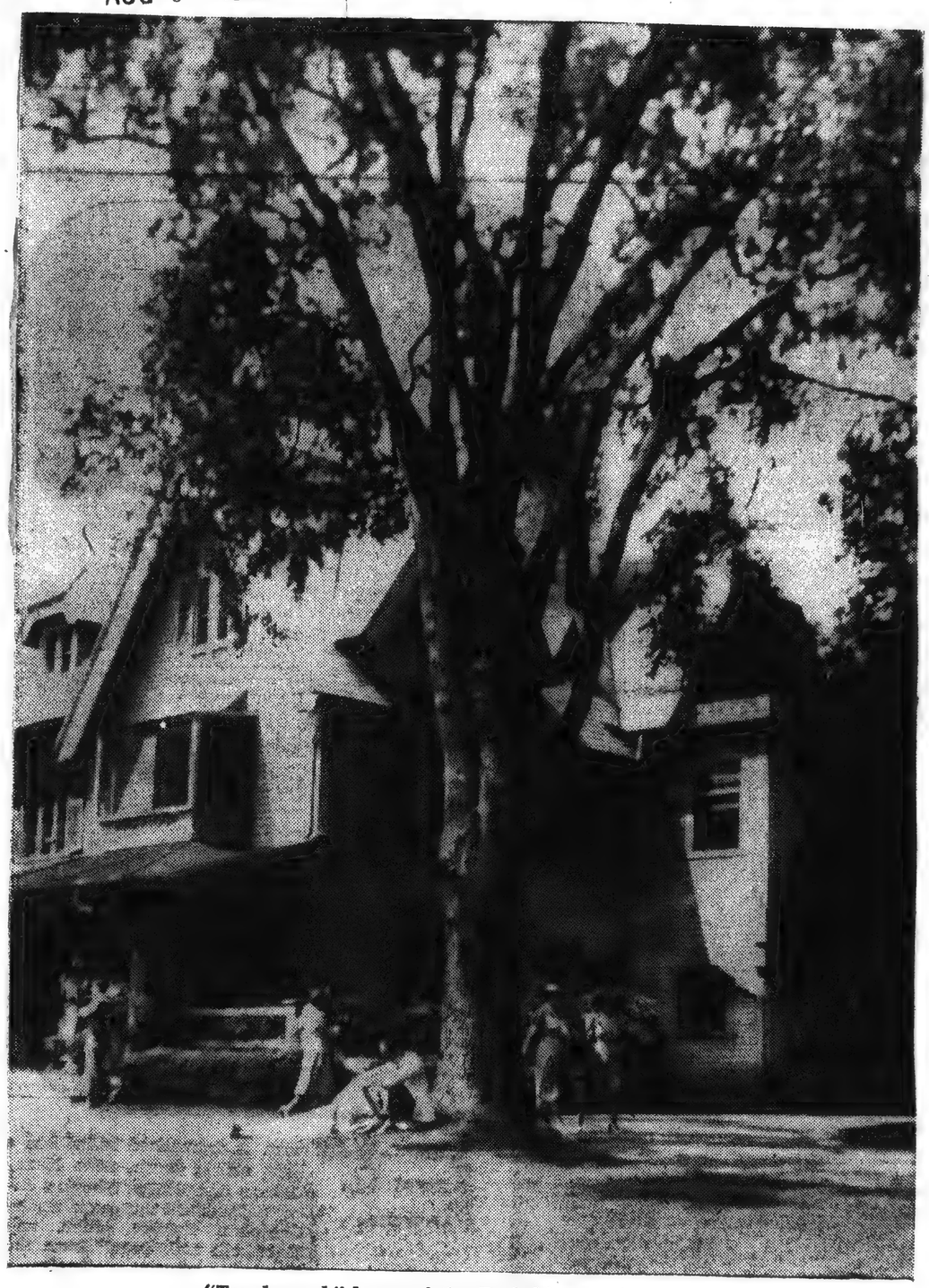
Gov. Leverett Saltonstall is honorary chairman of the benefit, while Edward C. Carter, summer resident of Lee and national chairman of Russian War Relief, Inc., is the active chairman.

Co-sponsor of the event is the Koussevitzky Music Foundation which is operating the Music Center this season. Faculty and students have volunteered their services for the occasion. A full program starting at 5 p. m., has been planned. Until 5:45, Tanglewood will be on parade with activities by a student orchestra, the chorus, the opera department, and instrumental ensembles.

From 6 to 7 will come speeches by distinguished guests, from 7 to 8 the lawn party and the gala cent will follow from 8 to 9:10. A feature will be the first concert performance in the Western Hemisphere of the Shostakovitch Symphony No. 7 by the Music Center Orchestra. Dr. Koussevitzky conductor. After a brief intermission there will be a recital by Miss Maynor, Mr. Piatigorsky and Mr. Spaulding.

Tickets and boxes may be reserved by writing directly to Tanglewood at Lenox.

WORCESTER, MASS.
TELEGRAM
AUG 9 - 1942



"Tanglewood," home of the Berkshire Music Center.

WATERBURY, CONN.
AMERICAN
AUG 11 1942

Music Center Plans Russian Relief Concert

Symphony No. 7 By Shostakovich To Be Played

Many residents of Waterbury and western Connecticut are expected to attend the benefit concert for the Russian War Relief to be given Friday night at the Berkshire Music center, Stockbridge, Mass.

The Koussevitzky Music foundation, which is operating the center this season, is co-sponsor of the program. Gov. Leverett Saltonstall is honorary chairman and Edward C. Carter, national chairman of the Russian War Relief, Inc., is active chairman.

Faculty and students have volunteered their services for the occasion. From 5 to 5:45, Tanglewood will be "on parade" with activities by a student orchestra, chorus, opera department and instrumental ensembles being given simultaneously on different parts of the grounds of the estate.

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NEW BEDFORD, MASS.
STANDARD TIMES
AUG 11 1942

Koussevitzky to Conduct Tanglewood Performance

Benefit concert for Russian War Relief will be presented Friday at Tanglewood under the direction of Dr. Serge Koussevitzky, who will conduct an orchestra comprising members of the Berkshire Music Center who are donating their services.

Albert Spaulding will be guest artist. Princess Julianna of The Netherlands will be present. Governor Saltonstall is honorary chairman of the event.

SPRINGFIELD, MASS.
NEWS
AUG 11 1942

SHOSTAKOVITCH SENDS CONGRATULATION CABLE TO BERKSHIRE PREMIERE

Lenox, Aug. 11—Dr Serge Koussevitzky, director of the Berkshire Music center, whose student orchestra at Tanglewood has been making musical history during the last two weeks, has just received from the USSR via the Soviet embassy at Washington two messages wishing him success in his performance of the Shostakovitch Seventh symhony, whose American concert premiere will take place at Tanglewood on Friday, August 14, at the gala concert for Russian War relief.

Dmitri Shostakovitch, who composed the symphony, and Samosud, conductor of the orchestra of the Bolshoy theater, first to play it, sent their best wishes.

Although the performance by Dr Serge Koussevitzky and his Berkshire Music Center orchestra of the Shostakovitch symphony will be the most eagerly anticipated item on the program, the list of benefit events is a varied one. Beginning at 5 with "Tanglewood On Parade" at which all departments of the school will perform in three buildings of the center, the program will continue with a manifestation. Dorothy Thompson will be one of the speakers.

The symphony concert will begin at 8. At 9.30, after a brief intermission, three famous soloists will give a recital. Dorothy Maynor, Tanglewood's "find," will appear with Gregor Piatigorsky, cellist, and Albert Spalding, violinist.

The draw will be the last feature. Already a score of valuable prizes have been contributed. Tickets are on sale at all Berkshire hotels and in several Springfield music stores.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 11 1942

Music Center Musicians Play To Many at Museum

By JAY C. ROSENFELD

A packed house in the Berkshire Museum last night gave a trio of artists from the Berkshire Music Center at Tanglewood an enthusiastic reception when they played a benefit for the benefit of the Pittsfield Community Music School. The artists were Jean Bedetti, cellist, Louis Speyer, oboist, of the Boston Symphony Orchestra, and Leonard Bernstein, pianist, and of the faculty of the Center.

In this season of unusual musical events, this concert still rates the classification of unusual, both by reason of the instruments employed and of the program selected. Mr. Speyer, assisted by Mr. Bernstein, opened the evening with the sonata for English horn and piano by Paul Hindemith, composed last year when the author was at Tanglewood. In fact, Speyer was late to a picnic rendezvous one evening at the end of August last year. His apologetic explanation of his tardiness was that Hindemith had just called as he, Speyer, was preparing to leave, to bring him the sonata, the ink still wet, "and, after all, one just does not accept a dedication from Hindemith exactly on the run."

Hindemith has explored the timbre and limits of the double-reed wood-winds, and with such a skillful and musicianly executant as Mr. Speyer has succeeded in extending the range of expressiveness beyond the customary plaintive and pastoral effects. His style of writing sets well in the chosen combination. Mr. Speyer later in the program had the opportunity to show both a lighter, gayer type of music and his own individual art in producing it. In his second appearance he chose Mozart's Romance and Rondo for oboe, the English horn's brother pitched a fifth higher, and in this less stark music his beauty of tone and gracefulness of phrasing were more easily discernible.

Mr. Bedetti and Mr. Bernstein were heard in the Beethoven A major sonata, opus 69, for cello and piano, and again later in a group of shorter numbers by Frescobaldi, Breval and Francoeur. The ensemble work of the two artists in the sonata was an achevement of the highest degree, and fully merited the applause it received. Mr. Bedetti's tone, and the fresh maturity of his interpretations were pure delight.

Mr. Bernstein contributed two solos, Aaron Copland's "El Salon Mexico" and Chopin's F sharp major Nocturne. Mr. Copeland was in the audience, and must have been gratified to sense the appreciation of his composition, especially as so graphically performed by Bernstein. The title refers to a dance hall in Mexico City, and the angular pulsating dance rhythms which ensue in unrelenting succession are vehicles for a most colorful performance in the hands of so dramatic an artist as last night's pianist.

The fraternal and co-operative gesture by the Tanglewood artists netted a tidy sum for the Pittsfield school.

WOONSOCKET, R. I.
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WORCESTER, MASS.
TELEGRAM
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Berkshire Concert Is Heard by 4000

Sanroma and Zighera, Pianists, Soloists with Youthful Orchestra

By RAYMOND MORIN

LENOX, Aug. 9.—This afternoon the threat of showers marred ideal weather conditions for the first time at Tanglewood since the beginning of the Berkshire Music Center Festival, Aug. 1. Nevertheless, there was an attendance of nearly four thousand. Dr. Koussevitzky and his youthful orchestra were resoundedly applauded in a program which opened with the classic severities of Handel and closed with emotional "Symphony No. 4 in F Minor," by Tschaikowsky. The soloists of the afternoon were Jesus Maria Sanroma and Bernard Zighera, pianists.

Youthful artistry is no better demonstrated than in the string section of the exhilirating orchestra. The Handel Concerto Grosso for strig orchestra" (No. 12 in B minor) admirably illustrated the results of the conductor's guidance. The Handel work was given a sweeping dignity that is found nowhere else in the literature. It wasn't a bold or forward exposition but a purposeful presentation of masses, little and small, of tonal beauty. The twelve "concerto grossi" of Handel were hardly exercises in string writing but rather were musical thoughts best expressed by the majestic richness that the strings produce. From the opening "Large" of this familiar concerto there was precision in attacks and phrase endings with, however, a less steady maintenance of rhythm during phrases. The remaining two slow movements were played with steadfast, posed bows, bringing out the restful pointedness of Handel melody. The neat, clear cut bowing which Kousseivitzky insists upon was in evidence in the "Allegro" movements.

Special Interest

Martinu, Czech composer, is one of the foundation's instructors in composition. His "Concerto Grosso for Chamber orchestra" was of special interest by its contrast to the Handel just played, as well as by its own structural virtues. While being entirely cognizant of the constructive merits of this work one sensed a poverty of thematic material in the first movement which necessitated repetitious development. There was interesting use of two pianos as purely percussion instruments. The themes of the second movement were of the nature of atonal wanderings, and although interesting devices were used in treatment they seemed singularly un-productive.

There was a cacophonous last movement which led to an abrupt change of tempo and perfunctory ending. Mr. Sanroma's prolific repertory and adaptitude to as many styles is truly astonishing. His appearance this afternoon in the Martinu work, although less in the nature of soloist than ensemble, again illustrated his vital, brilliant style.

Mr. Zighera, whom we have heretofore known only as harpist and conductor, proved himself entirely equal to Mr. Martinu's pianistic foils.

Orchestra More "At Home"

There are many expressions of weariness with Tschaikowsky. We readily acknowledge the superficiality of much of his writing, but there is so much in his "Symphony, No. 4" that portrays with remarkable vividness a strategy, remorse and hope that seem to have been destined for today. Tschaikowsky expressed a despair that is not consistent with present concepts. His belief was that the "fatum" or generating force of the entire work is an "inexorable force that prevents our hopes of happiness from being realized." Today's performance by Koussevitzky failed in its melancholic mission, largely because of the healthy pace at which the first and last movements were taken.

The performace of the Tschaikowsky work certainly equalled that of the Brahms "Symphony, No. 4" played last night. In spite of the excessive speed, the orchestra seemed more "at home" and less involved than with the internal complexities of the Brahms score. Whereas the string and wood-wind sections have frequently distinguished themselves, attention was called to the equally efficient participation of all sections. We were particularly well pleased with a decided improvement in the brasses. Obviously, Koussevitzky's conception of Tschaikowsky which always seems to lend significance to his writing and obliterate artificiality to a maximum was very little hadicapped by this recently assembled organization. Their sincerity and high degree of proficiency are truly an inspiration.

Chamber Music Concert Presented

LENOX, Aug. 9.—The fourth in the series of Berkshire Music Center chamber music concerts took place tonight in "Tanglewood's" chamber music hall before an audience of 250. This series is of special value for it permits keener observation of the talents of individual students of the foundation than do the large orchestral concerts.

One is not frequently impressed with the performance of one member of an ensemble, but Robert Ripley's reading of the cello score of Faure's "Quartet in C Minor" was an exception. Particularly the first movement revealed an impelling verve and remarkable maturity of style. This 20-year-old artist from West Canaan, N. H., is at present a student of Felix Salmond (he was formerly a student of Jean Bedetti). Among those who consider him unusually gifted is Gregor Piatigorsky, who is considered by many the world's greatest cellist.

If one would truly know Haydn, let him listen to the string quartets (of which there are 80). The one in "E-flat Major, Opus 33 No. 2" was played tonight by Melvin Ritter and Josept Petter, violins; Stanley Solomon, viola; Helen Bullis, cello. There is an even greater classic purity and authenticity in such a work as tonight's than in massive orchestral compositions for the instruments themselves have not changed.

Euphonious Group

Tonight's performers gave a neat, unfettered expose of the Haydn score. The "allegro moderato" was clear musical diction, the "largo" was tonally rich and exceptionally co-ordinate in passages that required utmost precision as did the final "presto."

The Cittorio Rieti "sonata" introduced an uncommon but euphonious group of instruments—Margaret Denison, piano; Kenneth Emery, flute; Raymond Toubman, oboe; Gabriel Selig, Bassoon. This performance was of outstanding merit, for it brought out in full measure the inherent humor of a difficult score. Emphasis was necessarily concentrated upon the melodic content. We sensed the influence of Ottorino Respighi (with whom Rieti studied) in the "allegretto" movement. The "adagio doloroso" was a delightful melange of the obvious phrases of an Italian aria and the secondary theme of the "Funeral March" by Chopin. It was in this movement that the quartet excelled, although the intricate "vivace" was rhyhmically precise.

The final work was Brahms' "Piano Quarter, Opus 25." Its performers were David Garvey, piano; Ruthabeth Kruege, violin; Harold Sorin, viola; and Marion Davies, cello.

CATSKILL, N. Y.
MAIL
AUG 10 1942

Orchestra To Play Seventh Symphony

Lavish Music Feast at Berkshire Music Center to Benefit Russian War Relief

A music feast so lavish that memory fails to recall another even approaching it will be spread next Friday evening by hospitable Dr. Serge Koussevitsky in the sylvan Berkshire Music Center in Lenox, Mass., for the benefit of Russian War Relief.

Under Koussevitsky's baton, the Center's 110-piece symphony orchestra, enthusiastically praised by critics after its debut two weeks ago, will present the American concert premiere of Dimitri Shostakovitch's Seventh Symphony.

The premiere of the new symphony by the famous Russian composer will be in itself enough to make the Berkshire Music Center the musical capital of the country on that evening. But in addition, Dr. Koussevitsky will present as soloists Dorothy Maynor, contralto; Gregor Piatigorsky, cellist, and Albert Spalding, violinist.

And that is not all. The formal concert will begin at 8 p. m., but at the unusual concert hour of 5 p. m., the advanced students of Dr. Koussevitsky's music school will present "The Berkshire Music Center on Parade." The second symphony orchestra of the Center will play in the beautiful open "Shed," the chorus will offer a recital in the Barn, the Center's opera company will present excerpts from "Porgy and Bess" in the theatre, and in the Chamber Music Hall instrumental ensembles are planned.

On the basis of attendance at Berkshire concerts in past years, such a program would be expected to draw from 15,000 to 20,000 persons. Transportation problems undoubtedly will cut attendance next Friday, but at headquarters of Russian War Relief, Inc., 11 E. 35th street, where tickets are on sale, it was said that there evidently is going to be a large attendance from New York. Many ticket purchasers have announced plans for automobile pooling and one group of ten enthusiasts planned to start this weekend on a leisurely hike to the concert.

A special committee of Berkshire residents, determined not to let the gas and rubber crisis interfere with the concert, has made every arrangement to transport visitors the one mile from the center of Lenox to the Center. The committee is headed by Edward C. Carter, president of Russian War Relief, whose summer home is in nearby Lee, with Dr. Hugh Cabot of Boston as co-chairman. Even hayricks, just released from the mowing season in the country around the Center, are being mustered to offer comfortable and appropriate transportation.

There will be a picnic supper on the grounds of the Center between 7 and 8 p. m.

PORTLAND, ME.
EXPRESS
AUG 10 1942

Spotlight On Berkshires

The musical spotlight shifted this week from New York to the Berkshires, where Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has inaugurated a summer concert season with his student orchestra in place of the usual Berkshire Music Festival, which was cancelled for lack of means of transportation. Even the Youth Orchestra, however, is attracting a large musical contingent to Lenox and accommodations are almost at a premium. Treating Dr. Koussevitzky's experiment with the utmost seriousness, New York has sent some of its leading music critics to Tanglewood to pass upon the merits of the youth concerts. That Dr. Koussevitzky is scoring "a remarkable artistic and popular success" seemed to be the verdict after the first few programs ranged from the stirring strains of Sousa marches to the exacting intricacies of Shostakovich's Fifth Symphony.

Incidentally Dr. Koussevitzky's orchestra is composed approximately 50 per cent of girls, which should give the feminists a thrill.

The highlights of this week's concerts at Tanglewood will be the huge Russian War benefit Friday, when Dorothy Maynor, Negro soprano; Gregor Piatigorsky, "cellist, and Albert Spalding, violinist, will be the featured artists and Shostakovich's Seventh Symphony, composed during the Siege of Moscow, will be given its first concert performance in this hemisphere. Dr. Koussevitzky has taken sharp issue with those critics who after the initial American radio performance by Arturo Toscanini and the NBC Symphony Orchestra characterized the score as "banal," "uneven" and "program music." Coming emphatically to the defense of his young fellow countryman, Dr. Koussevitzky has said "Shostakovich is a genius who possesses the most tremendous appeal to the masses of any composer since Beethoven."

"No one since Beethoven," Dr. Koussevitzky is quoted as saying, "has had the esthetic sense, the approach to musical material that Shostakovich has....His language is as rich as the world. His music is absolutely universal."

With such a defense as this, critics will await with unusual eagerness Dr. Koussevitzky's interpretation of a score born in the days of Russia's greatest agony, and what may ultimately prove to Be Russia's greatest triumph.

Boy 12, At Lewisohn Stadium

It was not in the Berkshires alone that musical youth had its innings this week. A 12-year-old boy came to the podium in the Lewisohn Stadium on Thursday evening and gave concert patrons one of the greatest of the season's thrills. Outfitted in long black trousers and a white mess jacket, Lorin Maazel, the youthful conductor, wielded his baton with authority in a program that would have been none too easy of conquest for a much more mature musician. Closing one's eyes as the Philharmonic-Symphony musicians bowed and trumpeted their way through the tricky score of the Beethoven C Minor Symphony, it was hard to credit that a boy of less than high school age was their guiding genius. Nor was young Maazel less happy in his leadership of the Marriage of Figaro overture; the March Slav of Tschiakowsky, or the Nutcracker Suite of the same composer. Fluent, polished and intelligent were all the interpretations. Young Maazel may have a long distance to go before he becomes another Toscanini or Koussevitsky, but that his feet are set squarely on the road to conductorial fame there is little doubt.

Light Opera Hard Hit

Light opera has had hard going at the Stadium this Summer because of the frequent rain, but the long promised performance of Johann Strouss's Gipsy Baron will be given Thursday and Friday of this week, unless the ubiquitous lightning, which prevented last week's scheduled performance by demolishing the band shell, makes another unanticipated visit.

Metropolitan Well Financed

For all the talk earlier in the season about the Metropolitan Opera having to go out of business for lack of funds, a financial report made public this week—the first to be given similar publicity since 1905—shows that the opera will have a backlog of $125,000 after summer salaries taxes, etc., have been disbursed, to launch it upon its 1942-1943 season.

NEW YORK, N.Y.
HERALD TRIBUNE
AUG 10 1942

Koussevitzky Leads Students In Two Concerts

Hanson Symphony, Mozart and Tchaikovsky Works Presented in Berkshires

By Robert Lawrence

LENOX, Mass., Aug. 9.—The second week end of the Berkshire Music Festival ended this afternoon with a splendid concert by the student orchestra under the direction of Serge Koussevitzky. Tchaikovsky's symphony No. 4, in F minor, and two concerti grossi, the traditional B minor, No. 12, for string orchestra of Handel and the recent work for chamber orchestra by the Czech composer, Bohuslav Martinu, made up the program. Jesus Maria Sanroma and Bernard Zighera played the two solo piano parts in Martinu's work.

There is time now to discuss last night's concert by the same orchestra at greater length than was possible in yesterday's review. All of the works on the program — Howard Hanson's symphony No. 3: Mozart's concerto in E flat major for two pianos and orchestra (K. 365), with Pierre Luboshutz and Genia Nemenoff as soloists; and Brahms's symphony No. 4 in E minor—were brilliantly performed. But any estimate of this concert in retrospect must take, basically, the form of a tribute to Serge Koussevitzky.

Judged not only by his previous achievements with the Boston Symphony Orchestra, but more essentially by the results that he has achieved with a student orchestra exactly five weeks old, this conductor must be accounted as one of the greatest cultural figures of our time.

Inspires His Players

If doubt still lingers as to the genius of Dr. Koussevitzky for inspiring any instrumental body that plays under his guidance, a visit to the present Berkshire festival, which ends with concerts next Friday, Saturday and Sunday, will convince the dissenter of his error. I have been attending the symphonic series at Tanglewood for the last four years since the building of the Music Shed, and never yet, even with the famed Boston Symphony on the platform, have I heard such a thrilling concert here as that of last night.

First of all, it had the spark that can come only from youth—the enthusiasm and receptivity of the young players, who have their careers fresh before them and have not slipped into the deadening ways of routine, and the eternal youth of a conductor whose flame for music has never burned low. Then there was the tone quality, amazingly individual in essence when one considers the brief amount of time that this organiaztion has been in existence.

Brilliantly Performed

The Hanson symphony, which opened the program, went brilliantly. It is easy enough to point out certain derivative passages in this work. Ravel (of the general dance from "Daphnis and Chloe"), Borodin and Mahler—whose Scherzo of the C minor symphony, No. 2, has been incorporated somewhat bodily in Dr. Hanson's Tempo Scherzando movement—are unmistakably present. But in a composition that has the breadth and dignity of the Hanson symphony, a lack of complete originality does not always stand as the basis for adverse criticism.

An equally fine performance was given the next work on the program —Mozart's E flat concerto for two pianos. The orchestral accompaniment was first class. In the solo parts, Pierre Luboshutz and Genia Nemenoff acquitted themselves with a full measure of distinction.

With the space at hand, one can do no more in describing the overwhelming performance of the Brahms E Minor Symphony, with which the concert ended, than to speak of it in general terms. Of what moment to single out the powerful coda of the first allegro, the beautifully played slow movement, the most justly paced reading of the scherzo I have yet heard, and the superb sonorities of the final movement, with melting solo passages by the flutist and the three trombones?

No less impressive was the reading of the Handel concerto grosso, which began this afternoon's program. The larghetto, containing one of the most eloquent melodies in all music, received its due, and the other movements were read with fine effect by the string body and solo instruments. It was perhaps a rash choice to follow up the Handel with Martinu's new work in the same form. Comparisons are inevitable. But, inside the limits of its own creative approach, the Martinu concerto is a good one. Jesus Maria Sanroma and Bernard Zighera, at the two pianos, played with the dazzling objective style that the score demanded, and they were ably companioned by the orchestra.

Activity is accelerated at Tanglewood as the Berkshire Music Center swings into its second week of concerts and opera. Above. an orchestral rehearsal conducted by Serge Koussevitzky.

SAN FRANCISCO, CALIF.
CHRONICLE

AUG 9 - 1942

THE ARTS

Music in the Air

Dignified dowagers thumbed rides. Paunchy gentlemen laboriously pedaled bicycles. Others jammed into "shared" automobiles, and haywagons waited at the bus station to give gratuitous lifts. Thus, in the gas-rationed East, did audiences night after night flock to Conductor Serge Koussevitzky's annual outdoor music festival, which opened last week in Tanglewood, Mass.

The war had already threatened to affect the Berkshire Festival more seriously. Several months ago the Boston Symphony Orchestra canceled this year's plans and withdrew its usual financial support, but Dr. Koussevitzky provided the backing out of his own pocket and recruited 105 players from his Berkshire Music Center whom he ...ped into orchestral shape in ...

...e of the players were relatively green, some had played in the festival before, and all were young. There was a little trouble in the string section as a result of damp weather. But the show went on and critics spared no adjectives in describing the programs.

The chef d'oeuvre of the event was to be the first U. S. concert performance of Dmitri Shostakovitch's already famous seventh symphony, which NBC's Arturo Toscanini recently presented over the air and which Conductor Koussevitzky's undaunted youths will play on Friday for the benefit of Russian War Relief.

On another sector of the music front there was unnatural silence. Four weeks of the National High School Music Camp's eight-week season at Interlochen, Mich., had already passed without the regular Saturday night broadcasts that have been a feature of the camp for 12 years. The reason: James Caesar Petrillo, the American Federation of Musicians' fuehrer, banned the broadcasts because he objected to "amateur musicians competing with professionals."

The ban also balked a soldier-musicisian performance at the opening of New York's swanky Times Square Service Men's Station. Thereupon, amid nationwide catcalling, the Federal Communications Commission's James Lawrence Fly stopped viewing the situation "with serious concern," and called Petrillo into Federal Court on charges of restraint of trade in connection with another recent ban, the one on phonograph records.

At week's end the situation was building to its grand finale, explained Petrillo: "I am only a messenger for 138,000 musicians, who have, through their convention ordered the step taken ... the AFM in the recording sit...

DALLAS, TEX.
NEWS

AUG 9 - 1942

Program Notes:

Wellington Symphony Or Another Eroica?

By John Rosenfield.

THREE WEEKS ago Shostakovitch's Seventh Symphony was heard in this territory over Station KGKO as part of the most remarkable premiere ever staged for a composition. The symphony was played for the first time in America by the NBC Symphony Orchestra under the definitive baton of Arturo Toscanini.

Now the Shostakovitch Seventh goes to Serge Koussevitzky, conductor of the Boston Symphony, who will give its first public performance on Aug. 14 with his student orchestra in the Berkshire Music Center near Lenox, Mass. After the Toscanini presentation over radio many critics, including us, used in effect such denigrating terms as "banal," "uneven," "program music," "anticlimactic."

Koussevitzky, with his own type premiere cooking, has fired away at such strictures. "The Seventh Symphony of Shostakovitch," says he, "is the work of a genius who possesses the most tremendous appeal to the masses of any composer since Beethoven. Musicians and critics who make such strong criticism today will strongly regret in the nearest future what they have said. To criticize the work of a man who is without a doubt a genius one must listen not once but many times. It is my deepest feeling that there never has been a composer since Beethoven with such tremendous appeal. No one since Beethoven has had the esthetic sense, the approach to musical materia that Shostakovitch has. He is the great master of what he desires to do; he has melody without end; his language is as rich as the world; his emotion is absolutely universal."

Koussevitzky uses good language and he evinces a faith that will be most useful to his performance of the Shostakovitch Seventh. But, once more, there is a case of asking the critics to do too much and blaming them for doing as much as they have done. A critic is a sort of reporter assigned to making musical news and comment within twelve hours after the event. For the newspaper critic there is no posterity. He can only make a contemporaneous record.

Practically every reviewer felt that the Shostakovitch Seventh was primarily program music descriptive of an event (the siege of Leningrad by Hitler's hordes) that is bound to lose its vividness as life rolls away from the event. When the Seventh Symphony is played as music and not as an esthetic communique from a valued ally as now its universal values will be all-important. What the symphony says in the vague abstractions of suspense, tragedy, turmoil, martiality, frustration, valor will have validity. When the fervors of this war shall have worn off, the Shostakovitch Seventh will have place in concert halls as good music or it will have no place.

We have repeatedly told The News readers that our acquaintance with the Shostavitch Symphonies is limited to the First, Fifth, Sixth and now the Seventh. We can only say again that we place the Seventh above the Sixth in technical achievement and expansion of orchestral vocabulary but below the First and Fifth in composure, in aim and in integrity. We regard Shostakovitch as a full member of the elite club of symphonists but question whether or not he has added much that is new to Beethoven, Brahms, Tchaikovsky, Sibelius or even certain isolated achievements of Gustav Mahler.

It is possible that Shostakovitch, in composing the Seventh Symphony, thought he was writing the Twentieth Century equivalent of Beethoven's Eroica. What he probably wrote is the analogue of Beethoven's Wellington Symphony, a composition now so discredited that it is neither played today nor listed among the nine great symphonies.

Most conductors praise the abnormally long first movement of the Shostakovitch Seventh even when conceding the unimportance of the other three movements. This movement has its moments of magnificence and excitement. Yet there are such recognizable echoes of the Tchaikovsky Fifth, the Sibelius Fifth and Ravel's Bolero that the listener cannot avoid comparisons. There have been some blasts at critics who say that this passage comes from Beethoven, this from Brahms, this from Whoozit. But is this just pedantic cavil? If a composer is not sufficiently individual to conceal the origins of his inventions, who is at fault?

The critics who placed Shostakovitch's Seventh somewhat lower in the scale than Beethoven's Eroica probably never will live to see this judgment either confirmed or repudiated. If they are wrong they will afford one more ironic footnote to musical history along with the critics of Wagner's Lohengrin, Brahms' First and Stravinsky's Sacre du Printemps. These are the most spectacular cases of erroneous judgment. Nobody bothers to write how many more times the critics have been right.

NEW YORK, N. Y.
TIMES

AUG 9 - 1942

MUSIC OF THE TIMES

AMERICAN PLAYERS

Koussevitzky Shows Symphonic State of The Nation at Stockbridge

By OLIN DOWNES

WHEN Leopold Stokowski announced the formation of his Youth Orchestra several years ago and in due course conducted brilliant concerts of that organization in principal cities of both the Americas, the concert-going public was astonished at the results achieved and at the capacities, newly revealed, of the young generation of orchestral players being educated in this country.

Without in the least detracting from that achievement, which would have been remarkable under any circumstances, it nevertheless holds true that a considerable factor in the quality of the performances was due to the presence in the Youth Orchestra of a number of the first desk men of the Philadelphia Orchestra, thoroughly accustomed to Mr. Stokowski's conceptions and methods as a conductor, and placed in key positions among their younger colleagues.

But a week ago last night Dr. Koussevitzky conducted the first public concert by the student orchestra of his Berkshire Music Centre at Stockbridge, Mass., and this could be called the debut of a one hundred per cent American youth organization. This orchestra, in its full symphonic proportions of over one hundred players, is composed entirely of graduate students and young professional musicians, boys and girls, in the vicinity of twenty years of age, who were assembled this season and enrolled as students at the Berkshire Music Centre on less than a month's notice, and there trained, in just four weeks' time, to the pitch of excellence unanimously acclaimed by reviewers who went from many places to hear them.

All-Student Personnel

There were no first desk men from a parent orchestra to stabilize the situation or confer upon the ensemble the character of the highest professional finish in every solo part. There are twenty or twenty-one of the first desk men of the Boston Symphony Orchestra on the faculty of Dr. Koussevitzky's school. They assiduously train their pupils in the technic of the routine and musicianly treatment of orchestral music. But that is the place where their connection with the concerts stops. It was a body of the best young American orchestral players available after the demands of the military draft had been fulfilled who made the ranks of the new organization. It was their first experience in concerts of such a nature, under a conductor of Dr. Koussevitzky's rank. He had been certain in advance of the occasion that first desk men from an older orchestra would not be needed for representative performance—even if he had been able to get them, which was not possible. He could not have had them, since it was part of the agreement, when the trustees of the Boston Symphony Orchestra permitted Dr. Koussevitzky the use of the grounds and the administration buildings at Tanglewood for his music school, that no member of the Boston Symphony could play in the orchestra of the Berkshire Music Centre.

Thus the young orchestra was on its own. Its performance was not only testimony to the capacities of the players, and the repeatedly proved ability of their leader in orchestra building but thrilling evidence of the development of orchestral training in this country, which Dr. Koussevitzky enthusiastically acknowledges as one of the most significant aspects of American culture.

Many States Represented

Graduates of leading institutions of musical education in many States contribute to his ensemble. Back of their accomplishment is to be realized the remarkable work done in the course of the last quarter-century by the most progressive of the American high schools in the education of musically disposed students in ensemble playing and in the body of the symphonic repertory. More than once these columns have had reason to pay tribute to this development. Its results are cropping out everywhere. Nor is it a phenomenon characteristic of any one part of this country, or group of States. No doubt some of the great cities and some of the States are well ahead of others in this aspect of education: the development is nation-wide, a growth that is putting an end to the conception of music in America as an importation. In the orchestra field, especially, the contrary is the fact.

Further testimony in this direction was furnished by the attendance at the concerts of the new student orchestra. It will be remembered that after every effort on the part of the Berkshire Symphonic Association and its president, Miss Gertrude Robinson Smith, to continue this season with the Berkshire Symphonic Festival of the past six years by the Boston Symphony Orchestra, the Festival was abandoned, in deference to the government ruling on limitations of gasoline and because under such circumstances it was feared that it would be impossible to provide transportation for its public of the concerts. All that the Festival Association could do under the circumstances was to generously donate to Dr. Koussevitzky and the Berkshire Music Centre the use and the maintainance of the Music Shed for his concerts and to give them the support and endorsement of the association. For these concerts, with the exception of the boxes, there were no reserved seats, and the prices were, of course, much less than those for the performances in previous years of the Boston Symphony.

Concerts Well Attended

No great attendance was expected. No such attendance as that of the former season of course materialized. But in some way an astonishing number of people from the immediate vicinity and surrounding country did come to the concerts, including a nucleus of former box holders of the Berkshire Symphonic Festival who kept their seats and paid proportionately for them, a considerable number who apparently had saved their week's gasoline—or their gasoline for weeks—for this single purpose, and a very considerable number who simply walked to a concert hall which is reached neither by train, bus nor by any other form of public conveyance.

In a word, the citizens of the Berkshires greatly wanted to hear symphonic music at a time of the year when they had become accustomed to it as a part of their lives, and they did not intend to lose the opportunity for it—an opportunity appreciated more perhaps in wartime than it would have been in any other period. In fact, the results in audiences that numbered nearly six thousand for the total of the first two concerts indicated that if the Berkshire Symphonic Festival by the Boston Symphony Orchestra had been given, with or without much needed gasoline and with the customary preliminary publicity, it could have had big attendance and possibly balanced its budget.

But that is conjecture and beside the point. The upshot of it all may indeed be a blessing in disguise because of the proof which it provided that great symphonic performances and public enthusiasm for them do not necessarily rest upon the presence of crack orchestras.

Creative Spirit

They rest on something else: upon the spirit of music, particularly native to talented youth, and sound training, and masterful leadership. If this spirit, which fizzed from the Koussevitzky performances like champagne—this "élan"—is present we have an essence which in the highest degree is creative. And such was the case at Tanglewood. The technical capacity, the spirit, the leadership were all there. The young musicians had utter faith in their leader, as he had in them. Those who know Dr. Koussevitzky for an extremely hard worker and indefatigable drillmaster saw him train his boys and girls with an energy and care that even he had hardly brought to another musical situation.

The unanimous pronouncements of the reviewers who reported the concerts need not be repeated or summarized here. None pretended that the orchestra has the silken sheen, brilliancy, luminosity of tone, sheer technical virtuosity of the incomparable orchestra that Dr. Koussevitzky conducts in the wintertime. But in point of sensitiveness, a superb ensemble and a pervading spirit that carried everything before it these were performances to remember. It is safe to say, writing far from the scene, that the first two concerts set the key for the quality of the series. There were obvious, inevitable tensions and some slight technical slips at the opening performances, given after a first few weeks of rehearsals, when not only the repertory of the first two concerts but of the whole six was blocked out.

A long perspective is unfolded by the results of these concerts, not merely for a locality, or a special series of performances, or for Dr. Koussevitzky's individual activities or those of the school whose aims and ideals he has so profoundly at heart. His accomplishment is one that will have repercussions in the whole musical future of this country.

Students in the stage designing class at the Center receive practical instruction under the supervision of Richard Rychtarik of the Opera Department.

The cast, directed by Herbert Graf, center, and Boris Goldovsky, left, rehearses for the second performance of "The Merry Wives of Windsor," to be given Thursday.

WORCESTER, MASS.
GAZETTE

AUG 10 1942

Famous Soloists to Take Part In Russian Relief Concert

By Staff Correspondent

LENOX, Aug. 10—Three world famous soloists have contributed their services for the gala benefit concert of Friday, sponsored by the Koussevitsky foundation for Russian War Relief. They are Dorothy Maynor, Negro soprano; Gregor Piatigorsky, cellist, and Albert Spalding, violinist, all of whom have been heard at Worcester Auditorium. The feature of the concert will be the first concert performance in the Western Hemisphere of Shostakovitch's controversial "Symphony No. 7."

Berkshire Music Center will be on parade with activities extending from 5 o'clock in the afternoon with a fanfare to 10.15 o'clock when prizes will be drawn, for which chances have been sold since the start of the festival. Distinguished guests will be called upon to give expression to their opinions associated with the occasion. Reservations for boxes have been made by prominent sponsors, including the George N. Jeppsons of Worcester. Many celebrated artists will be in evidence, including the brilliant Metropolitan soprano, Lily Pons, and the noted contralto, Madame Louise Homer.

During the last week, the 253 students of the foundation industriously have been preparing and performing programs. Monday through Thursday were spent in constant attendance at classes and rehearsals. Friday night marked the first of two performances of Nicolais' frivolous opera "The Merry Wives of Windsor." It will be repeated Thursday night with many changes in cast. Saturday night and yesterday afternoon, Koussevitsky conducted two symphony concerts, with Pianists Pierre Luboshutz, Genia Nemenoff, Jesus Maria Sanroma and Bernard Zighera as soloists. All are well-known to Worcester audiences. The two major symphony works were the "Symphonies, No. 4" by Brahms and Tschaikowsky.

County Students

It is interesting to note that Massachusetts is the second state in the number of enrollments, lacking five to equal New York's 61. The Koussevitsky Music Foundation benefits students from 25 states, four from Mexico and one each from Cuba and Canada. Miss Ruth M. White of 15 Sherburne avenue, represents Worcester. From the vicinity are Miss Ruth Moorehouse of Hopedale, Naki Cheetham of Athol, and Miss Olivia Silberberg of Cambridge, formerly of Worcester. The last named was graduated from Cambridge's Longy School of Music.

In addition to Thursday night's opera and the Russian benefit concert Friday, the fifth symphony concert will be given Saturday night. It will include the Bach "Magnificat in D" and Beethoven's monumental "Symphony No. 9" for orchestra, soloists and chorus. At Sunday afternoon's final concert, two works previously played will be repeated—Haydn's "G Major Symphony" and the "Seventh Symphony" of Dmitri Shostakovitch. The final chamber music concert will take place Sunday morning at 11 o'clock.

SPRINGFIELD, MASS.
NEWS

AUG 11 1942

SHOSTAKOVITCH SENDS CONGRATULATION CABLE TO BERKSHIRE PREMIERE

Lenox, Aug. 11—Dr Serge Koussevitzky, director of the Berkshire Music center, whose student orchestra at Tanglewood has been making musical history during the last two weeks, has just received from the USSR via the Soviet embassy at Washington two messages wishing him success in his performance of the Shostakovitch Seventh symhony, whose American concert premiere will take place at Tanglewood on Friday, August 14, at the gala concert for Russian War relief.

Dmitri Shostakovitch, who composed the symphony, and Samosud, conductor of the orchestra of the Bolshoy theater, first to play it, sent their best wishes.

Although the performance by Dr Serge Koussevitzky and his Berkshire Music Center orchestra of the Shostakovitch symphony will be the most eagerly anticipated item on the program, the list of benefit events is a varied one. Beginning at 5 with "Tanglewood On Parade" at which all departments of the school will perform in three buildings of the center, the program will continue with a manifestation. Dorothy Thompson will be one of the speakers.

The symphony concert will begin at 8. At 9.30, after a brief intermission, three famous soloists will give a recital. Dorothy Maynor, Tanglewood's "find," will appear with Gregor Piatigorsky, cellist, and Albert Spalding, violinist.

The draw will be the last feature. Already a score of valuable prizes have been contributed. Tickets are on sale at all Berkshire hotels and in several Springfield music stores.

NEW YORK, N.Y.
JOURNAL AMERICAN

AUG 12 1942

TICKET TO TANGLEWOOD

That's a ticket to Tanglewood Miss Joan Newton is handing to Miss Joan Richards. Both young socialites, together with Miss Carol Marcus, pictured with them, are members of the junior committee for the benefit concert at Tanglewood, Lenox, Mass.. Friday evening when Serge Koussevitzky and the Berkshire Music Center will present the first Western Hemisphere concert performance of the Shostakovitch Seventh Symphony. The event benefits the Russian War Relief, Inc. Princess Juliana of the Netherlands will be among the honor guests.

LOWELL, MASS.
SUN & CITIZEN-LEADER

ALBANY, N. Y.
TIMES UNION

LAWRENCE, MASS.
TRIBUNE

ALBANY, N.Y.
KNICKERBOCKER NEWS

N. ADAMS, MASS.
TRANSCRIPT

WATERBURY, CONN.
REPUBLICAN

AUGUSTA, ME.
KENNEBEC JOURNAL

WILMINGTON, DEL.
NEWS

OMAHA, NEB.
MORNING WORLD-HERALD

OMAHA, NEB.
EVENING WORLD-HERALD

BROCKTON, MASS.
ENTERPRISE-TIMES

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

QUINCY, MASS.
PATRIOT LEDGER

WORCESTER, MASS.
GAZETTE

NORWICH, CONN.
BULLETIN

FALL RIVER, MASS.
HERALD-NEWS

PROVIDENCE, R. I.
JOURNAL

AUG 14 1942

LITVINOFF TO VISIT LENOX

Envoy Will Hear Shostakovitch Symphony Tonight.

Lenox, Mass., Aug. 13.—(AP)—Soviet Russia's Ambassador to the United States, Maxim Litvinoff, and his English-born wife, Mme. Ivy Litvinoff, will be in attendance tomorrow night when Serge Koussevitzky conducts the student orchestra of the Berkshire Music Centre in the first concert performance in America of Dimitri Shostakovitch's Symphony No. 7.

Koussevitzky announced receipt of a cablegram from the composer, who wrote the symphony as a tribute to the working people of Leningrad while that city was subject to siege by the Germans during the past winter.

"I am gratified that you will conduct my Seventh Symphony," the message read. "I am happy to hear that it has proved of interest to such a master conductor as yourself."

HARTFORD, CONN.
TIMES

AUG 12 1942

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N. ADAMS, MASS.

U. S. NAVAL TRAINING STATION, Newport, R. I., Aug. 14—Joseph William Donna, 19-year-old son of Mr. and Mrs. Harlie F. Donna of 25 Densmore street, Quincy, has been graduated from the School of the Recruit at this station, and is now on a seven day leave. Upon return, he will be assigned to a trade school, shore station, or to duty with a ship of the fleet.

Donna is a graduate of the Quincy Trade school, and was employed at the Boston Gear Works

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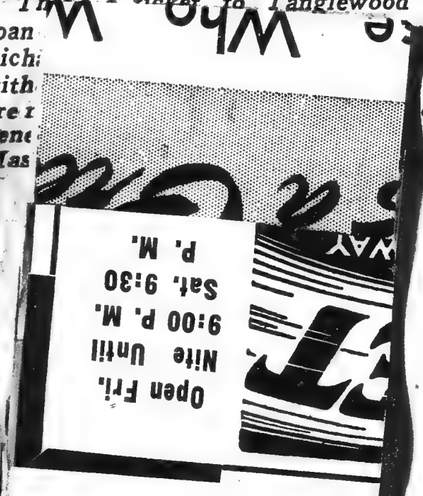

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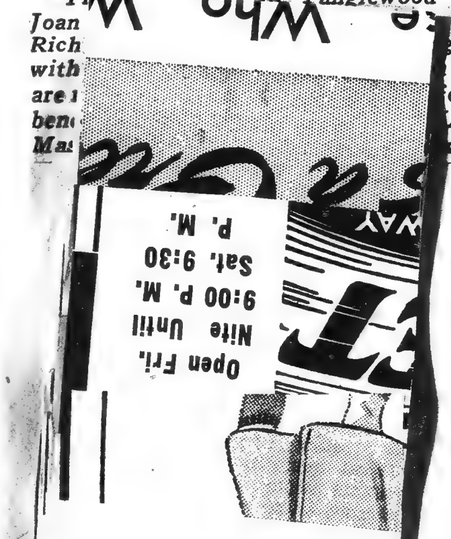

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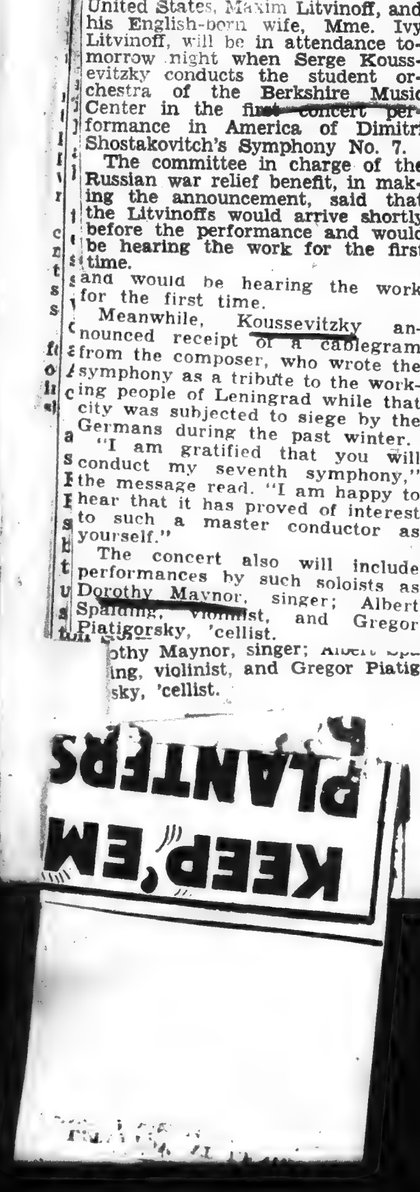

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WIFE-MOTHER
and SWEETHEART
Appreciate the thoughtfulness on special occasions.
ROBBINS the Florist
122 Whitehall St. Tel. 143

Open Fri. Nite Until 9:00 P. M. Sat. 9:30 P. M.

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Who W

Not All Work For Our Boys

It's not all work and no pla
for the Waterbury boys servin
"somewhere in the south Pacific,
according to letters being receive
here by relatives.

A typical letter was received yes
terday by Police Sergt and Mrs
Edward A[illegible] from one [illegible]
4,500. It is without bars and sepe
rated from spectators by two moat
to prevent escape of the chimps.
The only one of the troupe c
ten which would be most likely t
walk out on the show, Vierhelle
explained, is 11-year-old Jimmy.

Jimmy, The Boss

Jimmy is the veteran in th
point of service and carries a lo
of weight (130 pounds) as far a
the chimp show is concerned. It's
his show, known as "Jimmy an
His Gang."

He corrects the others with slap
of his hands when they make mis
takes. Boss Jimmy, who started a
a learner 8 years ago with "Jackl
and His Gang," took over the man

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...ork Connections:—
...BC-WEAF (660 kc) WGY (810 k
CBS-WABC (880 kc) WEEI (590 k
MBS-WOR (710 kc) WBRK (1340
BLU-WJZ (770 kc) WTRY (980 k

News Broadcasts:—
NBC—8 a. m., 12 noon, 6 p. m., 11
CBS—6.55 a. m., 8 a. m., 6 p. m., 1
MBS—7 a. m., 8.45 a. m., 1.30 p.
BLU—7.45 a. m., 12.25 p. m., 3.30

New York, Aug. 13 (World Wide)
—War views of two internationa
figures—Jan Masaryk, minister o
foreign affairs for the provisiona
Czechoslovakian government, an
Dr. Lin Yutang, Chinese author an
philosopher—will be broadcast i
programs announced today by tw
networks.

Masaryk will discuss post-war re
construction on the Mutual-BBC
"Answering You" program Sunday a
11.30 p. m., the broadcast being fron
London. Dr. Lin Yutang will speak
on the Indian crisis, in a program pla
over CBS Tuesday at 10.30 p. m. ...vin
In similar vein, also Tuesday, wi...tic,
be an address by Postmaster Gen...l Ve
eral Frank Walker on "The War
Aims Are the Peace Terms." He ...yes
will speak before the Knights of Co...Mrs
lumbus banquet at Memphis at 10.1...
over BLU.

...ngs for th...

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He will be accompanied by Mme. Litvinoff, and they are making a special trip from Washington to attend. Officials of the Berkshire Music Center were unable to state whether the ambassador would speak.

Feature of the event will be the concert premiere in the Western Hemisphere of the new seventh symphony of Dmitri Shostakovich. This is the symphony which was written under fire during the siege of Leningrad, and which was introduced to America in a broadcast by Toscanini and the NBC Orchestra.

The speaking program will be at 6 p. m., with Dorothy Thompson, newspaper columnist, and Edward C. Carter, president of Russian War Relief, among the speakers. The evening concert, by the Berkshire student orchestra, will commence at 8 p. m. under direction of Serge Koussevitzky, conductor of the Boston Symphony.

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Expect Litvinoffs At Tanglewood

Moscow's ambassador to the United States, Maxim Litvinoff, and Mme. Litvinoff have announced their intention to journey from Washington to Tanglewood, near Stockbridge, Mass., today in order to attend the first public concert performance there of Shostokovitch's Seventh Symphony tonight.

This presentation by the Berkshire Music Center orchestra under the baton of Serge Koussevitzky, conductor of the Boston Symphony orchestra, is part of a gala benefit concert extending through this afternoon and evening at Tanglewood for Russian war relief. In addition to an address by Dorothy Thompson, famed newspaper writer, Edward C. Carter, national president of Russian War Relief, Incorporated, will be heard.

HARTFORD, CONN.
TIMES
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Will Hear Famed Leningrad Symphony

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HARTFORD, CONN.
TIMES

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 1 31942

Litvinoff, Russian Envoy, To Attend Benefit Concert

Wife Will Accompany Him to Tanglewood for War Relief Event—Crowd Expected

Maxim M. Litvinoff, Soviet ambassador to the United States accompanied by Mrs. Litvinoff, will attend the gala Russian war relief benefit tomorrow evening at Tanglewood, it was announced today by George A. Kuyper, manager of the Berkshire Music Center.

Will Attend

Maxim M. Litvinoff

The Litvinoffs will occupy a box in the Shed during the concerts. One of the largest crowds of the season is expected at Tanglewood, if the weatherman is kind. Edward C. Carter, summer resident of Lee is general chairman.

All of Tanglewood will be on parade with Dr. Serge Koussevitzky, the faculty and students of the Berkshire Music Center, and Dorothy Maynor, Negro soprano; Gregor Piatigorsky, cellist, and Albert Spalding, violinist, donating their services. Dorothy Thompson, columnist, will be the speaker at the manifestation.

Despite war conditions, there has been a phenomenal sale of boxes. Mrs. Owen Johnson of Stockbridge, chairman, announced today that separate seats were being sold in the few remaining. Local chairmen and the Tanglewood office also have received many calls for general admission tickets.

Mrs. Frederick Schenck of Lenox said today that all prize books with stubs must be delivered to her at the central booth at Tanglewood by tomorrow evening. Persons unable to get to Tanglewood may leave their books at the Berkshire Hills Conference office until tomorrow afternoon at 3 or at the Curtis Hotel office until noon tomorrow.

SCHENECTADY, N. Y.
UNION-STAR
AUG 1 21942

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Gala Program Will Start Friday at 5 O'clock

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Berkshire Concert Boxholders Listed

MRS. OWEN Johnson, chairman of the Box Committee for the Russian War Relief Benefit at Tanglewood, Lenox, Mass., tomorrow when Serge Koussevitzky and the Berkshire Music Center will give the first Western Hemisphere concert performance of the Shostakovitch Seventh Symphony, announced a list of box subscribers for the event.

They include:

Mr. and Mrs. Phillip Allen, Mrs. Walter Atherton, Mrs. Wm. Felton Barrett, Mr. and Mrs. Robert Blum, Mr. and Mrs. Phillip Marshall Brown, Mrs. William N. Ballard, Mr. and Mrs. Edward C. Carter, Mrs. Bruce Crane, Miss Mabel Choate, Miss Alice Clapp, Mrs. Thomas Davies, Mrs. George H. Davenport, Carl A. Degersdorff, Mrs. Carlos M. Deheredia, Mrs. R. J. Flick, Giraud Foster, Mrs. W. Rockwood Gibbs, Jerome Greene, Mrs. M. Graeme Haughton, Seton Henry, and Mrs. Ramsey Hoguet.

NEW YORK, N.Y.
HERALD TRIBUNE
AUG 1 3 1942

Art Exhibit in Berkshires

Museum at Pittsfield Has It's Annual Members' Night

Special to the Herald Tribune

BERKSHIRE HILLS, Mass., Aug. 12. — The Berkshire Museum, of Pittsfield, Mr. Stuart C. Henry, director, held its annual members' nighttonight with the opening of an exhibition, "Music in Art—Rembrandt to Thomas Benton." Leaders include Mrs. W. Murray Crane, Mr. Marshall Field and the Marquis and Marquise de Talleyrand.

A Canadian color moving picture, "Rainbow River," was shown in the Museum Theater by Mr. Martin Bovey. The reception committee included Mrs. Richard H. Gamwell, chairman; Miss Mabel Choate, Mmes. Samuel Gilbert Colt, Zenas Crane Colt, Charles J. Kittredge, David T. Dana jr., Charles W. Power, John Barker, Albert C. England, Loring G. Robbins and Clifford Francis.

Mrs. Lucy Wadhams Dodge, of Pittsfield, has her sister, Mrs. William F. Pearson, Washington, as a guest. She entertained at dinner for her tonight.

The Dr. Serge Koussevitzky Foundation is giving a dinner tomorrow night at Curtis Hotel, Lenox, in honor of twenty-four Latin-American students at Tanglewood.

Mrs. Lowell Thomas and Mr. and Mrs. Spencer H. Logan had dinner parties at Egremont Tavern, South Egremont.

Former Governor Joseph B. Ely, of Massachusetts, and Mrs. Ely, are at Berkshire Inn, Great Barrington.

SCHENECTADY, N. Y.
GAZETTE
AUG 1 21942

Plan Russian War Benefit At Tanglewood

LENOX, Mass. — Mrs. Andrew Hepburn, donor of Tanglewood for the Berkshire Symphonic Festival concert and the Berkshire Music center, and Mrs. Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs, are among those announced as additional members of the general committee sponsoring the gala Russian War Relief benefit at Tanglewood Friday.

Others on the general committee include Mrs. John Alden Carpenter, Mrs. Gerry Chadwick, Miss Alice Clapp, Mrs. Edward C. Carter, whose husband is general chairman; Philip Allen, president of the board of the New England conservatory who served as general chairman of the British War Relief and U.S.O. benefits at Tanglewood last year; Mrs. John Pratt, Lucien Wulsin of Cincinnati, Ohio; Mrs. Robert Littell of Tyringham and New York, who served as ticket chairman for the British War Relief benefit two years ago; Mrs. Frederick Schenck of Lenox and Washington, D. C., and Albert Spalding.

As at the two previous benefits at Tanglewood, Mrs. Schenck will be chairman of the prize committee.

Dr. Serge Koussevitsky, conductor and director of the Berkshire Music center, and the faculty and students are planning a full program starting at 5 pm. Albert Spalding, Dorothy Maynor and Gregor Piatigorsky will be soloists. Another feature of the occasion will be the performance of the much discussed Symphony No. 7 by Shostakovich. Dr. Koussevitsky will conduct the Music Center orchestra in this monumental work.

Reservations for tickets and boxes for the Russian War Relief concert may be made by writing or telephoning to Russian War Relief, Inc., at 11 E. 35th street, New York, or Tanglewood, Lenox, Mass.

NEW YORK, N.Y.
PM
AUG 1 3 1942

Russian Benefit Tomorrow

Serge Koussevitzy will conduct the Berkshire Music Center orchestra in the first American concert performance of Shostakovich's Seventh Symphony Friday evening at Tanglewood, Lenox, Mass., as part of a mammoth program for Russian War Relief.

Festivities start at 5 with *Tanglewood on Parade,* in which all departments of the music school will take part. The Symphony begins at 8, followed by a joint recital by Dorothy Maynor, Gregor Piatigorsky and Albert Spalding. Tickets are on sale at Russian War Relief, 11 E. 35th St.

DAYTON, OHIO
JOURNAL
DAYTON, O.
NEWS
DAYTON, O.
HERALD
AUG 1 2 1942

—v—

Mrs. B. F. McCann and her daughter, Miss Eleanor McCann, both of North Robert boulevard, are at Tanglewood in the Berkshires, Mass., this summer where the latter is attending the Berkshire Music Center which is presided over by Serge Koussevitzky.

As a student in the center Miss McCann will take part in a "gala benefit" which is to be staged for Russian War Relief Friday evening. Orchestra and chorus will contribute to the early part of the program, that on which Miss McCann is to appear. Distinguished guests will then "give expression to the thoughts and feelings associated with the great occasion.

"There will be a picnic supper followed by a presentation of Shostakovich's Symphony No. 7, the "War" symphony which will be given, on this occasion, its first concert presentation "in the western hemisphere." It was widely heard recently when the National Broadcasting company orchestra presented it under the direction of Arturo Toscanini. Mr. Koussevitzky differs from many press critics in thinking that the "War" symphony is one of the great symphonies.

NEW YORK, N.Y.
HERALD TRIBUNE
AUG 1 3 1942

Benefit to Hear Shostakovitch's 7th Tomorrow

Russians Cable Felicitations to Koussevitzky on Eve of Tanglewood Concert

Special to the Herald Tribune

LENOX, Mass., Aug. 12.—Serge Koussevitzky has received two messages from Russia via the Soviet Embassy at Washington wishing him success in the performance of Dmitri Shostakovitch's seventh symphony on Friday evening at the benefit planned for Russian War Relief at Tanglewood. It will be the first concert performance of the work in the Western Hemisphere.

Mr. Shostakovitch, composer of the symphony which has aroused much controversy in musical circles, cabled Dr. Koussevitzky: "Gratified that you will conduct my seventh symphony Aug. 14. Happy to hear that it has proved of interest to such a master conductor as yourself."

An accompanying message to Dr. Koussevitzky came from Samuel Samosud, conductor of the orchestra of the Bolshoi Theater. "On behalf of orchestra of Bolshoi Theater, U. S. S. R., first to perform Shostakovitch's seventh symphony [at Kuybyshev on April 1] and also on my behalf welcome performance this composition under your masterly baton forthcoming Aug. 14. Trust you share profound satisfaction my colleagues and I experienced working on this majestic composition. Congratulate you in advance undoubted success."

Three well known artists, Dorothy Maynor, soprano; Gregor Piatigorsky, cellist, and Albert Spalding, violinist, as well as the students and faculty of the Berkshire Music Center, are donating their services for the occasion.

Mr. and Mrs. John C. Johanssen (Jean McLean), of Stockbridge, have offered to do a portrait sketch for the maker of the highest bid of more than $100 for the benefit. Bids may be mailed or telephoned to Tanglewood, Lenox.

Mrs. Frederick Schenck, chairman of the prize committee, announced today that Guito Koop, sculptor, is donating a terra-cotta head as one of the prizes for the drawing. Joseph E. Davies has donated a painting by the Soviet artist, Brava. Mr. and Mrs. Albert Spalding have donated a set of eight ginori coffee cups and saucers. Olga Tritt has donated a gold clip, and Louis Kronberg has given one of his paintings. There are also three bottles of 1929 Lanson champagne and many other items.

Mrs. Owen Johnson, of Stockbridge, chairman of the box committee, announced today that nearly seventy boxes have been sold. In a number of cases in which gasoline rationing interferes with attending the concert, the purchaser has turned the box back for resale. Princess Juliana, of the Netherlands, will drive here from Lee to attend the benefit.

ALBANY, N.Y.
KNICKERBOCKER NEWS
AUG 1 2 1942

Share Auto Idea Used For Concert

As a service to those facing ransportation problems in atending the Russian War Relief oncert at the Berkshire Music enter Friday night the Albany Committee of Russian War Relief s undertaking to arrange facilies through its office at 59 State.

The committee will act as a learing house to obtain rides to enox, Mass., with those who ave extra space in their cars. Inormation also is available on bus chedules. Tickets for the event re on sale at Russian War Relief eadquarters.

Dr. Serge Koussevitzky, direcor of the Berkshire Music Cener, whose student orchestra at anglewood has been making usical history during the last wo weeks, has just received from he USSR via the Soviet Embassy t Washington two messages ishing him success in his perormance of the Shostakovitch eventh Symphony, whose merican concert premiere will ake place at Tanglewood Friday.

Dmitri Shostakovitch, who comosed the symphony which has roused much controversy in muical circles, cabled Dr. Koussevitzky: "Gratified that you will onduct my seventh symphony ug. 14. Happy to hear it has roved of interest to such a mser conductor as yourself."

Although the symphony will be he most eagerly anticipated item n the program, the list of benefit vents is varied. Beginning at 5 . m. with "Tanglewood on Pade," at which all departments f the school will perform in hree buildings of the center, the rogram will continue with a anifestation; then several disinguished guests will speak. orothy Thompson will be one of he speakers.

The Symphony Concert will bein at 8 o'clock. At 9:30, after a rief intermission, three soloists ill give a recital. Dorothy Mayor, Tanglewood's "find," will ppear, as will Gregor Piatigorky, 'cellist, and Albert Spalding, iolinist.

WATERBURY, CONN.
DEMOCRAT
AUG 1 31942

GALA BENEFIT AT TANGLEWOOD

First Concert Performance of Shostakovitch Symphony Friday Night

Three top-ranking artists, Dorothy Maynor, Gregor Piatigorsky and Albert Spalding will be heard at the gala benefit planned at Tanglewood for Russian War Relief Friday by Dr. Serge Kossevitzky, director and conductor of the Berkshire Music Center. Miss Maynor, talented Negro soprano was "discovered" by Dr. Kosseviszky at Tanglewood in 1940 and has skyrocketed to fame since. Mr. Piatigorsky, 'cellist, is on the famulty of the Music Center. Mr. Spalding, violinist, is a resident of nearby Great Barrington and is a former trustee of the Berkshire Symphonic Festival.

Governor Leverett Saltonstall is honorary chairman of the benefit, while Edward C. Carter, summer resident of Lee and national chairman of Russian War Relief, Inc., is the active chairman. Co-sponsor of the event is the Koussevitzky Music Foundation which is operating the Music Center this season. Faculty and students have volunteered their services for the occasion. A full program starting at 5:00 p. m. has been planned. Until 5:45, Tanglewood will be on parade with activities by a student orchestra, the chorus, the opera department and instrumental ensembles.

From 6:00 to 7:00 will come the manifestation at which time, according to the announcements, "distinguished guests will give expression to the thoughts and feelings associated with this great occasion. The program constitutes a manifestation of our unity in diversity, under freedom—the American way of life."

From 7:00 to 8:00 will come the lawn party; it is the hope of the committee. The gala concert will follow from 8:00 to 9:10. A feature will be the first concert performance in the Western Hemisphere of the Shostakovitch Symphony No. 7 by the Music Center orchestra, Dr. Koussevitzky conductor. After a brief intermission there will be the recital by the "world famous" soloists, Miss Maynor, Mr. Piatigorsky, and Mr. Spalding. The evening will end with the draw for prizes at 10:15. Tickets, moderately priced, and boxes may be reserved by writing directly to Tanglewood at Lenox.

NEW YORK, N. Y.
DAILY WORKER
AUG 14 1942

Shostakovich 7th Given First Concert Performance Tonight

Dr. Serge Koussevitzky, who will conduct the first Western Hemisphere concert performance of the Shostakovich Seventh Symphony tonight at Tanglewood, Lenox, Mass., in a benefit for Russian War Relief announced yesterday that he had received a message from the composer wishing him success in its presentation.

The cable from Dmitri Shostakovitch which was transmitted from the USSR via the Soviet Embassy at Washington read, "Gratified that you will conduct my seventh symphony Aug. 14th. Happy to hear it has proved of interest to such a master conductor as yourself."

An accompanying message to Dr. Koussevitzky came from Samuel Samosud, conductor of the orchestra of the Bolshoi Theatre: "On behalf of the orchestra of the Bolshoi Theatre, USSR, first to perform Shostakovitch's Seventh Symphony and also on my behalf welcome performance this composition under your masterly baton forthcoming Aug. 14. Trust you share profound satisfaction my colleagues and I experienced working on this majestic composition. Congratulate you in advance undoubted success."

Although the performance by Dr. Serge Koussevitzky and his Berkshire Music Center orchestra of the Shostakovitch Symphony will be the most eagerly anticipated item on the program, the list of Benefit events is a varied one. Beginning at five o'clock this afternoon with "Tanglewood on Parade" at which all departments of the school will perform in three buildings of the Center, the program will continue with a Manifestation; then several distinguished guests will speak. The Symphony Concert will begin at eight o'clock. At half past nine, after a brief intermission, three famous soloists will give a recital. Dorothy Maynor, Tanglewood's "find" will appear with Gregor Piatigorsky, 'cellist, and Albert Spalding, violinist.

Shostakovich's war symphony was first heard in America on July 19th, when Arturo Toscanini conducted the NBC Symphony Orchestra in an international broadcast from New York.

BRIDGEPORT, CONN.
TELEGRAM
AUG 14 1942

BERKSHIRE GROUP PLAYS NEW RUSSIAN SYMPHONY

LENOX, Mass., Aug. 13.—(AP) Soviet Russia's ambassador to the United States, Maxim Litvinoff, and his English-born wife, Mme. Ivy Litvinoff, will be in attendance tomorrow night when Serge Koussevitzky conducts the student orchestra of the Berkshire Music center in the first concert performance in America of Dimitri Shostakovitch's Symphony No. 7.

Meanwhile, Koussevitzky announced receipt of a cablegram from the composer, who wrote the symphony as a tribute to the working people of Leningrad while that city was subjected to siege by the Germans during the past winter.

"I am gratified that you will conduct my Seventh Symphony," the message read "I am happy to hear that it has proved of interest to such a master conductor as yourself."

The concert also will include performances by such soloists as Dorothy Maynor, singer; Albert Spalding, violinist; and Gregor Piatigorsky, 'cellist.

NEW YORK, N. Y.
TIMES
AUG 14 1942

KOUSSEVITZKY TO DIRECT

Will Lead Shostakovich Work Before Maxim Litvinoff Tonight

LENOX, Mass., Aug. 13 (AP)—Soviet Russia's Ambassador to the United States, Maxim Litvinoff, and his English-born wife, Mme. Ivy Litvinoff, will be in attendance tomorrow night at Tanglewood when Serge Koussevitzky conducts the student orchestra of the Berkshire Music Center in the first concert performance in America of Dimitri Shostakovich's Seventh symphony.

The committee in charge of the Russian War Relief benefit, in making the announcement, said that the Litvinoffs would arrive shortly before the performance and would be hearing the work for the first time.

Meanwhile, Dr. Koussevitzky announced receipt of a cablegram from the composer, who wrote the symphony as a tribute to the working people of Leningrad while that city was subjected to siege by the Germans during the last Winter.

"I am gratified that you will conduct my Seventh symphony," the message reau. "I am happy to hear that it has proved of interest to such a master conductor as yourself."

The concert also will include solo performances by Dorothy Maynor, Albert Spalding and Gregor Piatigorsky.

NEW YORK, N.Y.
SUN
AUG 14 1942

Berkshire Benefit This Evening To Be in Aid of War Relief

Berkshire Hills, Mass., Aug. 14.—As a social event the Russian War Relief Benefit at Tanglewood Lenox, tonight is to be one of the most important of the season.

Among subscribers for boxes, which are in charge of Mrs. Owen Johnson, are Lady Salter of London, Mrs. John Barry Ryan, Mrs. Henry White, Mrs. Elbridge Gerry Chadwick, Mrs. Charles H. Marshall, Princess Diane R. Eristavi, Miss Gertrude Robinson Smith, Mrs. Albert Spalding, Mrs. William Felton Barrett, Mrs. Seton Henry, Mrs. Bruce Crane, Mrs. W. Rockwood Gibbs, Mr. and Mrs. Edward Clark Carter, Mrs. Thomas Frederick Davies, Mrs. R. Jay Flick, Miss Mabel Choate, Mrs. Henry Hollister Pease, Mrs. John McChesney, Mr. and Mrs. John Shepard Jr., Dr. Serge Koussevitzky, Mrs. Carlos M. de Heredia, Prof. and Mrs. Philip Marshall Brown and Mrs. Ramsay Hoguet.

Mrs. Alexandre Hoppin is in charge of Russian Relief headquarters at the Curtis Hotel. On the general Russian benefit committee, of which Gov. Leverett Saltonstall is honorary chairman, are Mrs. Andrew Hopewell Hepburn of Concord, who gave Tanglewood to the Boston Symphony Orchestra; Mrs. John Alden Carpenter and Mrs. Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs.

At Berkshire Inn, Great Barrington, are Lloyd D. Aspinwall Jr., Mr. and Mrs. Harvey Hubbell, Mr. and Mrs. C. C. Hough, Mrs. Thomas Campbell and Miss Helen Wilson of New York.

Newcomers at Red Lion Inn, Stockbridge, include Mr. and Mrs. G. DeWitt Williamson, Mrs. John Leffler of New York.

At Heaton Hall, Stockbridge, are Mr. and Mrs. W. A. Wentworth, Mrs. William A. Graham, the Misses Anna McBride and M. J. Hare of New York.

Mr. and Mrs. Ian Oliphant and Edmund Morton, Brooklyn, N. Y., are at Egremont Tavern, South Egremont.

NEW YORK, N.Y.
JOURNAL OF COMMERCE
AUG 12 1942

Relief Benefit

The first Western Hemisphere concert performance of the Shostskovich Seventh Symphony will be given Friday by Serge Koussevitzky and the Berkshire Music Center orchestra at Lenox, Mass., for the benefit of Russian War Relief. The symphony was greeted by tremendous popular acclaim after its initial American presentation by Arturo Toscanini and the NBC radio orchestra. The Berkshire Musical Festival performance will be the public's first opportunity to hear this much-discussed work first hand.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 14 1942

The People's Forum

Russian Benefit

To the Editor of THE EAGLE:—

The box committee of the Russian War Relief Benefit to be held at Tanglewood on Friday would like to express its deep appreciation of the generosity shown by the many people who have subscribed. Their response has been an inspiration to those of us who are working to raise these funds for the purchase of surgical and medical supplies for our desperately fighting ally.

Their generosity is also a tribute to the genius of Dr. Koussevitzky. Everyone who has attended the concerts here during the last few days has been amazed and delighted by the quality of the youth orchestra created by him out of the student material during the few weeks of the music school's 1942 session. Only a supreme master of his art could have accomplished such a feat.

Everyone attending the benefit on Friday will have the opportunity not only of hearing the evening concert with its distinguished artists and the Shostakovitch Seventh Symphony, but they will also, during the late afternoon be able to hear the work of the music school in its various fields—opera, chamber music, and orchestral.

GERTRUDE B. JOHNSON,
Chairman, Box Committee,
Russian War Relief Benefit.
Stockbridge.

SPRINGFIELD, MASS.
MORNING UNION
AUG 14 1942

Tanglewood Benefit In 1940 for Finns but Tonight for Russians

PITTSFIELD, Aug. 13 — The war is making many changes, none, perhaps, more violent than in the ideas of the wealthy summer residents of Berkshire. Two years ago Serge Koussevitzky, conductor of the Boston Orchestra, and the Berkshire Symphonic Festival staged a gala benefit at Tanglewood for the Finns, at that particular time hard pressed by Communist Russia, and many were on hand to speak for the Finns and condemn "Bolshivist hordes."

Tomorrow night Tanglewood will see a benefit for the Russians, and among those who will sit in the bedecked boxes will be no less a Communist than Maxim Litvinoff Russian ambassador. Mrs. Litvinoff will accompany him.

Nearby, and probably rubbing elbows with him, will be the crown princess of one of the oldest and wealthiest royal houses of Europe, Juliana. Ambassador Litvinoff will speak at exercises preceding the concert.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 14 1942

Tanglewood Russian Relief Benefit Starts at 5 Tonight

Program To Be Given Rain Or Shine—Litvinoffs Expected To Arrive at 7

Whether it rains or shines, the gala benefit program for Russian war relief will go on at Tanglewood tonight starting at 5.

There still will be an opportunity early in the evening to buy tickets for the many prizes offered by Mrs. Frederic Schenck's committee and to make bids for the portrait sketch to be done for the highest bid over $100 by Mr. and Mrs. John C. Johanssen (Jean McLean) of Stockbridge.

Maxim Litvinoff, Russian ambassador and Mrs. Litvinoff are expected at Tanglewood at 7, and will occupy seats in a box at the Shed. There will be a limited number of hot lunches available, also hot and cold drinks.

The program will be as follows:

5.00 to 5.45—Berkshire Music Center on parade, in the shed, in the barn, in the theatre and in the chamber music hall.

6.00 to 7.00—The manifestation with speeches by Dorothy Thompson and Edward C. Carter, giving expression to thoughts and feelings associated with the occasion.

7.00-8.00—Lawn party-picnic suppers.

8.00 to 9.10—Gala concert, the Shostakovitch seventh symphony, first concert performance in the Western Hemisphere by the Berkshire Music Center Orchestra, Dr. Serge Koussevitzky conducting.

Intermission

9.25 to 10.00—Recital by world-famous soloists, Dorothy Maynor, Gregor Piatigorsky and Albert Spalding.

10.15—Draw for prizes.

Tickets may be purchased at the gate.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 14 1942

Tea Is Served

Activities at Tanglewood yesterday afternoon included a tea in the gardens for the students and faculty of the Berkshire Music Center. Dr. Serge Koussevitzky, director, spoke briefly. Local Girl Scouts helped pour.

PITTSBURGH, PA.
SUN-TELEGRAPH
AUG 14 1942

Honor Guest

Dr. Serge Koussevitsky, director of the Boston Symphony Orchestra, will be honor guest at a luncheon meeting at which will be discussed the project of rebuilding the former home of Nathaniel Hawthorne at Tanglewood, Mass., as a summer music center. A concert, the evening of September 1, at "Music Mansion," the home of Mrs. George Hail, a former federation vice president, will feature the premiere of "Noel," a piano composition by Hugh F. MacColl, Providence banker, which was a prize-winning entry in the 1941 composition contests.

An afternoon walking tour, a garden party at the historic John Brown House, a Past Presidents' Assembly frolic, an old fashioned New England breakfast, and a Rhode Island clambake will be among the more frivolous affairs arranged for the four days.

SPRINGFIELD, MASS.
REPUBLICAN
AUG 13 1942

BERKSHIRE NOTES

Special Dispatch to The Republican

Berkshire Hills, Aug. 12—Over 400 attended last night's reception at Berkshire museum, Pittsfield, to mark the opening of an exhibition entitled: "Music in Art—Rembrandt to Thomas Benton," a collection of paintings relating to musical subjects by artists from the 17th to the 20th centuries. Lenders included Mrs W. Murray Crane, Marshall Field, Marquis and Marquise de Tallyrand, and various city museums and galleries.

Mrs William F. Pearson of Washington, D. C., is visiting her sister, Mrs Lucy Wadhams Dodge, who had a dinner party for her tonight at Guestwick, Pittsfield.

The Dr Serge Koussevitzky foundation is giving a dinner tomorrow night at Curtis hotel, Lenox, in honor of 24 Latin-American students at Tanglewood.

Mrs Lowell Thomas and Mr and Mrs Spencer H. Logan had dinner parties at Egremont tavern, South Egremont, last night.

Among arrivals at Berkshire inn, Great Barrington, are former Gov Joseph B. Ely, and Mrs Ely, of Westfield, and Dr C. L. Furcolo of Springfield.

Miss Edith Winthrop de Russy of New York is visiting Miss Frances A. Steiger at the Smuggery, Stockbridge.

NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 14 1942

Music Critics Chided

Howard Hanson Talks at Center

By LOUIS BIANCOLLI.

LENOX, Mass., Aug. 14.—Browsing around the Tanglewood grounds of the Berkshire Music Center yesterday netted me a gripping rehearsal of Shostakovich's Seventh Symphony by Serge Koussevitzky's six-week-old youth orchestra, a heated lecture by the American composer Howard Hanson on critics and virtuosos, and a rendering of Nicolai's Merry Wives of Windsor, done in crisp vernacular.

Mr. Koussevitzky's rehearsal tactics helped explain how it was possible to unify 95 young musicians from all parts of the country into smooth-working fusion in less than two months.

The large-scale Shostakovich score is no cinch, but the youngsters, aged 12 to 26, took all the movements, plus repetitions, in stride. They toiled like veterans to meet Mr. Koussevitzky's requirements of precision and warmth and took the occasional verbal lashings in good part.

Actually American boys and girls from 30 states, by taking part in the concert series, helped save the Ninth Berkshire Music Festival. After the Boston Symphony dropped out of the original plans because of finances, Mr. Koussevitzky took on the expected deficit burden personally and the youngsters partially earned their way by making the paying concert series possible. What they got in six weeks' training with the dynamic Boston Symphony batonist cannot be expressed in dollars.

Hanson Takes Whacks.

Addressing a gathering of musicians, conductors and composers in the theater concert hall, Mr. Hanson reviewed the history of interpretation in music and took several well-aimed whacks at the virtuoso attitude glorifying showy technic at the expense of real expression. He bemoaned the widespread tendency to identify high notes with great singing and tricky bowing technic with great violin playing.

Mr. Hanson grouped music critics under five heads, professional critics, composers, musicians, conductors and public, awarding the palm to conductors as the most discerning.

Professional critics he condoled for being forced to make snap judgments on compositions sometimes requiring three years of hard labor. Plagued by deadlines, newspaper critics cannot do justice to themselves or the composer, he said.

Orchestral musicians were ruled out as critics because they usually favored music playing up their instruments, Mr. Hansen maintained, and composers often were too intent on their own devices to make fair judgment; as for the public, it needed time to decide for itself, he said.

Comic Opera Presented.

Last night's staging of the Nicolai Comic Opera was a fine sample of what the Berkshire Opera Department, directed by Herbert Graf, has been doing. With Boris Goldovsky conducting, the performance brought out the dashing humor and romantic suavity of the old classics.

Simplicity keynoted the venture. Musically and dramatically it had real go, and with James Pease heading the cast as the portly would-be rake, the main fun was in masterly hands.

Laura Castellano, Jean Handzlik, Guiseppe Gentile and John Cassidy added sound vocal technic and snappy stage to the style Nicolai - Shakespeare merry - go - round. Messrs. Graf and Goldovsky both rate high praise for the way they handled their side of the show.

NEW YORK, N. Y.
DAILY WORKER

AUG 15 1942

5,000 Hail Shostakovich Symphony

By O. V. Clyde

(Special to the Daily Worker)

STOCKBRIDGE, Mass., Aug. 14.—Shostakovich's Leningrad or Seventh Symphony, performed by Serge Koussevitzky, fell with the same shattering impact upon the ears of several thousand persons gathered here at the Tanglewood Music Festival, as it did upon the radio studio audience which first heard Arturo Toscanini give it two weeks ago.

Given as the climax of an all-day music festival for the benefit of the Russian War Relief, the Leningrad Symphony once again roused its listeners to an ovation of stormy enthusiasm.

The performance of the student orchestra under Koussevitzky was extremely brilliant.

5,000 PAY TRIBUTE

Despite heavy rains more than five thousand persons came to pay tribute to the heroism of our Soviet ally's struggle.

Maxim Litvinoff and Mme. Litvinoff are expected to appear to take part in the celebration.

Miss Dorothy Thompson delivered an eloquent tribute to the Soviet Union, referring to the enormous importance of its peace policy in the past and to its foresight in preparing the nation to meet the attack. She declared that America feels secure of victory solely because of the Soviet Union's achievements.

SHOSTAKOVICH MESSAGE

Edward Carter, chairman of the Russian War Relief, read a personal message from Shostakovich to Koussevitzky in which the Soviet composer expressed the hope that his symphony would result in increased successes for the Russian War Relief campaign.

In personal interviews here Koussevitzky has expressed the highest admiration for the Soviet composer's work, comparing it to Beethoven for orchestral color and intensity.

The large audience, coming from scores of nearby towns and villages, as well as from Boston and New York, demonstrated in everything they did today the warmest feeling of solidarity with the Soviet Union.

DALLAS, TEX.
NEWS

AUG 14 1942

Concert Premiere Of Shostakovitch

LENOX, Mass., Aug. 13.—The Seventh Symphony of Dmitri Shostakovitch will have its premiere concert performance in America when Serge Koussevitzky conducts his student orchestra at the Berkshire Festival Friday in a Russian War Relief Benefit.

The gala will begin at 5 p.m. with Berkshire Music Center on Parade, a program by various ensembles, both vocal and instrumental. From 6 to 7 p.m. several distinguished guests will speak. The lawn party at 7 p.m. will be followed at 8 p.m. by the performance of the Shostakovitch. Musical events of the evening will conclude with a joint concert by Dorothy Maynor, soprano; Gregor Piatigorsky, cellist, and Albert Spalding, violinist. All proceeds go to Russian War Relief.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 15 1942

RUSSIAN BENEFIT IS SOCIAL EVENT

Embassador and Mrs Litvinoff Guests in Dr Koussevitzky's Box — Princess Juliana Also Attends

Special Dispatch to The Republican

Berkshire Hills, Aug. 14—Tonight's gala Russian war relief benefit at Tanglewood was one of the important society events of the season. All the 80 boxes were sold and there were notable guests.

In Dr Serge Koussevitzky's box were Maxim M. Litvinoff, Soviet embassador to the United States, Mrs Litvinoff; Miss Olga M. Naumoff, niece of the symphony conductor, and Mrs Charles E. Mitchell of New York, a director of the Koussevitzky Music foundation.

Miss Gertrude Robinson Smith, president of the Berkshire Symphonic festival and honorary vice-chairman of tonight's benefit, had as guests her mother, Mrs Charles Robinson Smith; Princess Juliana of the Netherlands with her lady-in-waiting, Baroness Ethel Van Boetzelaer; Mr and Mrs Willem Van Tets, George Van Tets, Miss Miriam K. Oliver and Col Stewart Rodde of the British army. Miss Dorothy Thompson was with Count and Countess Raoul Roussy de Sales, with whom she is staying at Overlee.

Among others who bought boxes were Mr and Mrs Myron C. Taylor, Mr and Mrs David T. Dana, Mr and Mrs William A. W. Stewart, Mrs Bruce Crane, Mrs Winthrop M. Crane, Jr., Mrs Frederick G. Crane, Prof Philip Marshall Brown and Mrs Brown, Mr and Mrs Seton Henry, Miss Mabel Choate, Mrs John Barry Ryan, Princess Diane R. Eristavi, Mr and Mrs John Shepard, Jr., Mr and Mrs Albert Spalding, Mr and Mrs Lester Roberts, Mr and Mrs Owen Johnson, Carl A. de Gersdorff.

Mr and Mrs William Felton Barrett, Mr and Mrs Thomas H. Blodgett, Giraud Foster, Mr and Mrs Charles H. Marshall, Mr and Mrs Elbridge Gerry Chadwick, Mrs Benjamin Walworth Arnold, Mrs John Maurice Hastings of London, Mrs Newbold Morris, Mrs Halstead Lindsley, Mr and Mrs Rodney Procter, Mrs Henry Hollister Pease, Mr and Mrs Bernhard Hoffman, Mrs E. Griswold Hollister, Mrs Donald F. McPherson, Mrs Charles C. Griswold, Mrs Carlos M. de Heredia, Mrs William Norton Bullard, Mrs Thomas Frederick Davies, Mrs Ramsay Hoguet and Miss Alice Claff.

NEW YORK, N.Y.
SUN

AUG 15 1942

STIRRED BY SYMPHONY

Lenox Ovation Accorded Shostakovitch Work.

Lenox, Mass., Aug. 15 (A. P.).—The first concert performance in the Western Hemisphere of Dmitri Shostakovitch's Seventh Symphony was given last night by Serge Koussevitzky and his student orchestra at a special Russian relief benefit concert attended by Maxim Litvinoff, the Russian Ambassador.

The symphony, composed during the attacks on Moscow, was greeted with tremendous enthusiasm by nearly 5,000 persons assembled in the famed music shed at Tanglewood.

Previously played over the radio by Arturo Toscanini and the NBC Orchestra, the symphony so stirred the audience that they applauded after each of the movements and gave the orchestra and its conductor a five-minute ovation at the end.

Mr. Litvinoff was presented to the audience after Dorothy Thompson had spoken on behalf of Russia. A box was occupied by Crown Princess Juliana of the Netherlands. Edward C. Carter of New York, president of Russian Relief, also asked for support of the organization's efforts.

SPRINGFIELD, MASS.
REPUBLICAN

AUG 14 1942

LITVINOFF TO BE AT TANGLEWOOD

Russian Embassador and Wife to Attend Soviet Benefit Featuring Shostakovitch's Symphony No 7

Lenox, Aug. 13—(AP)—Soviet Russia's embassador to the United States, Maxim Litvinoff, and his English-born wife, Mrs Ivy Litvinoff, will be in attendance tomorrow night when Serge Koussevitzky conducts the student orchestra of the Berkshire Music center in the first concert performance in America of Dimitri Shostakovitch's Symphony No 7.

The committee in charge of the Russian War Relief benefit, in making the announcement, said that the Litvinoffs would arrive shortly before the performance and would be hearing the work for the first time.

Cables Koussevitzky

Meanwhile, Koussevitzky announced receipt of a cablegram from the composer, who wrote the symphony as a tribute to the working people of Leningrad while that city was subjected to siege by the Germans during the past winter.

"I am gratified that you will conduct my seventh symphony," the message read. "I am happy to hear that it has proved of interest to such a master conductor as yourself."

The concert also will include performances by such soloists as Dorothy Maynor, singer; Albert Spalding, violinist, and Gregor Piatigorsky, 'cellist.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 15 1942

Shostakovitch Seventh Tops Varied Program of Music

First Concert Performance of New Symphony Given Tremendous Ovation—Several Soloists Heard

By JAY C. ROSENFELD

The whole vast establishment at Tanglewood was the scene of a gay and gala event yesterday afternoon, and musically one which should be of historical moment. The occasion was the great Russian war relief benefit under the auspices of Russian War Relief, Inc., and the Koussevitzky Music Foundation; the special event was the first concert performance in this hemisphere, in fact, the first outside the land of its composition, of the Dimitri Shostakovitch seventh symphony, his Opus 60.

Tremendous interest in the new symphony had accumulated. The identification of the young composer with his country, practically as composer-laureate, and the political implication that Shostakovitch alone was authorized to express the Rusian credo musically, and various other auxiliary reasons, caused this Berkshire premiere to be awaited with certainly unusual anticipation, the more so because a previous rendition over the air had fallen on unfavorable elements and had not been heard satisfactorily.

Weather Like in 1941

The day had started like its counterpart at Tanglewood for the British last year with just plain soaking rain, not intermittent, but steady and thorough, and might have discouraged an audience less interested in the cause and the program, but, with all sorts of parapain equipment, a crowd, by far the largest of the season and estimated at more than 4000, was under the protecting roof of the Shed, or in the Theatre or the Chamber Music Hall in time for the parade of the Berkshire Music Center at 5 in the afternoon.

Programs were designed to pass in review the accomplishments of the school's six-week session which comes to a close tomorrow with the sixth and last concert when, among other things, the symphony-of-the-moment will be repeated. In the Shed, the so-called Second Orchestra did a list of four works, each conducted by a different student of the conducting class: in the Theatre the opera department under the direction of Herbert Graf put on scenes from two operas, "La Boheme" and "Porgy and Bess"; in the chamber music hall was a program of Madrigal singers and Tanglewood compositions.

Until time for the main event, the concert at 8, there took place the Manifestation, at which the national anthems of the USSR and of the United States, were played and speeches were given by Edward Clark Carter of New York and Lee, president of the Russian War Relief, Inc., and by Dorothy Thompson; then lunch boxes were fetched from parked cars or, in many cases, produced, magician-fashion, from beneath seats and wraps. The wet grass prevented any relaxed sprawling on the wide lawns, and so, with plenty of happy good nature, parties attacked the viands as best they could arrange themselves on the Shed's seats.

The presence in the huge audience of Maxim M. Litvinoff, ambassador of the Russian government, and Mrs. Litvinoff, and Princess Juliana caused the usual sensation and produced the natural curiosity that might have been expected. They had to pay the compensatory penalty of important personages and withstand the innocent and unashamed stares of all the encircling thousands.

Shostakovitch Symphony

The Shostakovitch symphony consumed about one hour and twelve minutes in the playing, including pauses between the first and second and second and third movements, during which Dr. Koussevitzky halted a trifle longer than customarily in a work of shorter duration. The third and fourth movements are played without pause. Probably the most significant statement that can be made regarding the new work is the fact that no one we encountered mentioned its duration. This, of course, may have two interpretations, or rather, a double one, for the greatly augmented orchestra of the advanced students of the center, including, it must be said, many post-graduates, played, nevertheless, with all the vibrant verve and vigor of undergraduates, with at the same time a poise and a discipline which was completely responsive to the baton of their conductor.

Shostakovitch already has long proved his talents, and now here again confirms the attributes and qualifications which must be conceded him. A superior sense of the best ranges of the individual instruments and the possession in equal degree of the faculty of combining various timbres for the production of telling sonorities. He makes use throughout the symphony of single instruments intoning long tenuous and wandering themes, then brings them to points of spiritually-refreshing repose by letting them rest on simple but resonant chords; he uses unisons many times, indeed the very introduction begins that way with the strings producing a robust, vital assertion, (could it be a challenge), which subsides into a more tender and spacious area.

Shostakovitch at no time seems to be in a hurry. The periods of excitement in the whole symphony are vastly outdistanced by those of quieter moods. Early in the first movement appears in the woodwinds in dialogue a bare unsupported theme in four leisurely beats, the second consisting of a dotted eighth and its complementing sixteenth. It in itself is not world-shocking. It might be a Morse-code idiom. But it is passed from instrument to instrument, section to section, with no one dropping out, with a consistent and ever-present snare drum undercurrent, reminiscent of the Ravel "Bolero" development, but one which here has undoubtedly more significance than mere repetition for musical effect. The cumulative power and might generates the greatest climax of the symphony.

Reveals Change of Pace

The second movement shows a new and warmer Shostakovitch than we had known. It is pure Russian intimate domesticity at its most unpretentious side. Its change of pace and skillful contrast should make it possibly the favorite of the symphony. There was a trace of labor in the third movement; designated as Adagio, its second phase was one of excitement and confusion. The final movement, if we must search for derivations, leaned on the massive simplicity of Bach. Here the brass choirs, calling for eight horns and six trombones, among other things, were given the freedom of their individual ability to blow. The tremendous and never-ending ovation which was accorded the orchestra and Koussevitzky was this time fully deserved. It was, nevertheless, a demonstration which in itself was a sight to behold.

After an intermission came a succession of soloists, each one of whom was forced to add encores to the short list accorded the artists on the program: Albert Spalding, accompanied by Andre Benoist at the piano; Gregor Piatigorsky by V. Pavlovsky, and Dorothy Maynor by Ernest Victor Wolff.

Miss Maynor then graciously consented to draw the lucky numbers from the cylinder for the award of the prizes for which tickets had been sold throughout the afternoon as well as at the previous events at Tanglewood.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 15 1942

Tanglewood Raises Large Sum For Russian Relief

The Russian war relief benefit concert held at Tanglewood last night, which was arranged by Dr. Serge Koussevitzky, drew an attendance of about 4000. It was estimated the net receipts would be between $12,000 and $15,000. Among the distinguished guests were Maxim M. Litvinoff, Soviet ambassador to Washington, and Mrs. Litvinoff, who were guests of Dr. Koussevitzky.

SPRINGFIELD, MASS.
NEWS
AUG 15 1942

TANGLEWOOD NETS MORE THAN $12,000 AT BENEFIT EVENT

Lenox, Aug. 15—Tanglewood was on parade last night with a great Russian War relief benefit which was arranged by Dr Serge Koussevitsky. The attendance was about 4000 and it was estimated net receipts would be between $12,000 and $15,000. Among the distinguished guests were Maxim M. Litvinoff, Soviet embassador to Washington, and Mrs Litvinoff, who were guests of Dr Koussevitzky at Sernak.

The program, consisting of orchestra and opera music and speaking, started at 5 and continued for nearly four hours. Early intermittent showers, which kept down the gate receipts, were followed by sunshine.

At 6 p. m. came the exercises in the music shed, with Edward Clark Carter, secretary-general of the Institute of Pacific Relations, presiding. On the platform with Mr Carter were Dr Koussevitzky, Miss Gertrude Robinson-Smith, Miss Dorothy Thompson and Jerome D. Green of Cambridge, president of the Boston Symphony orchestra trustees. Dr Koussevitzky's brief address was read by Mr Carter.

Miss Thompson said that America must take part of the German armies away from Russia and make them fight on land not of their choice. She said this country should rise to save the Russian people and thereby save ourselves.

"The important thing is to keep Russia in the war and keep her fighting," she said.

The final number was the singing of Randall Thompson's "Alleluia" by a music center chorus, standing outside the music shed, with Hugh Ross conducting.

Music Center On Parade

Music lovers found themselves torn three ways as the "Berkshire Music center on parade" phase of the program got under way at 5 in the afternoon.

In the shed, the center's second orchestra (the first being the festival ensemble) gave an appealing program to more than 1500 persons. Waldter Hendl conducted the Brahms "Festival Overture"; Lukas Foss directed the orchestra in Aaron Copeland's ballet suite, "Billy the Kid"; then came the Mendelssohn piano concerto in G minor with Hilda Banks as soloist and Frederick Fennell conducting. The concert closed with Robert Zeller leading the orchestra in Walter Piston's suite from the ballet "The Incredible Flutist."

Going on simultaneously were a recital by madrigal singers and soloists that included several Tanglewood compositions in the chamber music hall and two operatic excerpts in the theater.

Madrigal Chorus

The madrigal chorus opened the former program with "Summer Is Icumen In." Beatrice Ladhneer, violin, and Muriel Hess, piano, presented the first movement of a Senatina by Pablo Moncayo. This was followed by the singing of three songs by Romeo Cascarino, with Helena Strasburger, soprano, as soloist and John Cowell at the piano. Wellke's "On the Plains" was performed by Lonny Mayer, Patricia Mahon and Patricia Neway, the sopranos; Lillian Knowles, also; John Tons, tenor, and Robert Falk, bass.

The madrigal chorus then offered "Bauerlied" by Lasse. John Cowell's trio for clarinet, cello and piano was performed by Werner Janssen, Jr., clarinet; Marion Davies, cello, and Seymour Lipkin, piano. Irma Gonzalez, soprano, sang three songs by Blas Galindo accompanied by Mildred Spiegal. James Pease, bass, was soloist in the concluding number, a Russian song by Odak.

In the Theater

In the theater, a capacity audience heard act 3 of "La Boheme" with Irma Gonzalez as Mimi, James Pease as Marcelle, Mario Lanza as Rodolfe, Sheila Vogelle as Musetta, Robert Fischer as the sergeant and John Cassidy as an official. This preceded the Catfish row and Kittwah island scenes from Gershwin's "Porgy and Bess" with the following cast: Helena Strassburger as Clara, James Pease as Porgy, Christine Johnson as Bess, Sheila Vogelle as Serena, Myron Ryan as Sportin Life and Giuseppe Gentille as crown. Herbert Graf staged the Puccini excerpt and Boris Goldovsky conducted. Richard Rychiarik designed the set. The Gershwin opera was staged by Myron Ryan and James Pease and Leonard Bernstein conducted.

The western hemisphers concert premier last night of the Shostokovitch seventh symphony by students of the Berkshire Music center under Serge Koussevitzky made the Russian War Relief day at Tanglewood a memorable event in American musical history. Those critics who attempted to judge this great work by the 36-year-old Russian composer on the basis of a radio performance found ample reason last night for reconsideration of any adverse reaction.

Big Audience Thrilled

The audience of more than 4000 went far beyond the requirements of common politeness when the symphony's tremendously stirring climax ended at the peak of its crescendo. Koussevitzky was called back for six bows and when he asked his student orchestra to rise, the volume of applause heightened considerably in tribute to the orchestra's mature musicianship and exciting virtuosity.

After the symphony, Albert Spalding, Gregor Piatagorsky and Dorothy Maynor each presented a group of solos.

NEW YORK, N.Y.
WORLD-TELEGRAM
AUG 15 1942

Leningrad Symphony

LENOX, Mass., Aug. 15.—Shostakovich's Seventh Symphony featured a huge six-hour benefit staged in the Tanglewood shed yesterday by the Koussevitzky Music Foundation and Russian War Relief.

Beginning with a three-ring exhibit of the Berkshire Music School's newly primed talent, America's gallantly built up to the Shostakovich premiere.

After the Shostakovich rendering, topped by six minutes of steady clapping and cheering, Albert Spalding, violinist; Gregor Piatriogorsky, cellist, and Dorothy Maynor, Negro soprano, turned in some high-grade solo work.

Though the Shostakovich reading will be reviewed fully after tomorrow's matinee repetition, a few general remarks are in order concerning the 75-minute score's sustained grip on last night's crowd and the level of excellence reached by Mr. Koussevitzky's student ensemble.

* * *

Listeners Aroused.

As at the NBC Toscanini premiere July 19, Shostakovich's symphonic epic on besieged Leningrad roused the latest huddle of first-time listeners to tense emotional pitch. The young Soviet genius appeared again to have made his message of deadly combat and final victory clear. The finale chant of prophecy reached out stirringly to every heart.

The young orchestra, worked into a close-knit entity in a few summer weeks, read the large-scale symphony with a wonder-working blend of top technique and emotional impact. The four bridge-span movements lengthened out in clear-cut outline as Mr. Koussevitzky whipped the ensemble to fiery response.

* * *

'Message of Faith.'

In a statement read by Edward C. Carter, president of Russian War Relief, Mr. Koussevitzky spoke of the Shostakovich symphony as bringing a "message of faith and the victory of the spirit of man over death."

Before the speeches Mr. Koussevitzky led brisk readings of the Soviet and American anthems, the Internationale coming first. By an odd mixup the student group launched out into both hymns simultaneously, making it sound at first like a clever piece of intended counterpoint. Mr. Koussevitzky brought down his baton after a few bars and the ensemble began all over again.

LOUIS BIANCOLLI.

NEW BEDFORD, MASS.
STANDARD TIMES
AUG 16 1942

Meet at Symphony Concert

Serge Koussevitsky (left), conductor of the Boston Symphony Orchestra, and Soviet Ambassador Maxim Litvinoff sit together after a concert performed by the Berkshire Music Center student orchestra. The orchestra played the new Seventh Symphony of Russian composer Dmitri Shostakovich.

—Associated Press Wirephoto

NEW YORK, N. Y.
TIMES
AUG 16 1942

CONCERT AND OPERA ASIDES

THIS is the week-end that the season of outdoor Summer concerts comes to an end. The report is that the war did not materially alter the picture from other years. Lights were dimmer at concerts in coastal cities, but that was about all. That the annual Berkshire Festichestra of the Boston Symphony Orchestra could not be held was to an unanticipated degree compensated for by the brilliant success of Serge Kousevitzky's student orchestra. On the whole, Americans turned out for Summer music in their usual large numbers and new series were give in new cities. In Philadelphia a new record of 14,250 for a single concert was set. A new record of 6,420 was also established in Chicago. And in New York the record was 19,743 for the all-Gershwin concert last week.

TARRYTOWN, N. Y.
NEWS
AUG 10 1942

War Relief Concert Plans Continued

Lenox, Mass.—Mrs. Andrew Hepburn, donor of Tanglewood for the Berkshire Symphonic Festival Concert and the Berkshire Music Center and Mrs. Guy P. Ganett of Portland, Me., president of the National Federation of Music Clubs were among those announced today as additional members of the general committee sponsoring the Russian War Relief benefit at Tanglewood, Aug. 14.

Dr. Serge Koussevitsky, conductor and director of the Berkshire Music Center, and the faculty and students are planning a full program starting at 5. Albert Spalding, Dorothy Maynor and Gregor Piatigorsky will be soloists. Another feature of the occasion will be the first concert performance in the Western hemisphere of the much discussed Symphony by Shostakovich. Dr. Kousevitsky will conduct the Music Center Orchestra in this work.

Reservations for tickets and boxes for the Russian War Relief Concert may be made by wrting to Russian War Relief, Inc., at 11 E. 35th Street, New York, or Tanglewood, Lenox, Mass.

NEW YORK, NY.
HERALD TRIBUNE
AUG 15 1942

Shostakovitch's Seventh Played At Tanglewood

Litvinov, Princess Juliana Attend Russia Benefit; Spalding, Piatigorsky Play

By Francis D. Perkins

LENOX, Mass., Aug. 14.—Russian music was played for the benefit of Russian War Relief here at Tanglewood this evening, when Dmitri Shostakovitch's seventh symphony had its first American concert performance in the Music Shed by the Berkshire Music Center's expert student orchestra under Serge Koussevitzky's direction. Princess Juliana of the Netherlands, Maxim Litvinov, Ambassador from the Soviet Union, and Mme. Litvinov were in the audience.

Earlier in the evening, Dorothy Thompson and Edward C. Carter, president of Russian War Relief, Inc., were the speakers at a manifestation in the Music Shed, which followed a demonstration of various aspects of the Center's musical activities.

This benefit, held under the auspices of the Russian War Relief and the Koussevitzky Music Foundation, is the third annual large-scale affair of its kind to be held at Tanglewood with the co-operation of the Center.

Good-Sized Audience

Considering the weather and wartime difficulties in transportation, the audience was of good size. Virtually all the boxes had been sold in advance, and the attendance during the first hour was estimated at more than 2,000. About 4,000 listeners were on hand for the speeches. Others arrived later for the new symphony and the recital by Albert Spalding, violinist; Gregor Piatigorsky, 'cellist, and Dorothy Maynor, soprano. Andre Benoist, Valentin Pavlovsky and Ernest Victor Wolff accompanied these artists.

Miss Thompson dwelt upon the titanic and significant nature of Russia's effort in the war, the immense sacrifices it has made, and the need of a corresponding sacrifice on America's part. Whatever the United States sacrifices, she said, will not be enough. Nor must our contribution be only one of relief and supplies, she added, advocating a second front. We must take part of the German armies away from Russia, and make them fight on ground not of their own choosing. We should rise for the salvation of the Russian people, and, in rising, save ourselves. The important thing now is to keep Russia in the war, to keep her fighting.

Miss Thompson also told of Russia's importance, geographically and culturally, and of the need of a thorough understanding of the Soviet Union. When the time comes for reconstruction in Russia, she said, Russia will not be alone in undertaking the task.

Praise for Russia's effort, and of the Shostakovitch Symphony, also were themes of Mr. Carter's speech and of the message which he read from Dr. Koussevitzky.

The manifestation opened with a trumpet fanfare by Purcell. Some members of the audience rose as this closed, perhaps mistaking it for the Russian national anthem, the "Internationale." This and "The Star-Spangled Banner" were played before the speeches. Mr. Litvinov then appeared on the stage, and was greeted with long applause. Hugh Ross then conducted the Center's chorus in Randall Thompson's "Alleluia."

Varied Programs Given

The extensive program followed the general lines of its two predecessors in 1940 and 1941. The opening Tanglewood on Parade hour offered a choice of three attractions. In the Music Shed the Center's second orchestra played works of Brahms, Aaron Copland, Mendelssohn and Walter Piston, with Walter Hendl, Lukas Foss, Frederick Fennell and Robert Zeller conducting and Hilda Banks as piano soloist. In the opera house, Act III of "La Boheme" and scenes from "Porgy and Bess" were sung, with Boris Goldovsky and Leonard Bernstein conducting and Herbert Graf, Myron Ryan and James Pease in charge of the staging.

Irma Gonzalez, James Pease, Mario Lanza, Shiela Vogelle, Helena Strassburger, Christine Johnson and Giuseppe Gentile sang leading roles. Meanwhile, early madrigals and vocal and instrumental music composed at Tanglewood by Pablo Moncayo, Romeo Cararino, John Cowell and Blas Galindo were performed in the chamber music hall. An hour for supper followed before Dr. Koussevitzky and his young musicians began the symphony, of which the only previous hearing in this country was in an N. B. C. Symphony broadcast under Arturo Toscanini on July 19.

The symphony stirred its hearers, and an admirable performance was followed by five minutes of cheers and ardent applause for Dr. Koussevitzky and his talented young musicians.

The Berkshire Music Center will continue its festival tomorrow night, when the first orchestra and chorus will present Bach's "Magnificat" and Beethoven's Ninth Symphony. The soloists will be Irma Gonzalez, soprano; Lilian Knowles, contralto; William Hain, tenor, and Mack Harrell, bass.

HARTFORD, CONN.
COURANT
AUG 16 1942

The Berkshire Festival, usually so impressive, was handicapped this summer because of the gasoline restrictions in the East, and its program materially curtailed. Yet, with an orchestra consisting of student players, some good music was made, the school term went through nicely, and a bit of opera in Nicolai's "Merry Wives of Windsor" presented two casts which came through very well.

Everything considered, this summer's musical accomplishments held up amazingly well.

SPRINGFIELD, MASS.
NEWS
AUG 15 1942

LITVINOV AT LENOX

Lenox, Aug. 15—Maxim Litvinov Russia's ambassador to the United States and his English-born wife, Mme Ivy Litvinov, tonight attend a concert of the student orchestra of the Berkshire Music Center, conducted by Dr. Serge Koussevitsky.

NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 15 1942

Good Symphony Tooting by Berkshire Youth

Shostakovich Rehearsal Pleases Koussevitzky

By LOUIS BIANCOLLI.

LENOX, Mass., Aug. 15.—After three grueling hours Thursday morning rehearsing the 75-minute symphony of Dmitri Shostakovich, in the Tanglewood shed, Sergei Koussevitzky dropped his baton and said to the 95 members of his Berkshire youth orchestra:

"I think we have done good work today."

For an ensemble of youngsters ranging in age from 16 to 20 the "good work" was a man-size job likely to keep the best veteran orchestra on its toes.

Anybody who had watched Mr. Koussevitzky in earlier seasons whip the Boston Symphony into concert shape would have noted a difference. The maestro was less drastic in his tactics, more the fatherly counselor than the blunt taskmaster often given to picturesque frankness during the rehearsal snarls.

* * *

No Concession to Youth.

But in the way of discipline and grim, unrelenting drive toward perfection, or the next best, Mr. Koussevitzky was just as thorough and insistent. No concession on grounds of youth was made or expected.

"Yes, you are all young boys and girls," he conceded at rehearsal, "but you must give all you can, and you can give plenty. Yet, whatever you give is not enough. I want a thousand times more."

At one point, while tightening up the cumulative drive of a Shostakovich crescendo, he stopped abruptly, wiped his brow, hummed angrily to himself and then said: "Even if I have to go over this passage a hundred and a thousand times, you're going to get it right," adding apologetically, "I tell you these things and explain these things not for tomorrow's concert alone but for your whole life."

You never saw a graver set of American youngsters as they listened to Mr. Koussevitzky's encouraging remarks and well-intended scolding. The kids could take it, too, as in instances where a laggard violin or trumpet brought a sharp rebuke from the podium and a nod of guilt from the offender.

* * *

Like a Campfire Caucus.

Despite the seriousness, though, the rehearsal looked highly informal, with shirt-sleeves, sweaters and generally light summer attire suggesting a campfire caucus of hiking youngsters more than a skilled symphonic huddle.

Of course, one secret of Koussevitzky's success with the young ensemble is his enthusiasm. While rehearsing he sang along with the kids and graphically cajoled a personal response to Shostakovich's gripping score. His own reaction spread like wildfire as the fledgling personnel strode through the epic symphonic span. "We are greatly honored in doing the first concert of this symphony," he said early in the Shostakovich rehearsing. "It is the greatest music written in our time." On another occasion he amplified the statement:

"Those who perform it must understand the four dimensions—height, length, breadth and depth of the musical genius of Shostakovich.

"For the performance of such a symphony at a moment when the life and future of the cultural world are being decided on the battlefields of suffering Russia, an inner unity is necessary."

* * *

Students Add Praise.

The members of the orchestra interviewed agreed in regarding Shostakovich's Seventh as tops. Adjectives ran all the way from "marvelous," "great," "thrilling," to "hot stuff." One violinist, while rehearsing, felt that he was actually living in Leningrad during an air blitz and heard a tremendous horde of tanks sweeping past him.

Though the symphony was written in beleaguered Leningrad and is in part intended as a panoramic view of the anti-Fascist fight, with a victory finale, Mr. Koussevitzky strongly objects to its being called "an imitation of war."

"It is an impression," he said, "not a camera study of war's horrors . . .

"Similarly, Debussy's La Mer is not a mere postcard view of the sea but a series of impressions. Shostakovich's symphony is like Beethoven's Pastoral, a set of reactions to phenomena, not an album of photographs to detail a summer thunderstorm or a city under siege."

Explaining why the symphony gripped audiences so powerfully at first hearing, he said:

"Shostakovich's music goes from the heart to the heart. It is the most universal music since Beethoven and the most universal expression of emotion.

"My boys and girls are absolutely wild about it. They feel this work is of their epoch and generation, that it lives in themselves and they in it."

While some music critics hailed the symphony as a masterpiece after the NBC Toscanini premiere last month, one or two others took a few swift pokes at it. Mr. Koussevitzky enlarged on some earlier remarks in which he predicted dissenting critics would eventually eat their words.

"Critics try to express their opinions of new music too fast," he said. "They should wait a little. They should listen several times. It is astonishing how they can find something, even something bad, to say about a new symphony after hearing it only once.

"Somehow the public grasps it faster. Perhaps because the public listens with its inside. The critic loses much by trying to analyze the material and pick it apart."

* * *

Maestro Pays Deficit.

The Ninth Berkshire Music Festival was made possible when Mr. Koussevitzky volunteered to take complete charge, including the expected deficit, after financial snags forced the Boston Symphony to back out.

"It is the first time in the musical history of any country where the pupils helped support the school. The concerts are paid for by the public and the performers are the pupils.

"Most of those in the orchestra get their tuition and living expenses. In fact, practically everybody is paid. There is only one person who is not paid, the director and conductor.

"No salary I ever received has made me as happy as paying the deficit after this season will make me. The comradeship has been excellent. It has been like a big family."

Music Tonight

Goldman Band

Conductor, Edwin Franko Goldman.
Prospect Park, Brooklyn.
At 8:30.

Marche Slav——Tschaikowsky
Overture, Tannhauser——Wagner
Newsreel——Schuman
Second Hungarian Rhapsody——Liszt
Overture, Orpheus——Offenbach
Fantasie——Staigers
Del Staigers, cornetist.
Kol Nidrei——Bruch
The Christmas March——Goldman
Russian Sailors' Dance, from The Red Poppy——Gliere

Tomorrow Night

Goldman Band

Conductor, Edwin Franko Goldman.
The Mall, Central Park.
At 8:30.

Pomp and Circumstance——Elgar
An Outdoor Overture——Copland
Ave Maria——Schubert
Russian Sailors' Dance, from The Red Poppy——Gliere
Introduction to Act III, from Lohengrin——Wagner
Overture, Carnival of Venice——Thomas
A Soldier's Dream——Rogers
Raymond Crisara, cornetist.
Finale, The Pines of Rome——Respighi
March, Anniversary——Goldman
Tone Poem, Finlandia——Sibelius

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 16 1942

Salvaging Tanglewood

In spite of atrocious weather, Dr Serge Koussevitzky has been performing something like a miracle, as it appears from a distant point of observation. The annual symphonic festival at Tanglewood was canceled because it was assumed that few people could reach Tanglewood to attend the Boston Symphony orchestra's concerts. The rationing of gasoline and tires must have a deadly effect, it was argued.

Sound as the decision may have been from the financial point of view, the remnant of the musical season surviving under Dr Koussevitzky's direction has at least made the front page as news, while the New York music critics have been attending closely to the Tanglewood calendar of concerts. As a popular event, Friday's Russian war relief benefit program must have had much drawing power. According to The Republican's reporter, the attendance was about 4000 and it was estimated net receipts would be between $12,000 and $15,000.

How they all got there is natural question. They did not fly; nor did most of the 4000 walk—not in this weather.

ANN ARBOR, MICH.
NEWS

AUG 15 1942

Koussevitzky Scores With Revised Berkshire Set-Up

By George Tucker

NEW YORK—A 10-gallon sombrero is not too much to take off for famed Dr. Serge Koussevitzky, the Russian gentleman who conducts the Boston Symphony and makes propaganda early and late, for living composers both American and otherwise.

Dr. Koussevitzky said, quite a spell back, that "art must die last in a war."

Summers, the good doctor has been wont to conduct the most plush and perhaps most successful of all summer music festivals—the Berkshire Symphonic Festival at Tanglewood, which is a great estate in the southern reaches of Lenox, now the property of the Boston Symphony. The festival well under way, he insisted on founding also a music school like no other in the world. This he called the Berkshire Music Center, and the idea was to give young professionals the best in advanced instruction, and to allow amateurs to sit in with them, and pick up the crumbs. The crumbs made a full meal.

* * *

This spring, however, the Berkshire festival was called off on a hint from the government. Then Dr. Koussevitzky's chin went out.

He called together his friends, and announced that he would not give up—would they help? He called together his newspaper friends, and asked the same question. Both groups said yes.

The school went on, cut about 100 from last summer's level of 360 students. Then the doctor announced a festival, using the student orchestra instead of the Boston Symphony. This meant that the people who would attend must take Dr. Koussevitzky's word for the quality of the performances, and the old, veddy, veddy social atmosphere would no longer make going to Tanglewood "the thing."

None of the 3,000 persons who took the first concert on faith will ever forget it. Some were so hoarse from cheering they couldn't even talk much about it. It rained for the next concert, or the audience would have been doubled. It has grown since.

* * *

On the stage of the flatiron-shaped music shed were 105 young musicians, nearly as many girls as boys. They looked bright and shining, even before the doctor entered proudly and picked up his baton. He played a Haydn symphony—No. 88, if you're interested. The audience sat in stunned silence when it was done, and the yelling began.

He played the third "Leonore" overture, and there was more shouting—it sounded like the old days of national political conventions. Then, after intermission, came Dmitri Shostakovitch's Fifth symphony. It's modern music, it's typically Russian, but it's full of tunes.

* * *

The music swept off the stage like a cavalry charge, and you could see the audience strain to keep its seats.

First result was increased activity at the box office, the doctor stands to lose several thousands, but it won't be as bad as it might. Second result was a great increase in society's interest. Third result was a surprise to everybody.

It was a remark I must have heard 50 times in an hour, "If those kids can play like that, why worry about the Boston Symphony?" they were asking.

ALBANY, N. Y.
TIMES UNION

AUG 16 1942

Mrs. Lucy Wadhams Dodge, of Pittsfield, has her sister, Mrs. William F. Pearson, Washington, as a guest. She entertained at dinner for her Wednesday night.

The Dr. Serge Koussevitzky Foundation gave a dinner Thursday night at Curtis hotel, Lenox, in honor of twenty-four Latin-American students at Tanglewood.

Mrs. Lowell Thomas and Mr. and Mrs. Spencer H. Logan had dinner parties at Egremont Tavern, South Egremont.

Former Governor Joseph B. Ely, of Massachusetts, and Mrs. Ely, are at Berkshire Inn, Great Barrington.

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Maxim Litvinoff, At Music Festival

Hartford Courant Aug. 15, 42

Lenox, Mass.—Crown Princess Juliana of The Netherlands, Maxium Litvinoff and civic and artistic notables were brought together at Tanglewood last night with 5,000 music lovers to hhear the first concert rendition in America of Shostakovitch's Seventh symphony. It had previously been played by Arturo Toscanini and the NBC orchestra over the air waves.

Edward C. Carter, president of Russian Relief, and Miss Gertrude Robinson Smith, president of the Berkshire Festival, had just joined in a burst of applause that greeted Dorothy Thompson's "Long Live the Soviet Union", when Soviet Ambassador Litvinoff and his English-born wife walked onto the stage of the Tanglewood music shed. The ovation made the sylvan setting ring as the statesman, whose arrival in Lend had been delayed was greeted by Dr. Kossevitsky, Miss Smith and Mr. Carter. Crown Princess Juliana who is summering at Lee in this summer of exile, joined in the applause to Stalin's envoy to America.

As the strains of the "Internationale" rolled out over the Berkshire hills, the red flag of the Soviet, unfurled on one side of the stage, faced the Stars and Stripes, gracing its ther side.

Dorothy Thompson Speaks

Dorothy Thompson, columnist, after a glowing tribute to the Soviet, predicted in the principal speech of the occasion that the future would build a bridge between democracy and socialism. Cheers greeted her as she told of gallant struggle of the Russians against the Nazi horde in the Caucasus.

A similar note was struck by Dr. Koussevitsky when he said "the Seven Symphony of Shostakovich brings us a message of faith and the victory of the spirit of man over death. We who have gathered here to help the Russian people in the darkest hour of their history must be grateful to this great nation, which carried the cross, and through the supreme suffering of her people leads us to the hope of resurrection."

N. ADAMS, MASS.
TRANSCRIPT

AUG 15 1942

50 WILLIAMS MEN TO SING TONIGHT

First Appearance at Tanglewood

COLLEGE GLEE CLUB

To Join in Mixed Chorus of 200 Offering Vocal Passages of Beethoven's Ninth Symphony.

A telephone call from Serge Koussevitsky to Robert G. Barrow, director of the Williams college glee club, resulted in preparations which will climax tonight in the appearance of the student members of the club in the chorus which will sing the vocal passages of Beethoven's Ninth symphony at the Berkshire festival at Tanglewood.

The 50 male voices of the Williams Glee club will join in a mixed chorus of 200 appearing with the student orchestra of the Berkshire Music center, the first time any Williams organization has appeared there.

Soon after the invitation which Dr. Koussevitsky extended to Director Barrow by telephone, rehearsals began in July for the concert highlighted by the Choral symphony. During this week Director Barrow has been assisted by Hugh Ross, who has been connected with the Berkshire concert festival for two years.

Mr. Ross of the Schola Cantorum of the Juillard School of Music is also assisted this year by Iver Jones, and with Director Barrow they have collected the chorus of nearly 60 voices.

The present shortage of male singers may mean that the Glee club, first organization from Williams college to appear at Tanglewood, may appear alone there later in the season, according to some reports.

WORCESTER, MASS.
TELEGRAM
AUG 16 1942

Serge Koussevitzky In Tribute to Students At Berkshire Festival

5000 Hear 'Magnificat in D' and 'Ninth Symphony'; Orchestra of 100 Maintains Its High Standard

By RAYMOND MORIN

LENOX, Aug. 15.—At the conclusion of this morning's rehearsal, Serge Koussevitzky addressed his young students in a moving speech. He stated that although he had his own orchestra in Russia many years ago, the pleasure he has derived from directing the Berkshire Foundation has been unsurpassed.

He added that he would devote much of his future career to the continuance of this enterprise whose purpose it is to help gifted students.

Telegram Editorial

A testimonial to this ambition may best be cited from an editorial in the Worcester Telegram of June 6, and from which, by the way, was extracted the only quotation to appear on all the programs that have been provided to the patrons of this festival—" in a world at war when man's genius seems bent only on destruction—it is good to know that we do have among us men who still have the souls of artists. The fields of art and culture must remain in our civilization as green oases in a forbidding desert of man's destructiveness."

Two masterworks comprised the fifth of the Berkshire Center festival concerts tonight at Tanglewood. Bach's "Magnificat in D" and the "Ninth Symphony" by Beethoven. The 100-piece symphony orchestra, conducted by Koussevitzky, again maintained the incredibly high standard it has established. The audience of 5000 was one of the largest of the series.

Four Soloists

The Bach cantata "Magnificat in D" is one of his most extensive vocal works. The orchestra collaborated with chorus of 125 and four soloists—Irma Gonzalez, soprano, Lillian Knowles, contralto; William Hain, tenor; Mack Harrell, Bass. The opening chorus was played with strong sturdy beats, but thereafter the work seemed to lack a crisp, rhythmic delivery that is so essential to classic oratorio. The pulse was not punctuated with meticulous precision, but rather the effect was one of tonal and rhythmic instability. Of the soloists, outstanding performance was given by Mr. Harrell of the Metropolitan Opera. His aria, "Quia Fecet Mihi Magna" was delivered with clarity and penetration.

Particularly in her duet with tenor, Miss Knowles read the score with elusiveness. There was a lack of firmness through phrase endings, most noticeably when associated with long roulades. Her voice, however, is one of rich quality. Mr. Hain's voice also lacked the fullness and resonance to transmit the lengthy roulades with assurance. Miss Gonzales sang the soprano role with lucidity but unimpressively. The final chorus, "Gloria Patri" again resumed the more virile charcter of the opening, but it must be confessed that the work as a whole failed in its fundamental power.

Praise for Swan

The Beethoven "Ninth Symphony" is its composer's greatest in scope and inspiration, which in itself conveys its inherent depth and strength. Orchestrally and chorally, this performance assumed proportions that definitely eclipsed the impression of the Bach cantata. Following as it did last night's historical performance of the Shostakovich "Seventh Symphony," a comparison between the two was inevitable.

The classical straightforwardness of Beethoven's Opus 125 seemed conventional, or at least utterly plausible when compared to the Russian master's latest work. Even the cacophony at the outset of the last movement now fails to startle. The sequences following this outburst, however, still intrigue by the clever manner in which Beethoven introduces theme after theme in a search for one to sing the choral climax, "Ode to Joy" (based on the poem by Schiller).

Robert Swan Excels

We wish to make special mention of the performance of one member of the orchestra's personnel. Robert Swan performed the extensive and exposed score for Timpani with youthful alertness and rhythmic pulse that left little to be desired. The importance of this instrumental portion is immeasurable, and therefore enthusiastic asknowledgement is deserved.

The same soloists sang the recitatives and solos of the Beethoven work. Mr. Harrell further accentuated the excellent impression of his success in the Nicolai opera, "The Merry Wives of Windsor" as well as that in the Bach work heard tonight. The others improved upon their previous performances and there was an appreciable gain in the choral ensembles.

NEW YORK, N.Y.
HERALD TRIBUNE
AUG 16 1942

Festival in Tanglewood Closes This Afternoon

Koussevitzky Leads Symphonies by Haydn, Shostakovich

The sixth and last orchestral concert of the Berkshire Music Center's festival at Tanglewood, Lenox, Mass., will be held today at 3 o'clock, when Serge Koussevitzky will conduct the center's student orchestra in Haydn's symphony in G major, No. 88, and Dmitri Shostakovich's seventh symphony. The latter work, introduced to America in a radio program of the N. B. C. symphony under Arturo Toscanini on July 19, was scheduled to have its first concert performance in this country under Dr. Koussevitzky in last Friday's Russian War Relief benefit concert at Tanglewood. There will be a chamber music program at Tanglewood tonight at 8:30.

A wired review in the New York Herald Tribune of Aug. 9 about the student performance of Nicolai's opera, "The Merry Wives of Windsor," which took place at Tanglewood on Aug. 7, contained certain errors in publication on the subject of James Pease's performance as Falstaff. The paragraph, as printed, read: "The Falstaff of James Pease was cordially applauded, and there were, no doubt, many listeners of sound taste in the audience who found this interpretation satisfying. For himself, however, Mr. Pease's whole enactment of the role—which very possibly consisted in following out stage directions that had been given him—was excessively bad in its comedy." . . . The second sentence should have read: "For myself, however, Mr. Pease's whole enactment of the role—was excessively broad in its comedy." Regrets are duly noted to Mr. Pease for these errors.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 16 1942

YOUNG ORCHESTRA WARMLY THANKED AT TANGLEWOOD

Serge Koussevitzky Reports Thrill of a Lifetime—Beethoven's Ninth Symphony Is Magnificent

Lenox, Aug. 15—In a moving farewell speech at the final rehearsal of the Berkshire Music center student orchestra this morning, Serge Koussevitzky, the country's outstanding conductor, told his young proteges that the formation and directing of a center orchestra has been the foremost thrill of his lifetime, and that he would devote much of his future career to the musical training of American youth.

Dr Koussevitsky spoke to the young musicians just after he had put them through a meticulous reading of the Beethoven Ninth symphony, which the orchestra and Berkshire Music center chorus was preparing for the evening's concert.

"My Happiest Moments"

"I had my own orchestra in Russia and conduct the Boston Symphony now," the masetro said. "But you young boys and girls here this summer have given me my happiest moments.

"The deficit for the operation of the center this summer will be paid by me, and it will give me greater pleasure than the biggest pay check I have ever received."

The few scores of men and women attending the rehearsal were visibly impressed by Mr Koussevitzky's words, spoken as they were, quietly and with deep sincerity.

The conversation at Tanglewood and Lenox today centered around the American premier of the Shostakovich Seventh symphony the night before. Almost invariably any query as to how it was liked brought an enthusiastic response. One woman said she hadn't expected to enjoy it, because she was brought up in the old musical idioms and did not care for modernists. She added, however, that the new Shostakovich work was very moving. A first violinist in the center orchestra commented that on the first and second hearings he felt that the symphony was rather noisy. He said that he has now heard it and helped perform it in rehearsals and in a concert 11 times and finds more and more in it each time.

The Concert

The next to last concert in the Berkshire center festival series given in the Tanglewood shed tonight consisted of Bach's Magnificat in D and Beethoven Symphony No 9 in D minor, with the Berkshire center chorus assisting the orchestra. Soloists for both works were Irma Gonzalez, soprano; Lillian Knowles, contralto; William Hain, tenor, and Mack Harrell, bass-baritone.

E. Power Bigges of Cambridge, a superb organist who performed in Springfield last winter with the NYA orchestra, was at the organ for the Magnificat. Putnam Aldrich was the harpsicordist and Louie Speyer, oboist. Tonight's audience, which approached the 5000 mark, was fully as enthusiastic as those that heard the previous festival concerts.

There was much to admire in the Magnificat, which on the whole, received a stirring presentation. There were moments, however, when the solo vocal work and the singing of the chorus did not emerge clearly. This seems to be true of almost all choruses that sing in the Tanglewood shed, which raises the question of whether voices can ever emerge with resonance and clarity from the rear of the stage.

The work of the student orchestra in the Beethoven Ninth was truly magnificent.

M. R. B.

PROVIDENCE, R. I.
JOURNAL
AUG 17 1942

Conductor, Diplomat Meet

—Associated Press Photo

SERGE KOUSSEVITSKY (left), conductor of the famed Boston Symphony Orchestra, sits with Soviet Ambassador Maxim Litvinoff at Tanglewood, Mass., after a concert performance by the Student Orchestra of the Berkshire Music Centre of the Seventh Symphony by their fellow countryman, Dmitri Shostakovitch.

WORCESTER, MASS.
TELEGRAM
AUG 17 1942

TWO CONCERTS CLOSE TANGLEWOOD FESTIVAL

By RAYMOND MORIN

LENOX, Aug. 16.—An audience which swelled beyond the seating capacity of Tanglewood's chamber music hall to the surrounding grounds, heard the fifth and final in the series of chamber music concerts this morning. The program included the Boccherini "Quintet in G Major," Mendelssohn "Quartet in E minor, Opus 44" and the world premiere of Martinu's "Piano Quartet 1942."

The chamber music of Boccherini is unhappily neglected. The quintet heard today is one of more than 150 of his chamber works. This "Italian Haydn" has a remarkable gift for melody, which, combined with his excellent classic style results in pleasantly tuneful, coherent sound. Today's performers were mindful of the light, unaffected character of his style. The "Andante Con Moto" was lucidly phrased, the "Menuet" was light and sparkling in true 18th century fashion. Excellent tonal balance was achieved in the customary slow movement. This one marked "grave" and the "Rondo" brought the work to a lilting closing. The players were Melvin Ritter and Joseph Pepper, violin: Olga Bayrach, viola: Dimitry Markevitch and Helen Bullis, cello.

Praises Piano Work.

There are many consistencies between the Martinu piano quartet heard today and the "Concerto Grosso for string orchestra" which was performed here a week ago. Again we were impressed with the uniqueness of many of the Czech composers devices, although the source of many of them is apparent. In this quartet, Martinu openly favors the piano score and judging from today's performance this was fortunate, for Walter Hendl read it with entirely competent pianism, particularly in the interlude of the "Adagio" movement which skirmished pleasantly over the keyboard, exhibiting velocity of scale passages and various other technical textbook material. The "Poco Allegro" movement had a changing background of assorted rhythms which punctuated melodies that occasionally lapsed into coherency. The "Brahmsian" last movement was based upon a variety of amusing devices that had a habit of re-appearing. Nevertheless, excellent performances were given by Walter Trampler, violin; Jerome Lipson, viola; Robert Ripley, cello.

Outstanding Performance

Nina Appleman gave an outstanding performance of the first violin score of the Mendelssohn quartet. It abounds in technical difficulties which she surmounted with ease and precision, and with excellent tone. The first movement "Allegro Assai Appassionato" was played ruggedly, but sensitively, although the general impression would have been enhanced by a less prominent cello. This was remedied in the following three movements. The "Scherzo" was rapid, neat, but at times too vigorous for Mendelssohn. The last two movements were scholastically read. The other performers were Robert Sushel, violin; Harold Sorin, viola; Anthony Sophos, cello.

This memorable festival was brought to a close this afternoon with an orchestral concert conducted by Dr. Koussevitzky. The program is not reviewed as it comprises two works that have already been discussed by this reviewer. The Haydn "Symphony in G. Major, No. 88" (played opening night) and the Shostakovitch "Seventh Symphony" (played last Friday night).

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NEW YORK, N.Y.
WORLD-TELEGRAM

AUG 17 1942

Music Festival Links Two Great Epics

Beethoven and Shostakovich Symphonies Stir Audiences

By LOUIS BIANCOLLI.

LENOX, Mass., Aug. 17.—The Ninth Berkshire Music Festival, rescued and sponsored by Serge Koussevitzky, whose name it now bears, ended over the week end with the student orchestra linking two giant epics of classic and modern music, Beethoven's Ninth Symphony and Shostakovich's Leningrad Symphony, in performances stirring huge audiences to lusty cheering.

Yesterday's matinee repetition of the mammoth Shostakovich score, previously heard at the Russian War Relief benefit Friday in a Hemisphere concert premiere, was bracketed with Haydn's G major symphony (No. 88). Beethoven's symphonic ode to human brotherhood was heard Saturday night with Bach's Magnificat in D.

Despite differing technical and stylistic trends, the Beethoven and Shostakovich symphonies were properly juxtaposed as mirroring much the same ideals of human hope and betterment.

Through his choral symphony Beethoven envisioned a world brought closer through brotherly love. Facing sterner issues in the grim setup of total war, Shostakovich's score similarly heralds world unity, but through hard-earned victory over Axis savagery.

* * *

Testimony of Power.

The demonstrations following both renderings of Shostakovich's 75-minute battle hymn attested afresh the Soviet composer's power of driving his theme home with sweeping emotional clarity. No doubt much of the wild acclaim aroused by this work derives from the battering impact of surrounding facts, such as the life-and-death struggle inspiring it and its having been born, so to speak, under fire.

Yet, Mr. Koussevitzky's twin performances fully bore out impressions gained at the NBC-Toscanini radio premiere on July 19 that the Shostakovich symphony, despite its length and rambling sequences, is a peak triumph of modern music destined to take lasting root. Musically and emotionally, by new means and old, it whips up cumulative response by fresh force and mounting drama.

Comparing the Koussevitzky and Toscanini readings bar-by-bar would show dozens of minor differences in phrasing, dynamic nuance, and rhythmic cohesion. The Toscanini version was highly concentrated in impact, the terrific crescendos graded to even more compelling drive. Solo episodes were naturally more brilliant in the NBC reading, the men all being seasoned virtuosos. Basically, though, the performances were alike in lashing the big rhythmic episodes into dynamos of living energy.

* * *

A Personal Triumph.

For Mr. Koussevitzky a personal triumph lay in his having successfully drilled the 95-piece American student ensemble for possibly the toughest assignment in the whole symphonic repertory. One or two solo sequences went slightly sour in the snaggier spots of the Shostakovich music. The marvel was that more didn't and that these young hopefuls, the majority still in their teens, could turn in such a mature job of orchestral virtuosity.

The Beethoven reading, while inferior to the Shostakovich in sustained technical aplomb, reflected further credit on Mr. Koussevitzky's debutant band. Mr. Koussevitzky's pulsing intensity set the Beethoven masterpiece aglow and a hurtling vim whipped through the Presto. But for sheer brilliance of tone and technic the Shostakovich tour de force excelled it.

For the choral finale the Berkshire school chorus, trained by Hugh Ross, was expanded to a 200 voice ensemble by additions from the Pittsfield Choral Society and Williams College. Members of the student conductor and composer classes also pitched in as vocal rank-and-filers. The impromptu chorus flung out Beethoven's ringing salute to world brotherhood in steadily gripping fashion.

Like the Beethoven Work, the Bach Magnificat had Irma Gonzalez, Lillian Knowles, William Hain, and Mack Harrell as soloists, all handling the allotted solo music of both scores with sound style and smooth tone. Choral and instrumental forces combined beautifully toward an expressive unfolding of the Bach music.

In large part the resounding applause and cheering heard at these concerts were a tribute to one man, Serge Koussevitzky. By slaving day and night over rehearsals and administrative planning, he kept the Berkshire center working on all cylinders.

And by volunteering to meet the expected deficit out of his own pocket, the dynamic little man who leads the Boston Symphony, prevented a black-out of music at the Tanglewood Shed.

NEW YORK, N.Y.
PM

AUG 17 1942

Amateurs Sound Like the Pros

By HENRY SIMON

LENOX, Aug. 17.—With a repetition of the Shostakovich Seventh the Berkshire Music Festival yesterday came to a tumultuous close, both in terms of the sound made by the orchestra and the reception the Symphony earned.

The Shostakovich was preceded by a very tidy performance of the Haydn Symphony No. 88 marred only by vagaries on the part of one of the horns. Its classical restraint made a dramatic contrast with what followed.

As for the performance of the Shostakovich at the hands of the student orchestra, it was even better than Friday's when the drums in the first movement had a tendency to overload the frightened march which is the outstanding feature of the movement. Dr. Koussevitzky had the boys and girls aged 16 to 26 playing like mature veterans by this time.

In the absence of the Boston Symphony this year, the forces at Dr. Koussevitzky's disposal are the students of the Center. The concert demonstrated all the virtues of a highly proficient student group and few of the reasonably expected shortcomings. The vigor with which they sailed into Beethoven's Ninth on Saturday, the ardor with which they proclaimed its courageous message were characteristic of amateur music lovers ready to give their all.

If there were occasional false entrances (and there were very few); if the strings lacked the finish and solidity of the Boston Symphony, which usually plays at these concerts, the fact remains that one even thinks of comparing this student orchestra with such a first-rate aggregation.

Furthermore, both orchestra and chorus responded so well to their conductor's leading that the performances bore the hallmarks of a real Koussevitzky performance, drive, drama, intense earnestness, even the Russian feeling some listeners feel overlaid on the German music.

All this was accomplished in the space of a few weeks with those students who happened to be enrolled at the school—quite a different matter from the amazing results achieved a couple of years ago in an even shorter time by Leopold Stokowsky with an orchestra equally young, but made up of professionals chosen after months of combing the country.

The soloists of the occasion included such well-known and experienced professionals as William Hain and Mack Harrell; but there also was a soprano named Irma Gonzalez, who sang Mimi in *La Boheme*. She fully held her own in that company, and I think you ought to be hearing of her soon again.

SPRINGFIELD, MASS.
MORNING UNION

AUG 17 1942

SHOSTAKOVITCH AGAIN CHEERED

Berkshire Musicians Give Season's Last Concert

PITTSFIELD, Aug. 16—The Berkshire Music Center, supported this year by the Koussevitzky Foundation, closed its season at Lenox this afternoon before some 3500 persons with another stirring rendition of the Shostakovitch Seventh Symphony. As on Friday night, the so-called student orchestra played the great new work with tremendous appeal, and as on Friday it was wildly cheered by the enthusiastic audience.

Departs From Custom

Dr. Koussevitzky departed from the usual program-making in order to have Berkshire hear the symphony a second time, for he realizes that any great work grows greater in the public mind with repetition. Many of the fine shadings and beautiful orchestrations are only revealed through repeated hearings.

The program today opened with the Mozart Symphony No. 25 in G minor, which in the hands of the young orchestra took on a reburnished sparkle. Last night the Music Center Chorus, augmented by the Berkshire Music Association chorus and singers from other parts of the county, gave the Bach Magnificat in D and the Beethoven Ninth Symphony.

In carrying on the Center this year against the advice of his former supporters, Dr. Koussevitzky proved that the six weeks of study which he inaugurated at the Tanglewood two years ago is here to stay. Its public concerts have played before an average of 300 persons and this despite gas rationing and tire shortages. It is probable, however, that the regular Berkshire Festival with the expensive Boston Symphony Orchestra would have proved another deficit on the musical scene.

D. L. C.

FORT WORTH, TEX.
EVENING STAR TELEGRAM

AUG 17 1942

WOMAN'S NEW YORK—Boston Band Plays Its Mozart

BY ALICE HUGHES.

NEW YORK.—The great Boston Symphony Orchestra and its presiding genius, Serge Koussevitsky, were going to play a Mozart Festival at their beautiful summer quarters in the Berkshires this year—and play it they did, in spite of everything. Thanks to my Boston surgeon, who loves music and has considerable gas for his car, I managed to be present at this wartime version of what, when peace comes, will be a worthy rival of the great musical feasts at Salzburg—of hallowed memory.

Of course, this year Koussy couldn't use the huge Music Shed, near Stockbridge, as the audience was made up of summer Berkshire residents and a few diehards like myself, minus the wonderful crowd of starched old Boston Brahmins who used to come to these wonderful musical experiences before Pearl Harbor. This time the concerts were held in a smaller theater on the beautiful grounds called "Tanglewood"—and the crowd overflowed onto the lawn. In the rapt mob I saw a few of my friends who had also managed the pilgrimage—Mrs. Lowell Thomas, wife of the oracle; Leo Godowsky, son of the great musician, and his wife Frankie, sister of the late George Gershwin.

The orchestra was only a third its normal size, but the maestro explained that this was the number of musicians used in Mozart's time, which made it all right. During one symphony, a cloudburst descended, with the usual thunder, and sent the overflow scurrying to shelter. Koussy repeated the entire number when the storm abated, so that the devotees should not miss a single note. The soloist was the great Negro soprano, Dorothy Maynor, who had made her big-time debut under Koussevitsky's patronage, there at "Tanglewood." Her art and artistry have grown vastly.

It was a wartime Mozart festival under every possible difficulty, but everyone lucky enough to be at that lovely spot will tell you that it was wonderful—and far better than no Mozart at all from Koussy and his Boston band boys.

GIRL ABOUT TOWN—Elizabeth Grinnell, a pretty transplanted Bostonian, decided she ought to do some hospital work, so she went downtown to the Beekman and asked to be put to work at anything. She was given a uniform and told to wait for orders. She waited until she was worn out—so she went into a men's ward and the man in the first bad had a sprouting beard decorated with bits of breakfast. Elizabeth asked if he wouldn't like to be shaved, and he said he sure would. She got hold of a safety razor and not only shaved the first man, but every man in the ward—and it was a clean bunch the interne saw on his rounds. Since it was Elizabeth's first go at barbering, and she hadn't nicked a chin, she thought she'd made a good start at hospital work. So did that crowd of neat patients! . . . Brooklyn flew its flags this week to welcome the borough's first war bride from Australia. Eunice Murray, of Brisbane, met Pfc. Anthony Tecarr of Brooklyn in a canteen in her home town. They fell in love and were married, and now Eunice, with a pretty baby daughter, has arrived to live with Tony's parents until he comes marching home from the wars. I'm unable to get a quotation from a Brooklyn girl.

FREMONT, NEB.
TRIBUNE

AUG 18 1942

Choose New Talent This Week for Omaha Little Symphony

OMAHA — There is a real opportunity this week for the discovery of talented musicians living in Omaha and in neighboring communities. New members for Omaha's Little Symphony orchestra will be chosen by audition this week before a committee headed by Musical Director Richard E. Duncan.

Important is the fact that vacancies need to be filled in all sections, that is, in the string, percussion, wood-wind, and brass sections.

There will be a series of three concerts; November 16th, January 25th, and March 29th. Albert Spalding, violinist, will appear as guest artist at the November concert. A greater variety of music than has ever been possible before will be presented this year. This will naturally give the member-players an additional opportunity for developing their talents under the direction of Duncan. Duncan is a protege of Serge Koussevitzky, conductor of the Boston symphony. The primary purpose of the Little Symphony orchestra is to discover, develop and encourage talented musicians in this vicinity. These musicians, in turn, bring enjoyment and relaxation to many local listeners who otherwise would not have access to such entertainment.

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NEW YORK, N.Y.
HERALD TRIBUNE

AUG 17 1942

Koussevitzky Closes Festival At Tanglewood

Haydn G Major Symphony and Shostakovitch 7th Heard by Crowd of 5,000

By Francis D. Perkins

LENOX, Mass., Aug. 16.—The Berkshire Music Center's festival closed this afternoo nat Tanglewood when Serge Koussevitzky and the Center's advanced orchestra devote dtheir program to Haydn's Symphony in G Major, Op. 88, with which they had opened the festival on Aug. 1, and Dmitri Shestakovitch's Seventh Symphony, which they had already played in Friday night's Russian war-relief benefit. The attendance of over 5,000 seemed to be the largest of the six regular festival concerts.

The Berkshire Music Center's chorus took part with the orchestra in Bach's Magnificat and Beethoven's Ninth Smphony which were given before an audience estimated at 4,000 or more last night.

Chorus Deserves Praise

Unlike the orchestra, the Center's chorus is not composed of specialists in one particular main field of music, but draws a considerable proportion of its membership from the Center's Department of Music and Culture, which caters primarily to music lovers who do not intend to pursue professional careers. The choral singing deserved praise, especially in view of the limited time —six weeks—available for preparation. In some of the florid passages of the Magnificent there was room for a little further polish, but in the concert as a whole there was a generally admirable quality of tone in the chorus and its component sections, good balance and clarity, and revelation of the expressive significance of the music, in responsive accord with the conductor's wishes. The tenor section deserved special mention for the roundness and sonority of its singing; good tenor sections do not always characterize choral concerts. The singing in the finale of the Beethoven symphony could be hailed for its musical qualities as well as for its vigor and spirit.

Three of the soloists, Lilian Knowles, William Hain and Mack Harrell, are well known in New York, and their singing in the Magnificent observed a generally good vocal and artistic standard. The Mexican soprano, Irma Gonzalez, sang her Bach aria commendably, and in the final solo section of the Ninth Symphony sang with a firmness of tone an eveness of vocal surface which has been missed by many noted singers in these taxing measures. Mr. Harrell gave a vocal portion of the symphony a well-phrased and even-toned introduction, and Mr. Hain presented his solo with due buoyancy.

The orchestra, as before, played very well. The instrumental introductions and interludes in the Bach work were particularly delectable and the performance of the symphony was also that of a first-class organization. In some cases Dr. Koussevitzky's tempo left room for dissenting opinions; for some of us a touch of ruggedness at certain points would have been an added asset in the admirably played first movement, and the expressive significance of the third movement would have been more fully served by a broader pace, but the interpretation as a whole was expressively convincing and admirably performed.

Guest Artists Heard

In the Magnificat, an aria, a trio and a chorus were omitted. Putnam Aldrich, harpsichordist, Louis Speyer, oboe d'amore, and E. Power Biggs, organist, were the guest instrumentalists.

The repetition of the Shostakovitch symphony was memorably performed so that one was more conscious of the strong points of the work and less of its weaker ones. The orchestra, it seemed, had entered more deeply into the spirit of the work, and the intentness and concentration of its playing, its range of dynamic color and emotion were of a degree which would be hard to equal.

The sonority of the climaxes were even more imposng than those of Friday's performance. The ensuing ovation was long and loud. This performance and the festival as a whole were an exceptional demonstration of Dr. Koussevitzky's powers as an organizer, an inspiring leader and interpreter, and a stimulating force in this country's musical life.

Princess at Berkshire Music Festival

Princess Juliana of the Netherlands, right, listening to a concert at the Tanglewood Music Shed. At left is Mrs. Robinson Smith

Herald Tribune—Acme

County Enjoys Full House

Hotels and Rooming Houses Filled to Capacity on Week End

Berkshire had an old-fashioned full house over the week end.

Practically every bed was taken at hotels and rooming houses from Pittsfield to Sheffield. Some houses had to turn away customers, Friday and Saturday when sleeping accommodations were found often after a hunt. The boom only eased off the third night, and today hotel lobbies still were busy.

The peak got under way one night early in Pittsfield when more than 100 Dutch aviators and embassy officials arrived Friday for Saturday's airport ceremonies and many other guests came for the Russian relief concert at Tanglewood. A majority of concert goers stayed over, and their number was swelled for the Saturday and Sunday Berkshire Music Center Festival programs. Another visitor group comprised many parents of boy and girl summer campers, here for the closing parent week-end events.

Aiding in the search for rooms was the Berkshire Hills Conference information booth at Lenox, Mrs. Harold R. Felton in charge. This served as a clearing house in conjunction with town-operated booths at Lee and Stockbridge and the Southern Berkshire Chamber of Commerce booth in Great Barrington.

Pittsfield hotels and rooming establishment proprietors were in constant communication much of Friday and Saturday evening taking care of overflow applicants. About one-fourth of the capacity, 500 guests at the Hotel Wendell on both evenings were Tanglewood music patrons. The majority of guests at both houses were transients. Night Clerk James Swail of the Wendell gave up his own room to a soldier Saturday night when other shelter failed.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 17 1942

Shostakovitch Symphony Ends Tanglewood Concerts

Enthusiastic Audience Impressed By Interpretation of Koussevitzky And Orchestra

By JAY C. ROSENFELD

Those in the audience yesterday afternoon at Tanglewood for the closing concert of the Berkshire Music Center series, who had also attended the Russian benefit concert on the preceding Friday evening, must by now have assimilated the newest Shostakovitch symphony pretty well. Its repetition thus within a few days was a boon to the great number who had been so interested to make its acquaintance.

Of all the nine years of summer orchestral series under the various sponsoring authorities, this one took the most blows on the chin from the weather. There was no real interruption nor disturbance of an actual concert, but there was a degree of uncertainty, to say the least, preceding every one of the seven programs. And yet even gray skies and light rain did not prevent the final week end from being the high in attendance records. Saturday evening for the fifth program the figure had been exceeded only by the benefit event, and yesterday afternoon a high peak for the series was registered.

The sun did relent sufficiently Sunday afternoon to dry and warm the lawn behind the Shed. Some took advantage of the opportunity to relax and listen during the Shostakovitch, among them the Princess Juliana of Holland and a woman of her attendant party.

The second performance of the Leningrad fireman's symphony, while the previous and initial one was still so fresh in one's mind, gives a chance for more leisurely consideration. Our impression was confirmed of the composer's mastery of sonority. Even in its most extended and thinnest passages the disposition of the melody or the chord structure was without exception in a felicitous part of the instrumental range. The man's sense of drama in music is apparent by the wise and skillful use of the great variety of every conceivable means of the production of color and contrast.

Transparency in Playing

Thanks as much to the orchestra and its conductor, Serge Koussevitzky, as to the writing, there was a transparency to the 75-minute symphony which permitted discernment of some of the voluminous background which in writing has preceded the arrival of the music. We ask ourselves, if this music should survive these troubled days, must the import and intentions of Shostakovitch, and the aspirations which the regime wished this music to portray, be revisualized for the enjoyment of the music per se. Must one conjure up in his mind the picture and situation of a great nation at bay to be stimulated by the music? We believe the symphony should and will stand on its own merits. After the concert, in the parking area, on the streets of Lenox, in the crowded car which gave us a lift homeward, the first movement little short idiom had caught on and was being whistled everywhere.

The performance itself we found more confident and assured and more vital. Shostakovitch has written a good part for all the instruments of the huge orchestra he requires. There is a lyric line to the string parts; the violas have a solo in the third movement which is not only in the most responsive range of their instruments, but was played with beauty of tone and smoothness. There are innumerable gems throughout the four long movements which in sequence and in combination add up to a brilliant whole.

The Haydn G major symphony was used to begin the concert. It had also served as the vehicle with which Koussevitzky had introduced his newly assembled and trained orchestra on the evening of the first concert three weeks ago.

Saturday evening was devoted to two great choral works: the Bach Magnificat in D, and the Beethoven ninth symphony. A chorus of 150 voices placed at the rear of the stage provided the sensation of the evening, eclipsing for the occasion, the work of their instrumental colleagues placed to the force on the platform. Serge Koussevitzky had at his disposal a chorus, consisting largely of Berkshire voices, trained by the center's two choral masters, Ifor Jones and Hugh Ross. They had several opportunities to display the glorious power and opulent quality of their combined voices, especially in the closing "Gloria Patri" of the ecclesiastical work, and later in the majestic "O Ye Millions."

The vocal soloists in both works were Irma Gonzales, soprano, Lillian Knowles, contralto, William Hain, tenor, and Mack Harrell, bass-baritone. The delightful woodwind obligato to several of the Bach solo numbers enhanced their beauty; especially the soprano air "Quia respexit" in which the oboe d'Amore solo was played by Louis Speyer of the Boston Symphony Orchestra and the accompanying harpsichord by Putnam Aldrich, and later in the lovely air for contralto, "Esurientes implevit bonis" where again the harpsichord played with the assistance of two flutes.

Mack Harrell's baritone opening recitative in the symphony and his work in the solo quartets, and the allotments of Miss Gonzales, were conspicuously ably done. It was the chorus which scored most impressively during the evening. Their entrances and attacks were strong without explosiveness and conveyed the magnificence of the music with spirited self-reliance.

The final chord of every composition has been the occasion of a demonstration of enthusiasm by the audience. The ovation following the final note of the Shostakovitch, and the last of the season, was, as was to be expected, not the least of the series. The smiling conductor walked among his alert and eager young aspirants, clasping the hand of as many as he could reach in paternal affection. The leave-taking was genuinely poignant. Through six weeks of as intense study and application as any orchestra over underwent, through the hours of at times grueling repetition, there has developed an unsurpassed zeal and devotion for their inspiring leader. The experience for them has been unique. The same can be said for Koussevitzky and the audience.

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HUDSON, N. Y.
DAILY STAR

AUG 17 1942

MANY FROM HERE ATTENDED BENEFIT AT TANGLEWOOD

Audience Thrills to Shostakovitch's Seventh Symphony —Princess Julianna Present.

The Russian War Relief Benefit, which was held at Tanglewood, Lenox, Mass., Friday evening, was an artistic and financial success. Despite weather that at times was at its worst, an audience of between 5,000 and 6,000 (and that is a conservative estimate) assembled in Tanglewood's huge music shed and listened to a wonderful program which included the first concert performance of Shostakovitch's Seventh Symphony, given by the Advanced Orchestra of the Berkshire Music Center, under the nothing short of magical direction of Serge Koussevitzky, and solos by Albert Spalding, violinist; Igor Piatigorsky, 'cellist, and Dorothy Maynor, soprano.

Seated on the stage for the "Manifestation," which took place at 6 p. m., were Dr. Koussevitzky, Edward C. Thompson, president of the Russian War Relief, Inc.; Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Inc., and chairman of the ticket committee for the benefit, and Miss Dorothy Thompson, the principal speaker. Miss Robinson Smith wore an afternoon dress in a black and white print and a white hat, while Miss Thompson was hatless and wore a tailored suit of silk in a charming shade of rose. Miss Thompson's speech, a masterly exposition of Russia and its needs, was followed with close attention by the huge audience.

There was an extraordinary occurrence at the opening of the "Manifestation," following the "Fanfare." According to the printed program, the "Manifestation" was to open with "The National Anthems of the U. S. S. R. and the United States," in this order. Suddenly, the opening bars of the "Star Spangled Banner" were heard. The audience rose, the singing of the National Anthem went on to about as far as "the dawn's early light," then, with what could only be called a "stop signal" from Dr. Kousseivtzky, there was a pause, perfect silence for a minute or so, while everybody wondered. Then, immediately, came the singing of the U. S. S. R. National Anthem, followed, as originally scheduled, by the singing of the "Star Spangled Banner." Just what happened, no one has yet revealed.

Tanglewood audiences are notoriously enthusiastic, but seldom, if ever, even in that huge Music Shed which has so frequently rung with the applause of thousands, has anything been heard which measured up to the enthusiasm at Friday night's concert. And, in this order, so it seemed to at least one in the audience, was the applause bestowed: First and foremost to Dr. Koussevitzky, then to the Shostakovitch Seventh and its splendid rendition by the Berkshire Center Advanced Student Orchestra, then to Piatigorsky, then to Albert Spalding and lastly to Dorothy Maynor.

Much has been written about the Shostakovitch Seventh Symphony. Most critics agree that it is a bit overlong, that some of its music is a bit undistinguished, but that it has some passages that are absolutely inspired, particularly those toward the close of the first movement. The martial motif predominates, of course, and at times is positively thrilling.

Picnic suppers both in the Music Shed and elsewhere—after the rain stopped—lent a democratic touch to the whole affair, and one which everybody seemed to enjoy. People who looked as if they had never done it before, toted picnic baskets here, there and everywhere. And out on the grounds one could buy soft drinks, and by special license, even a glass of beer or mild ale.

Of course, the Music Shed teemed with celebrities, Olive Downes, Rodzuiski, Ambassador Litvinoff and countless others.

The center of attraction among the boxes was that of Miss Gertrude Robinson Smith, who had, as her chief guests, Crown Princess Juliana of the Netherlands and her lady-in-waiting, the Baroness Ethel Van Boetzelaer.

In addition to the list already published of those from this vicinity who attended Friday's benefit were: Mrs. John T. Kaemmerlen, Mrs. Heinz Salm and Mrs. Grace Fritts Newman, of this city; Miss Mabel Esselstyn, of Claverack; and Mrs. John Bayard Pruyn, of Kinderhook. Guests of James E. Leath in his box were Mrs. E. F. Gidley and Miss Jane Gidley, Miss Julie Pruyn, of Kinderhook; Miss Annabelle Terrell, of Spencertown; Mrs. J. Sanderson Hand, of Stuyvesant Falls, and Peter Rice, of Pittsfield, Mass.

ALBANY, N. Y.
TIMES UNION

AUG 16 1942

Music World

By E. S. Van Olinda

Russian music, played for the benefit of Russian War Relief, featured the program at Tanglewood Friday evening, when Dmitri Shostakovitch's seventh symphony had its first American concert performance in the Music Shed by the Berkshire Music Center's student orchestra under Serge Koussevitzky's direction. Princess Juliana of the Netherlands, Maxim Litvinov, ambassador from the Soviet Union, and Mme. Litvinov were in the audience.

Dorothy Thompson and Edward C. Carter, president of Russian War Relief, Inc., were the speakers at a manifestation in the Music Shed, which followed a demonstration of various aspects of the Center's musical activities.

The benefit, under the auspices of the Russian War Relief and the Koussevitzky Music Foundation, is the third annual affair of its kind to be held at Tanglewood with the co-operation of the Center.

The audience was of good size. Virtually all the boxes had been sold in advance for the new symphony and the recital by Albert Spalding, violinist; Gregor Piatigorsky, 'cellist, and Dorothy Maynor, soprano. Andre Benoist, Valentin Pavlovsky and Ernest Victor Wolff accompanied these artists.

Miss Thompson told of the titanic and significant nature of Russia's effort in the war, the immense sacrifices it has made, and the need of a corresponding sacrifice on America's part. The United States, she pointed out, should rise for the salvation of the Russian people, and, in rising, save ourselves.

Praise for Russia's effort, and of the Shostakovitch Symphony were themes of Mr. Carter's speech and of the message which he read from Dr. Koussevitzky.

The manifestation opened with a trumpet fanfare by Purcell. The Russian national anthem, the "Internationale," and "The Star-Spangled Banner" were played before the speeches. Mr. Litvinov then appeared on the stage, after which Hugh Ross conducted the Centers chorus in Randall Thompson's "Alleluia."

The program followed the lines of its two predecessors. The opening Tanglewood on Parade hour offered a choice of three attractions. In the Music Shed the Center's second orchestra played works of Brahms, Aaron Copland, Mendelssohn and Walter Piston, with Walter Hendl, Lukas Foss, Frederick Fennell and Robert Zeller conducting and Hilda Banks as piano soloist. In the opera house, Act III of "La Boheme" and scenes from "Porgy and Bess" were sung, with Boris Goldovsky and Leonard Bernstein conducting and Herbert Graf, Myron Ryan and James Pease in charge of the staging.

Irma Gonzalez, James Pease, Mario Lanza, Shiela Vogelle, Helena Strassburger, Christine Johnson and Giuseppe Gentile sang leading roles. Meanwhile, early madrigals and vocal and instrumental music composed at Tanglewood by Pablo Mencayo, Romeo Cararino, John Cowell and Blas Galindo were performed in the chamber music hall. An hour for supper followed before Dr. Koussevitzky and his young musicians began the symphony, of which the only previous hearing in this country was in a broadcast under Arturo Toscanini on July 19.

The Berkshire Music Center continued its festival last night, when the first orchestra and chorus presented Bach's "Magnificat" and Beethoven's Ninth Symphony. The soloists were Irma Gonzales, soprano; Lillian Knowles, contralto; William Hain, tenor, and Mack Harrell, bass.

NEW YORK, N.Y.
HERALD TRIBUNE

AUG 16 1942

Final Concerts Of Festival On At Tanglewood

Chorus Joins Orchestra in Bach Magnificat Under Koussevitsky's Direction

By Francis D. Perkins

LENOX, Mass., Aug. 15.—Having successfully completed last night's extensive program for the benefit of Russian war relief, the Berkshire Music Center began the third and last week end of its regular festival series tonight in the Tanglewood Music Shed. The Center chorus sang with the student orchestra under Serge Koussevitzky's direction in Bach's Magnificat and also took part in the finale of the other work in the program, Beethoven's 9th Symphony.

The soloists in both works were Irma Gonzalez, Mexican soprano; Lilian Knowles, contralto, and William Hain, tenor, both well known in New York as oratorio singers, and Mack Harrell, Metropolitan Opera barytone. In devoting one of his Tanglewood programs to music for chorus and orchestra, Dr. Koussevitzky was following the precedent of his last few Berkshire festivals with the Boston Symphony Orchestra.

Largest Crowd of Summer

Yesterday's benefit, which can be considered as part of the festival although it was officially a separate event, drew the largest Tanglewood audience of the summer despite initially discouraging weather; approximately 5,000 persons listened to the first American performance of Shostakovitch's symphony for which tickets were sold. For most of them, this was a first hearing, as radio reception conditions had been unfavorable in this region on July 19 when the symphony was broadcast by the N. B. C. symphony under Arturo Toscanini. At the end, after the final urging triumphant measures projecting a mood of ultimate victory, there was a long and fervent demonstration for Dr. Koussevitzky and his talented young musicians, with cheers as well as vigorous manual plaudits.

Doubtless the audience was in a mood for enthusiasm, what with the associations of the work with Russia's valiant resistance to the enemy and with the composer's own patriotism and war service. These had been themes in the speeches at the manifestation which preceded last night's concert. But the audience was also moved by the music itself, which has stirring measures, especially in the first movement and at the close.

Strength of Music

For this reviewer, yesterday's rehearing of the symphony made no marked changes in previously formed impressions of the score. It has strength, and also certain readily perceptible weaknesses and unevenness, but throughout it gives a sense of expressive sincerity. As before, one could recognize occasional influences here and there, but to no greater extent than before; the reminiscences are matters of detail, or of a particular passage, while the work as a whole conveys a feeling of individuality, and of directness of musical utterance. Apart from certain features in the scoring and instrumental color, the style is conservative and usually unsophisticated.

The work, while on a large scale, is longer than necessary; its effectiveness as a whole would be greater if it were more condensed and concentrated. The structure is sometimes rather diffuse, and the musical ideas vary in salience and distinction.

The two middle movements have variety in themselves, but together do not offer sufficient contrast. The second movement, with its prevailingly lyric pastoral character, provides an effective contrast with the first, but quite a little of the third movement repeats the mood of the second. The long-breathed, stately recitative first stated by the strings in the third movement is one of the most memorable episodes in the symphony, but the balance and variety of the entire work would have gained had its slow movement been more in the vein of the corresponding part of the composer's fifth symphony. But the work as a whole held the reviewer's intention; its moods and emotions are persuasively projected and enhanced by the scoring, and its expressive effectiveness is not limited to surefire passages such as the long crescendo of the marching figure in the first movement or the closing climax.

Similar Interpretations

Dr. Koussevitzky's interpretation of the work showed no pronounced difference from Mr. Toscanini's. He presented it as an inspiring leader who thoroughly understood the music and was intently devoted to it, deeply felt its emotional associations, and had an orchestra able to give a full revelation of his interpretative wishes. The music is not hard to understand, but not easy to play; the scoring, in which varieties of instrumental color and sonority within individual choirs play an important part, often needs exceptionally clarity and finesse of dynamics and shading.

The orchestra played with enthusiasm, but also with constantly admirable balance, lucidity of medium and finesse of detail as well as the requisite mass of tone; unity was unerring, and the quality of tone deserving of high praise, especially in the singing of the strings, which matched the best which our major symphony orchestras have to offer.

The climax of the long crescendo in the first movement and the closing climax did not for this listener seem quite to equal the record for volume of sound achieved in the N. B. C. performance, but this could be laid to acoustic differences between the N. B. C. studio and the wider places of Tanglewood's vast semi-outdoor Music Shed, and also to an individual hearer's tendency to anticipate and partially discount such an effect in a rehearing.

The orchestra has a roster of 115 musicians, counting two pianists. Thirty-three of its members are women.

NEW YORK, N. Y.
TIMES

AUG 16 1942

S. Koussevitzky To Give Dinner

Conductor Will Honor Group Tonight That Is Interested In Concerts in Berkshires

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 15—Dr. Serge Koussevitzky will give a dinner tomorrow night at Curtis Hotel, Lenox, for a group of Boston Symphony Orchestra trustees, members of the faculty of Berkshire Music Center and a number of personal friends who are in Berkshire for final series of the Tanglewood concerts.

Princess Diane R. Eristavi, who has resigned as chairman of Stockbridge branch, Bundles for America, is to organize other branches in the Southern New England territory of which she is regional director. The first one will be at Pittsfield.

Miss Nancy T. Patten, daughter of Mrs. Thomas Frederick Davies, is chairman of a sale for the blind at Lenox Academy on Wednesday. Miss Anna Remsen Alexandre, Mrs. Alexandre Hoppin, Mrs. David T. Dana, Mrs. Henry P. Jaques, Mrs. John D. Kennedy, and Mrs. Ross Winans Whistler will be aides.

Arrivals at the Berkshire Inn, Great Barrington, include Mr. and Mrs. Lowell Thomas, former Governor Joseph B. Ely of Massachusetts and Mrs. Ely, Lloyd D. Aspinwall, Mr. and Mrs. C. C. Hough, Mrs. H. P. Ryan, Mrs. Byron Park, Mrs. Susan Prosser of New York and Judge and Mrs. William J. Granfield of Springfield.

Dr. and Mrs. John Dodge Peters will give a dinner tomorrow at Edgeholm, Great Barrington, for Mrs. Peters's sister, Mrs. Marian K. Kerr.

Mrs. Felix Lamond has returned to Martin Inn, Stockbridge, after visiting her son-in-law and daughter, Mr. and Mrs. Henry Fairfield Osborn, at Milan Hollow, Irvington, N. Y.

Mr. and Mrs. Samuel Field 3d, who were married in June, are visiting her parents, Mr. and Mrs. Louis E. Underwood, at Pittsfield. Mrs. Field is the former Miss Suzanne Underwood.

Mrs. Hugh Peters of New York gave a luncheon yesterday at her Great Barrington Summer home for Mrs. Francis King of South Hartford, N. Y.

POST DISPATCH
ST. LOUIS, MO.
GLOBE-DEMOCRAT

AUG 16 1942

18-Year-Old Girl Little Symphony Violin Soloist

Ruthabeth Krueger, 18-year-old violinist, will be soloist at the fourth concert in the series by the Little Symphony Orchestra Friday evening at Washington University Quadrangle. The guest conductor will be Stanley Chapple, who also will conduct the following week's concert.

Miss Krueger comes from the Berkshire Music School, to which she won a scholarship in national competition last winter. A native of Denver, she is a student at Black Mountain College in Kentucky, and has been playing the violin since the age of 5. In making her St. Louis debut, she will play Bach's Concerto in E Major.

Chapple, an Englishman, is head of the choral, orchestral and opera departments at the Peabody Conservatory in Baltimore, and also is assistant to Serge Koussevitsky at the Berkshire School. He conducted two concerts in the Little Symphony series last summer.

The complete program follows:

Concerto Grosso — Handel
Pastoral Ode — Gardner Read
(First performance in St. Louis.)
Two Interlinked French Folk Melodies — Ethel Smyth
(First performance in St. Louis.)
Concerto in E Major — Bach
Miss Ruthabeth Krueger, soloist.
Intermission.
Symphony No. 88 — Haydn

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 16 1942

SINGER DRAWS PRIZES AT BENEFIT CONCERT

Dorothy Maynor Officiates —Names of the Winners Announced

Lenox, Aug. 15—Dorothy Maynor, soprano, who sang in last night's program at the Russian War Relief benefit concert, drew the prizes from a cylindrical box just before midnight. Winners follow:—

Berkshire patrons were dotted among the 26 winners of Mrs Frederick Schenck's prize committee. The lucky tickets, drawn from the large cylindrical box by Soprano Dorothy Maynor, were held by the following:—

R. L. Resnikoff, Newton Hills, a member of the Berkshire Music center faculty, an autographed picture of Dr Koussevitzky.

Jane D. Cleveland of Albany, N. Y., an electric clock.

Gerry Blake of Lenox, three bottles of champagne.

N. L. John of Lenox, one dozen nylon stockings.

Mrs A. J. Berkheir, Park avenue, a $10 gift certificate.

Theresa Stang, Lawrence, L. I., a painting of Dr Koussevitzky.

Ernest Hillman, Fairfield, Ct., autographed picture of Albert Spalding.

Michael Kraskow, Brooklyn, N. Y., a $1200 head of himself to be made by Guitou Knoop.

Florence Mahanna, Lenox, jewelry.

James Moriarty, Great Barrington, a Magnavox record cabinet.

Mrs Nathan Naum, Albany, N. Y., a General Electric table model radio.

Mrs Arthur James, New Marlboro, an autographed Spalding record.

Thomas McDonald of Pittsfield, a year's subscription to Life.

Count Rene de Roussy Sales, Stockbridge, a $20 gift certificate.

Emile Polak, New York, a cocker spaniel puppy.

Mrs T. J. Carrigan, Lenox club, a set of coffee cups and saucers.

L. D. Scriven, Boston, $20 gift certificate.

B. J. Tyrell, Pittsfield, a year's subscription to the Eagle.

Elizabeth Turner, Lenox, two dinners at the Curtis hotel.

Wilfred C. Wannamaker, Pittsfield, a ton of coal.

M. J. Heinlich, Larchmont, N. Y., $20 gift certificate.

Catherine D. Navin, Lee, $15 gift certificate.

Mrs Charles A. Dee, Lenox, a beauty kit.

Mrs A. L. Zucke, Pontoosuc lodge, Lanesboro, a painting.

Peter Rice of Pittsfield, three cases of beer.

Philip Allen of Walpole, president of the New England Conservatory of Music, a painting donated by former United States Embassador to Russia Joseph E. Davies.

HUDSON, N. Y.
DAILY STAR

AUG 17 1942

MANY FROM HERE ATTENDED BENEFIT AT TANGLEWOOD

Audience Thrills to Shostakovitch's Seventh Symphony —Princess Julianna Present.

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Seated on the stage for the "Manifestation," which took place at 6 p. m., were Dr. Koussevitzky, Edward C. Thompson, president of the Russian War Relief, Inc.; Miss Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Inc., and chairman of the ticket committee for the benefit, and Miss Dorothy Thompson, the principal speaker. Miss Robinson Smith wore an afternoon dress in a black and white print and a white hat, while Miss Thompson was hatless and wore a tailored suit of silk in a charming shade of rose. Miss Thompson's speech, a masterly exposition of Russia and its needs, was followed with close attention by the huge audience.

There was an extraordinary occurrence at the opening of the "Manifestation," following the "Fanfare." According to the printed program, the "Manifestation" was to open with "The National Anthems of the U. S. S. R. and the United States," in this order. Suddenly, the opening bars of the "Star Spangled Banner" were heard. The audience rose, the singing of the National Anthem went on to about as far as "the dawn's early light," then, with what could only be called a "stop signal" from Dr. Kousseivtzky, there was a pause, perfect silence for a minute or so, while everybody wondered. Then, immediately, came the singing of the U. S. S. R. National Anthem, followed, as originally scheduled, by the singing of the "Star Spangled Banner." Just what happened, no one has yet revealed.

Tanglewood audiences are notoriously enthusiastic, but seldom, if ever, even in that huge Music Shed which has so frequently rung with the applause of thousands, has anything been heard which measured up to the enthusiasm at Friday night's concert. And, in this order, so it seemed to at least one in the audience, was the applause bestowed: First and foremost to Dr. Koussevitzky, then to the Shostakovitch Seventh and its splendid rendition by the Berkshire Center Advanced Student Orchestra, then to Piatigorsky, then to Albert Spalding and lastly to Dorothy Maynor.

Much has been written about the Shostakovitch Seventh Symphony. Most critics agree that it is a bit overlong, that some of its music is a bit undistinguished, but that it has some passages that are absolutely inspired, particularly those toward the close of the first movement. The martial motif predominates, of course, and at times is positively thrilling.

Picnic suppers both in the Music Shed and elsewhere—after the rain stopped—lent a democratic touch to the whole affair, and one which everybody seemed to enjoy. People who looked as if they had never done it before, toted picnic baskets here, there and everywhere. And out on the grounds one could buy soft drinks, and by special license, even a glass of beer or mild ale.

Of course, the Music Shed teemed with celebrities, Olive Downes, Rodzuiski, Ambassador Litvinoff and countless others.

The center of attraction among the boxes was that of Miss Gertrude Robinson Smith, who had, as her chief guests, Crown Princess Juliana of the Netherlands and her lady-in-waiting, the Baroness Ethel Van Boetzelaer.

In addition to the list already published of those from this vicinity who attended Friday's benefit were: Mrs. John T. Kaemmerlen, Mrs. Heinz Salm and Mrs. Grace Fritts Newman, of this city; Miss Mabel Esselstyn, of Claverack; and Mrs. John Bayard Pruyn, of Kinderhook. Guests of James E. Leath in his box were Mrs. E. F. Gidley and Miss Jane Gidley, Miss Julie Pruyn, of Kinderhook; Miss Annabelle Terrell, of Spencertown; Mrs. J. Sanderson Hand, of Stuyvesant Falls, and Peter Rice, of Pittsfield, Mass.

ALBANY, N. Y.
TIMES UNION

AUG 16 1942

Music World

By E. S. Van Olinda

Russian music, played for the benefit of Russian War Relief, featured the program at Tanglewood Friday evening, when Dmitri Shostakovitch's seventh symphony had its first American concert performance in the Music Shed by the Berkshire Music Center's student orchestra under Serge Koussevitzky's direction. Princess Juliana of the Netherlands, Maxim Litvinov, ambassador from the Soviet Union, and Mme. Litvinov were in the audience.

Dorothy Thompson and Edward C. Carter, president of Russian War Relief, Inc., were the speakers at a manifestation in the Music Shed, which followed a demonstration of various aspects of the Center's musical activities.

The benefit, under the auspices of the Russian War Relief and the Koussevitzky Music Foundation, is the third annual affair of its kind to be held at Tanglewood with the co-operation of the Center.

The audience was of good size. Virtually all the boxes had been sold in advance for the new symphony and the recital by Albert Spalding, violinist; Gregor Piatigorsky, 'cellist, and Dorothy Maynor, soprano. Andre Benoist, Valentin Pavlovsky and Ernest Victor Wolff accompanied these artists.

Miss Thompson told of the titanic and significant nature of Russia's effort in the war, the immense sacrifices it has made, and the need of a corresponding sacrifice on America's part. The United States, she pointed out, should rise for the salvation of the Russian people, and, in rising, save ourselves.

Praise for Russia's effort, and of the Shostakovitch Symphony were themes of Mr. Carter's speech and of the message which he read from Dr. Koussevitzky.

The manifestation opened with a trumpet fanfare by Purcell. The Russian national anthem, the "Internationale," and "The Star-Spangled Banner" were played before the speeches. Mr. Litvinov then appeared on the stage, after which Hugh Ross conducted the Centers chorus in Randall Thompson's "Alleluia."

The program followed the lines of its two predecessors. The opening Tanglewood on Parade hour offered a choice of three attractions. In the Music Shed the Center's second orchestra played works of Brahms, Aaron Copland, Mendelssohn and Walter Piston, with Walter Hendl, Lukas Foss, Frederick Fennell and Robert Zeller conducting and Hilda Banks as piano soloist. In the opera house, Act III of "La Boheme" and scenes from "Porgy and Bess" were sung, with Boris Goldovsky and Leonard Bernstein conducting and Herbert Graf, Myron Ryan and James Pease in charge of the staging.

Irma Gonzalez, James Pease, Mario Lanza, Shiela Vogelle, Helena Strassburger, Christine Johnson and Giuseppe Gentile sang leading roles. Meanwhile, early madrigals and vocal and instrumental music composed at Tanglewood by Pablo Mencayo, Romeo Cararino, John Cowell and Blas Galindo were performed in the chamber music hall. An hour for supper followed before Dr. Koussevitzky and his young musicians began the symphony, of which the only previous hearing in this country was in a broadcast under Arturo Toscanini on July 19.

The Berkshire Music Center continued its festival last night, when the first orchestra and chorus presented Bach's "Magnificat" and Beethoven's Ninth Symphony. The soloists were Irma Gonzalez, soprano; Lillian Knowles, contralto; William Hain, tenor, and Mack Harrell, bass.

NEW YORK, N.Y.
HERALD TRIBUNE

AUG 16 1942

Final Concerts Of Festival On At Tanglewood

Chorus Joins Orchestra in Bach Magnificat Under Koussevitsky's Direction

By Francis D. Perkins

LENOX, Mass., Aug. 15.—Having successfully completed last night's extensive program for the benefit of Russian war relief, the Berkshire Music Center began the third and last week end of its regular festival series tonight in the Tanglewood Music Shed. The Center chorus sang with the student orchestra under Serga Koussevitzky's direction in Bach's Magnificat and also took part in the finale of the other work in the program, Beethoven's 9th Symphony.

The soloists in both works were Irma Gonzalez, Mexican soprano; Lilian Knowles, contralto, and William Hain, tenor, both well known in New York as oratorio singers, and Mack Harrell, Metropolitan Opera barytone. In devoting one of his Tanglewood programs to music for chorus and orchestra, Dr. Koussevitzky was following the precedent of his last few Berkshire festivals with the Boston Symphony Orchestra.

Largest Crowd of Summer

Yesterday's benefit, which can be considered as part of the festival although it was officially a separate event, drew the largest Tanglewood audience of the summer despite initially discouraging weather; approximately 5,000 persons listened to the first American performance of Shostakovitch's symphony for which tickets were sold. For most of them, this was a first hearing, as radio reception conditions had been unfavorable in this region on July 19 when the symphony was broadcast by the N. B. C. symphony under Arturo Toscanini. At the end, after the final urging triumphant measures projecting a mood of ultimate victory, there was a long and fervent demonstration for Dr. Koussevitzky and his talented young musicians, with cheers as well as vigorous manual plaudits.

Doubtless the audience was in a mood for enthusiasm, what with the associations of the work with Russia's valiant resistance to the enemy and with the composer's own patriotism and war service. These had been themes in the speeches at the manifestation which preceded last night's concert. But the audience was also moved by the music itself, which has stirring measures, especially in the first movement and at the close.

Strength of Music

For this reviewer, yesterday's rehearing of the symphony made no marked changes in previously formed impressions of the score. It has strength, and also certain readily perceptible weaknesses and unevenness, but throughout it gives a sense of expressive sincerity. As before, one could recognize occasional influences here and there, but to no greater extent than before; the reminiscences are matters of detail, or of a particular passage, while the work as a whole conveys a feeling of individuality, and of directness of musical utterance. Apart from certain features in the scoring and instrumental color, the style is conservative and usually unsophisticated.

The work, while on a large scale, is longer than necessary; its effectiveness as a whole would be greater if it were more condensed and concentrated. The structure is sometimes rather diffuse, and the musical ideas vary in salience and distinction.

The two middle movements have variety in themselves, but together do not offer sufficient contrast. The second movement, with its prevailingly lyric pastoral character, provides an effective contrast with the first, but quite a little of the third movement repeats the mood of the second. The long-breathed, stately recitative first stated by the strings in the third movement is one of the most memorable episodes in the symphony, but the balance and variety of the entire work would have gained had its slow movement been more in the vein of the corresponding part of the composer's fifth symphony. But the work as a whole held the reviewer's intention; its moods and emotions are persuasively projected and enhanced by the scoring, and its expressive effectiveness is not limited to surefire passages such as the long crescendo of the marching figure in the first movement or the closing climax.

Similar Interpretations

Dr. Koussevitzky's interpretation of the work showed no pronounced difference from Mr. Toscanini's. He presented it as an inspiring leader who thoroughly understood the music and was intently devoted to it, deeply felt its emotional associations, and had an orchestra able to give a full revelation of his interpretative wishes. The music is not hard to understand, but not easy to play; the scoring, in which varieties of instrumental color and sonority within individual choirs play an important part, often needs exceptionally clarity and finesse of dynamics and shading.

The orchestra played with enthusiasm, but also with constantly admirable balance, lucidity of medium and finesse of detail as well as the requisite mass of tone; unity was unerring, and the quality of tone deserving of high praise, especially in the singing of the strings, which matched the best which our major symphony orchestras have to offer.

The climax of the long crescendo in the first movement and the closing climax did not for this listener seem quite to equal the record for volume of sound achieved in the N. B. C. performance, but this could be laid to acoustic differences between the N. B. C. studio and the wider places of Tanglewood's vast semi-outdoor Music Shed, and also to an individual hearer's tendency to anticipate and partially discount such an effect in a rehearing.

The orchestra has a roster of 115 musicians, counting two pianists. Thirty-three of its members are women.

NEW YORK, N. Y.
TIMES

AUG 16 1942

S. Koussevitzky To Give Dinner

Conductor Will Honor Group Tonight That Is Interested In Concerts in Berkshires

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 15—Dr. Serge Koussevitzky will give a dinner tomorrow night at Curtis Hotel, Lenox, for a group of Boston Symphony Orchestra trustees, members of the faculty of Berkshire Music Center and a number of personal friends who are in Berkshire for final series of the Tanglewood concerts.

Princess Diane R. Eristavi, who has resigned as chairman of Stockbridge branch, Bundles for America, is to organize other branches in the Southern New England territory of which she is regional director. The first one will be at Pittsfield.

Miss Nancy T. Patten, daughter of Mrs. Thomas Frederick Davies, is chairman of a sale for the blind at Lenox Academy on Wednesday. Miss Anna Remsen Alexandre, Mrs. Alexandre Hoppin, Mrs. David T. Dana, Mrs. Henry P. Jaques, Mrs. John D. Kennedy, and Mrs. Ross Winans Whistler will be aides.

Arrivals at the Berkshire Inn, Great Barrington, include Mr. and Mrs. Lowell Thomas, former Governor Joseph B. Ely of Massachusetts and Mrs. Ely, Lloyd D. Aspinwall, Mr. and Mrs. C. C. Hough, Mrs. H. P. Ryan, Mrs. Byron Park, Mrs. Susan Prosser of New York and Judge and Mrs. William J. Granfield of Springfield.

Dr. and Mrs. John Dodge Peters will give a dinner tomorrow at Edgeholm, Great Barrington, for Mrs. Peters's sister, Mrs. Marion K. Kerr.

Mrs. Felix Lamond has returned to Martin Inn, Stockbridge, after visiting her son-in-law and daughter, Mr. and Mrs. Henry Fairfield Osborn, at Milan Hollow, Irvington, N. Y.

Mr. and Mrs. Samuel Field 3d, who were married in June, are visiting her parents, Mr. and Mrs. Louis E. Underwood, at Pittsfield. Mrs. Field is the former Miss Suzanne Underwood.

Mrs. Hugh Peters of New York gave a luncheon yesterday at her Great Barrington Summer home for Mrs. Francis King of South Hartford, N. Y.

Reaction of women to wartime conditions is the theme of "This War Against Mrs. Hadley," while women again are the principal in "Private Miss Jones" and "Flying Blonde."

The former is the story of a girl who finds an outlet for her patriotism in helping in a military training center, while the latter has the air force training

Girl Violinist To Be Soloist at Friday Concert

Ruthabeth Krueger, 18-year-old violinist, will be the Little Symphony's guest artist at its fourth concert Friday night in the Washington University quadrangle. The orchestra will be under the direction of Stanley Chapple, who will lead the orchestra both this week and next.

Miss Krueger comes to St. Louis from the Berkshire Music School to which she won a scholarship in a national competition last winter. A native of Denver, Colo., she is a student at Black Mountain College in Kentucky, and has been playing the violin since the age of 5. For her debut in St. Louis with the Little Symphony, she will play Bach's Concerto in E Major.

Chapple, an Englishman who is head of the choral, orchestral and opera departments of the Peabody Conservatory in Baltimore, also comes from the Berkshire School, where he is assistant to Serge Koussevitsky. He conducted two concerts for the Little Symphony last summer.

The complete program:

Concerto Grosso — — — — — Handel
Pastoral Ode — — — — Gardner Read
(First performance in St. Louis.)
Two Interlinked French Folk Melodies—
Ethel Smyth
(First performance in St. Louis.)
Concerto in E Major — — — — — Bach
Symphony No. 88 — — — — — Haydn

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 16 1942

SINGER DRAWS PRIZES AT BENEFIT CONCERT

Dorothy Maynor Officiates —Names of the Winners Announced

Lenox, Aug. 15—Dorothy Maynor, soprano, who sang in last night's program at the Russian War Relief benefit concert, drew the prizes from a cylindrical box just before midnight. Winners follow:—

Berkshire patrons were dotted among the 26 winners of Mrs Frederick Schenck's prize committee. The lucky tickets, drawn from the large cylindrical box by Soprano Dorothy Maynor, were held by the following:—

R. L. Resnikoff, Newton Hills, a member of the Berkshire Music center faculty, an autographed picture of Dr Koussevitzky.

Jane D. Cleveland of Albany, N. Y., an electric clock.

Gerry Blake of Lenox, three bottles of champagne.

N. L. John of Lenox, one dozen nylon stockings.

Mrs A. J. Berkheir, Park avenue, a $10 gift certificate.

Theresa Stang, Lawrence, L. I., a painting of Dr Koussevitzky.

Ernest Hillman, Fairfield, Ct., autographed picture of Albert Spalding.

Michael Kraskow, Brooklyn, N. Y., a $1200 head of himself to be made by Guitou Knoop.

Florence Mahanna, Lenox, jewelry.

James Moriarty, Great Barrington, a Magnavox record cabinet.

Mrs Nathan Naum, Albany, N. Y., a General Electric table model radio.

Mrs Arthur James, New Marlboro, an autographed Spalding record.

Thomas McDonald of Pittsfield, a year's subscription to Life.

Count Rene de Roussy Sales, Stockbridge, a $20 gift certificate.

Emile Polak, New York, a cocker spaniel puppy.

Mrs T. J. Carrigan, Lenox club, a set of coffee cups and saucers.

L. D. Scriven, Boston, $20 gift certificate.

B. J. Tyrell, Pittsfield, a year's subscription to the Eagle.

Elizabeth Turner, Lenox, two dinners at the Curtis hotel.

Wilfred C. Wannamaker, Pittsfield, a ton of coal.

M. J. Heinlich, Larchmont, N. Y., $20 gift certificate.

Catherine D. Navin, Lee, $15 gift certificate.

Mrs Charles A. Dee, Lenox, a beauty kit.

Mrs A. L. Zucke, Pontoosuc lodge, Lanesboro, a painting.

Peter Rice of Pittsfield, three cases of beer.

Philip Allen of Walpole, president of the New England Conservatory of Music, a painting donated by former United States Embassador to Russia Joseph E. Davies.

NEW YORK, N.Y.
PM
AUG 16 1942

New England Receives a Message From Russia and Understands It

By Henry Simon

LENOX, Mass., Aug. 15.—The 5 to 11 p.m. Russian War Relief benefit of the Koussevitzky Music Foundation at the Berkshire Music Center has just reached its climax with the first concert performance in the Western Hemisphere of the Shostakovich Seventh Symphony. The audience—about 5000, despite gas shortage and rain—still is cheering Serge Koussevitzky, the conductor, and his remarkable orchestra of students even after five bows. I have never heard such enthusiasm at this staid music center.

Earlier in the day the opera, chamber music and composition departments and the second student orchestra had demonstrated the high caliber of work done at the Center. I heard only scenes from *La Boheme* and *Porgy and Bess* as all this was going on simultaneously. There was some extraordinarily fine singing—especially from James Pease and Helena Strassburger—and some almost equally bad imitation of Negro acting. There was no question that music is the center of the Music Center.

Later on, Edward Carter, president of Russian War Relief, spoke, and Dorothy Thompson made an eloquent summary of the importance and heroism of the Russian war effort. Ambassador and Mrs. Litvinov joined the applause and Princess Juliana appeared in the evening. Toward the close of her speech Miss Thompson had this to say about the Shostakovich symphony:

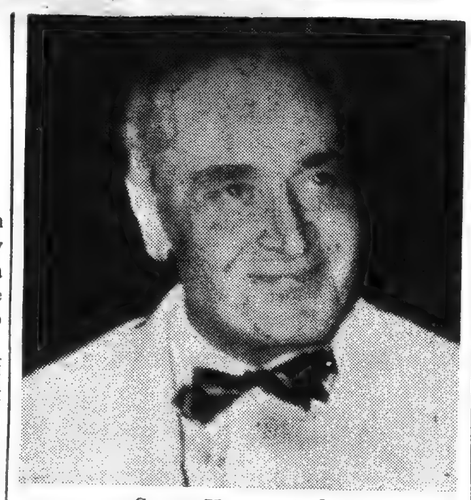
"It is a cry of indignation, a prayer of hope, and a shout of triumph aimed straight at the heart of all mankind. And as we listen to it we know it is the voice of a great people, and a young people, full of energy, power and hope, who have refused to be trampled into the ground. It is the voice of heroism."

The audience listening tonight must have had the picture of the brave siege of Leningrad in mind. The composer himself has associated the work closely with it. But after a third hearing (two regular performances and a rehearsal), I believe that it is music which transcends even the emotions aroused by contemporary news—that its direct appeal to humanity will live beyond the time those emotions are so immediate as they are now—just as the appeal of Beethoven's *Eroica* has survived the feelings aroused by the world-shaking events which inspired it.

After my initial review of the symphony, an irate correspondent wanted to know why I hadn't pointed out that one passage used a trick Ravel had used first in the *Bolero*. Another wanted to know, didn't I recognize a bit of Sibelius? Other critics pointed out parallels with Tchaikowsky, Mahler and More. Still others said the symphony was uneven, too long.

I am somewhat mystified by these strictures. They are the sort of comment English teachers sometimes make about Shakespeare. Wyatt wrote sonnets before the Bard, Marlowe made dramatic use of blank verse, and there are some pretty close parallels to *Hamlet* in Kyd. Also, Shakespeare is uneven and sometimes too long. Nevertheless, at the first or second performance of a great work, one has other feelings. I think there can be little doubt that the Seventh is a great work. Its emotions speak directly, eloquently, unmistakably, and the composer took whatever means came to hand and used his great skill to send home his deeply moving message. The reaction of the audience is only one evidence of his success.

Following the symphony, which received an eloquent reading, Albert Spalding, Gregor Piatigorsky and Dorothy Maynor contributed a brief joint recital. The applause for Miss Maynor is now coming across the lawn from the music shed to the press room.



Serge Koussevitzky

NEW YORK, N. Y.
DAILY WORKER
AUG 17 1942

Shostakovich Battle Symphony Wins Ovation at Tanglewood

By O. V. Clyde

The critical dispute over Shostakovich's Seventh Symphony still rages. But outside the confinements of the aesthetic boxing ring, the music of this young Soviet musician carries everything before it. It makes its way among the people who hear expressed in it the emotions which now stir them, emotions of combat, courage, and resolution.

I heard Toscanini unleash it at the radio studio, and on Friday night at the Tanglewood music festival I heard Koussevitzky deliver it. The Toscanini version, as might be expected, is more taut. Koussevitzky revealed that the score contains, in addition to the explicit tension of the battle-program, passages of beautiful tenderness and feeling.

The essential thing is to grasp what Shostakovitch is trying to do. He is not writing any contemplative philosophy of life. He is not worried as to how closely he can approximate the symphonies of the 19th century. He writes in the midst of battle. He desires to express the emotions of a peoples war, to depict and inspire. And he does it wonderfully well. He gets results, and the results are not superficial, but concern the most significant emotions possible at this hour of human history.

First Movement Highly Dramatic

The first movement is dramatic in the extreme. It is launched by a sweeping figure in the strings. This leads to an interlude depicting peaceful labor. Then begins the relentless advance of the now-famous ostinato (or obstinately repeated) theme accompanied by the drums.

At this point, critics have broken out into a violent quarrel; they do not like the device of the steadily repeated theme which mounts to a furious height above the percussion. They knowingly refer to Ravel's Bolero where the same device is used for another effect. But this is formalistic absurdity! The device is not new with Ravel. Rossini knew all about it a hundred years ago. Shostakovitch's deliberate choice of this musical method is the opposite of imitative; it is creative in the highest degree, getting its effect not only by the accumulation of the sound as such, but also by the increased density of the musical substance. This is what most of the hostile critics seem to have missed.

Some writers say that Shostakovitch does not "work up" his theme (as, for example, Beethoven does in the second movement of the Third Symphony with powerful fugato passages), but merely repeats it on the same musical level at a greater volume. But where is it written that Shostakovitch must do what the critics say? If he wanted to write a fugato development he would have done it; he is a master of this type of writing. The musical effect on both audiences, in New York and at Tanglewood, was unmistakable.

Will this effect wear off with repeated hearings, as the surprise element becomes less? It is hard to say. I do not believe it will. The musical substance here does not depend on surprise alone. There is depth in this movement as well as musical shock.

Dmitri Shostakovich, whose Seventh Symphony had its first concert performance in the United States on Friday, at the Berkshire Music Festival.

An Answer To the Critics

Koussevitzky's performance of the second movement was a revelation. Perhaps it was due to the final hearing, but I did not assimilate this movement in the Toscanini performance. It seemed to add little to the first movement. But the second performance showed me how mistaken I was. This movement, though not as immediately visible as the first, contains, in my opinion even finer musical thought. It contains in abundance exactly what the hostile critics say Shostakovitch lacks — originality and depth of thought. It is "Russian" as Moussorgsky and Tchaikowsky were "Russian;" but it is also "Russian" as the young Socialist artist, Shostakovitch, is Russian, with contemporary feeling, with tenderness and poetry such as I have not heard in any other contemporary musician.

The opening passages of the third movement have also become instantly famous. They consist of magnificently written antiphonal passages for the strings, boldly harmonized. The last two movements seem to be more episodic than the first two whose structures seem firmer. Bassoon and flute solos intervene at moments when one is led to expect a developed climax. This gives them, at least at our present level of knowledge of the score, the feeling of overlength which seems to retard the stunning conclusion which comes as a paean of liberation.

There is much to be said in reply to the misconceptions and hostilities which certain critics have hurled against this music. We will have to say these things later, when space will permit. But, the experience of this music cannot be forgotten. It restores to humanity the living relation with music which Mozart and Beethoven always strive for against the spiritual traditionalism of their generations

NEW YORK, N. Y.
TIMES
AUG 17 1942

SEASON CONCLUDED BY KOUSSEVITZKY

He Plays 88th Symphony of Haydn and Shostakovich's 7th at Tanglewood

ORCHESTRA IS PRAISED

Young Berkshire Music Center Organization Attracts 4,000 at Its Last Concerts

By OLIN DOWNES
Special to The New York Times.

LENOX, Mass., Aug. 16—With performances of Haydn's Eighty-eighth symphony and Shostakovich's Seventh this afternoon, and Bach's Magnificat and Beethoven's Ninth symphony last evening, the historic series of concerts given by the orchestra of the Berkshire Music Center at Tanglewood under the direction of Serge Koussevitzky came to an end. These concerts have been successful beyond all expectation.

From the practical point of view, the proportions of the audiences and the enthusiasm they displayed would in themselves have been matter for congratulation. The concerts began with audiences that numbered approximately 2,000. Four thousand at each of the last two concerts was a conservative estimate today.

But what far surpasses these results in Dr. Koussevitzky's estimation is the artistic achievement to which he can point with pardonable pride. In six weeks time he has created an orchestra of formidable capacity. No one had believed that this orchestra could present the repertory of old and new music that it has performed so impressively on such short notice, or indeed that this could have been accomplished under any circumstances short of those of a professional orchestra of long standing.

Technical Virtuosity Shown

As examples of what has been accomplished, there may be mentioned not only the technical virtuosity and the dramatic spirit of the interpretations of Beethoven and Shostakovich—in each instance a symphonic work of enormous dimensions and the most varied demands upon the players—but also the fact that in impossibly bad weather, the intonation of the orchestra performing in an open-air auditorium, was much superior in accuracy to that of the Philharmonic-Symphony Orchestra, New York, in its average of late Winter seasons.

To the musician, the significance of this will be obvious. It would be a pleasure to dilate upon the artistic details of these readings, but sufficient has been said of Dr. Koussevitzky's performances to establish their excellence and the response of the public to them.

His Faith Vindicated

The supreme fact which emerges from the achievements of the present season is the manner in which his faith in the musical talent of American students has been vindicated. In so doing, he also has shown how greatly the public needs and appreciates great music in a time of national crisis. It had been predicted that no considerable attendance could be expected at an orchestral season given at Tanglewood under existing shortage of gasoline and attendant difficulties of transportation.

As it materialized, the population for a distance of some fifty miles in the neighborhood of the concert center saved its gasoline, shared automobiles and in many cases walked long distances to the concert hall. The people wanted the music, and the music being provided in such quality and measure, they made known their enthusiasm and gratification for it in a memorable way.

It also was shown that it is not a crack symphony orchestra which is a first requisite for concert-giving in these times in America. It is rather the spirit, the intelligence, the talent and the mastery of the conception that fulfills the need.

DAYTON, OHIO
SUNDAY JOURNAL HERAL

AUG 16 1942

Concerts Heard In Berkshires

Eleanor McCann, head of music education department at the Dayton Art institute and who is attending the Berkshire Music Center, at Tanglewood, Mass., a center presided over by Serge Koussevitzky—is enthusiatic in the matter of the Boston conductor's "Youth" orchestra.

Because of the war and, the shortage of rubber and gas the annual series of concerts by the Boston orchestra given in connection with the Berkshire Music Center was cancelled this season. But an orchestra of students attending the center has been organized by Koussevitzky, and evidently to good effect.

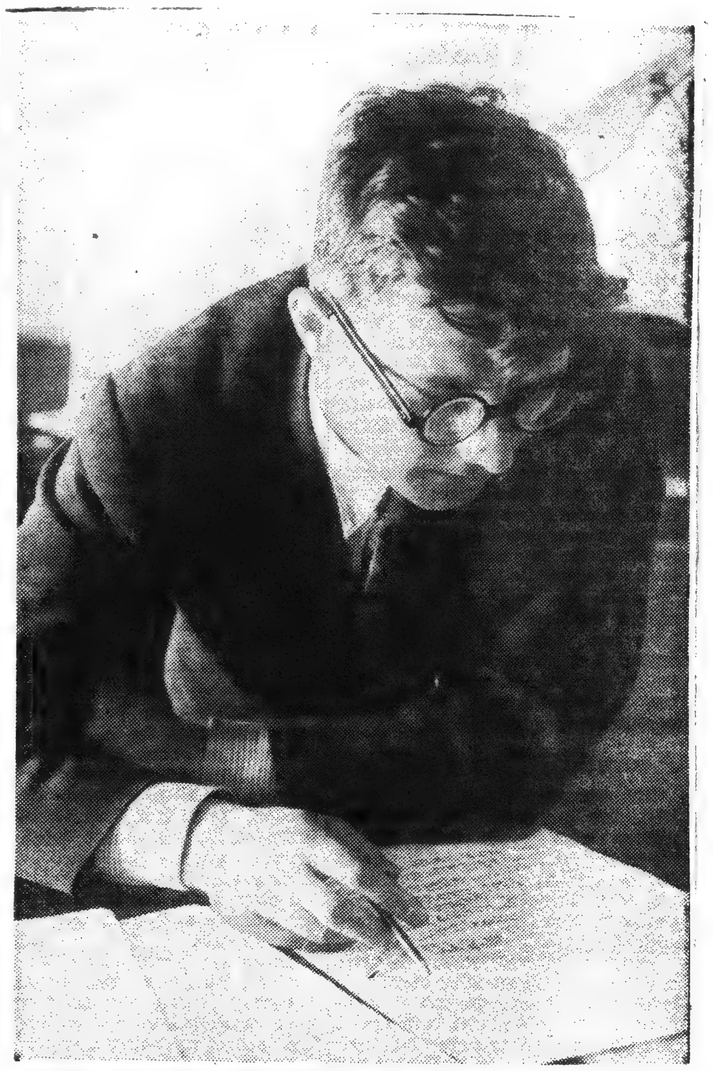
Miss McCann writes that on the occasion of the first concert under Koussevitzky's direction the 110 young people of the orchestra "simply poured out their hearts for him. It was a memorable evening."

She sends, too, a program given by the Berkshire Music Center, last Friday, for Russian war relief; a program which included Shostakovich's Seventh Symphony, the "War" symphony, in its first concert performance in the Western Hemisphere. In the same concert appeared Dorothy Maynor, Albert Spalding and Gregor Piatigorsky. Miss McCann writes that Koussevitzky praises the Shostakovich symphony and encloses in a letter a newspaper article in which Koussevitzky is quoted as having said:

"No one since Beethoven has had the aesthetic sense, the approach to music material that Shostakovich has. He is the greatest master of musical wealth. He knows everything he wants; he is boss of everything he sets out to do. He has melody without end. His language is as rich as the world. His emotion is absolutely universal.

"His latest work is as great as the greatest work he has given us. The First, the Fifth and the Seventh are each a world of beauty and emotion."

Miss McCann tells of one programmed event which she terms "historic." On this occasion the speakers were the French concertmeister, Richard Burgin; Mr. Koussevitzky; Stanley Chapple, English conductor; and the Russian cellist, Gregor Piatigorsky. Aaron Copland, American composer, was moderator, and the subject was "What About Government Support for Music?"



DMITRI SHOSTAKOVICH'S Symphony No. 7 was given its first concert performance in the Western Hemisphere, Friday evening, at Tanglewood, New Jersey, when Serge Koussevitzky directed the Berkshire Music Center orchestra in its presentation. The young Russian composer is photographed here as he appears—probably—while composing.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 16 1942

This Weekend to Climax Berkshire Social Program For the Summer Season

Events Include Queen Wilhelmina's Visit to Pittsfield, Gala Russian Relief Benefit and Final Concerts of Tanglewood Festival — Dr Serge Koussevitzky Will Be Host at Dinner Party Tonight — Numerous Titled Dignitaries Among Those Attending Concert Series—Other Items of Berkshire Social Interest

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, Aug. 15—This weekend is the climax of the midsummer resort season in Berkshire. Events include the visit to Pittsfield airport today by Queen Wilhelmina of the Netherlands, last night's gala Russian relief benefit at Tanglewood and the final concerts tonight and tomorrow afternoon of the Tanglewood Music festival. Dr Serge Koussevitzky is having a dinner party of 40 tomorrow night at Curtis hotel, Lenox, in compliment to Boston Symphony orchestra trustees who are in Berkshire, the faculty of the Tanglewood Music center and a group of friends.

Queen's Trip to Pittsfield

Her majesty's trip to Pittsfield today was one of several she has made during her summer sojourn at Fence Fields, Lee, the others having been for shopping, or sightseeing. While Princess Juliana has attended several concerts at Tanglewood and has been the principal guest at teas given by Mrs William Willeke at Mountain House, Pittsfield; Miss Gertrude Robinson Smith at the Residence and Mrs William Penn Cresson at Chesterwood, Stockbridge, her mother has declined all such invitations greatly to the disappointment of hostesses.

Besides Princess Juliana titled dignitaries who are attending the weekend concerts are Sir Arthur and Lady Salter of London, who are at Hickory Farm, Tyringham; Baron and Baroness Humbert de Viry, formerly of Savoie, France; Baron and Baroness Eduard de Rothschild, formerly of Paris, who are at Curtis hotel; Princess Eugenia Ruspoli of Rome who is at the Curtis; Princess Diane R. Eristavi of Laurel Mere, Stockbridge; Count and Countess Hans C. Seherr-Thoss (Marion C. Kingsland) of Alford, Count and Countess Andre de Saint Phalle (Jacqueline Harper), who are at Shipton Court cottage, Lenox, and Count and Countess Raoul Roussy de Sales, who are at Overlee, Lenox.

Mrs Lucy Wadhams Dodge is having several small entertainments in compliment to her sister, Mrs William F. Pearson of Washington, D. C., who is her guest at Guestwick, Pittsfield, including a tea next Tuesday afternoon.

NEW YORK, N. Y.
TIMES
AUG 15 1942

Shostakovich Seventh Receives First U. S. Concert Performance

Symphony Led by Koussevitzky at Russian War Relief Fete in Berkshires—Litvinoff and Wife and Princess Juliana Guests

By OLIN DOWNES

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In a neighboring box sat Princess Juliana of the Netherlands. The occasion was brilliant and imposing, like the finale of the symphoney, which at the close of a highly dramatic interpretation, received an ovation, which lasted for a good ten minutes, of a shouting, cheering audience which rose to its feet as it extended this homage to the distant composer, to the land and the cause which his symphony symbolized, and to the conductor and the student orchestra, which had carried out his wishes with a spirit and technical proficiency that elicited the highest praise.

Setting for Symphony 'Ideal'

The setting was ideal for the symphony which has caused the still-young Mr. Shostakovich—the same who only six years ago was in a state of political and musical eclipse in Russia after Stalin's disapproval of his opera, "Lady MacBeth"—to be elevated back in the twinkling of an eye to the position of the composer of the most sought-after symphony in the world, in the instance of this score which he created as a composer in and defender of besieged Leningrad, and completed in several months as his testimonial to the bravery of his fellow-countrymen and soldiers and the heroism of the struggle, of which they are bearing the brunt today, in defense of homeland and humanity.

No wonder, then, that the symphony has received such a sendoff. No more than justice that the composer should be whole-heartedly honored and acclaimed for all that he represents in his art. Aside from the question of the actual value of the score, the performance tonight could be summarized in terms of unsparing praise of all that Koussevitzky and his American boys and girls did in proclaiming Shostakovich's message. Not a point in the score was missed.

Dr. Koussevitzky's conception of the opening of the first movement is thus far unmatched for power and breadth in the American concert-goers' experience. No conductor could easily fall in the great crescendo, which forms a theatrical feature of the opening movement, and from which the last iota of effect was squeezed, from its beginning, with an almost inaudible rattle of the snare-drum and the announcement by the strings of the ostinato theme, to the screaming climax of the passage.

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It follows: "I am not addressing you as a speaker on this occasion but as a musician. I voice my hope in mankind because of my hope in the victory of Russia. Indeed at a time when Russia is crucified for the rest of the world from her scorched plains comes this masterpiece of music as great as the world. The symphony of Shostakovich is a message of faith and the victory of the spirit of man over death.

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To begin with, this 36-year-old Russian composer has a remarkable sense of the effectiveness and appropriateness of instruments and combinations. This is true of many pseudo "modernists," but in his Seventh Symphony in particular, one feels that Shostakovitch's "streamline" instrumental ideas are not intended to impress by their cleverness but by the results achieved. That is why the piano score of the First Symphony, for example, was not used as a deliberate innovation but because that instrument alone could achieve the desired effect. Thus, this latest symphony by Shostakovitch is instrumentally invigorating, but not shocking.

Electrifying Power

Symphonies of 70 minutest' duration are happily rare. Those of such length (notably Mahler's) tax one's powers of receptiveness to the exhaustive point. However, the work in question, being of current historical significance, is of special interest to this generation's audiences. Whether it will retain its powers of engrossment is again speculative, but we are strongly inclined to believe that it will. Our reason is that this work possesses the electrifying power of repeatedly hurling itself to, and receding from, dramatic climaxes with youthful determination, but without monotony.

There is a wealth of musical ideas from sly gentle themes to gigantic masses of tone. Reminisence to other masters is inevitable and Shostakovitch does not always disguise them. For example, the slender woodwind subordinate theme of the first movement which gains in volume and momentum, accompanied by a steady rhythmic pulse in the percussion section, is more than vaguely suggestive of the Ravel Bolero. Many other themes and devices apparently stem from Tschaikowsky, Rimsky-Korsakoff and Berlioz. But these effects are presented in new and exciting attire.

Brass Section Praised

As for the performance itself, we wish first of all to comment upon the superlative work of the brass section and we wish we might name all of those soloists (particularly the oboe, bassoon and timpani) who performed exposed and treacherous passages fluently and accurately. The final movement reaches an almost unprecedented climax. The reaction of the audience is clearly indicated by the six minutes (by actual count) of applause that was accorded the work's conclusion.

Three celebrated artists donated their services to conclude the day's concert, all of them known and well received by Worcester audiences. Dorothy Maynor, Negro soprano, appropriately sang songs by Rachmanioff, Mousborghky and Tschaikowsky. Gregor Piatigorsky, played two of his cello arrangements of works by Prokofieff and Weber. Albert Spalding played violin arrangements of familiar themes by Chopin, de Falia and Paganini.

Russian Relief Program

Heavy, persistent showers earlier had failed to dampen the ardor of several thousand who assembled under the shelter of Tanglewood's auditoriums to support the cause of Russian relief. By 5 o'clock there was an estimated 2800 in attendance with the prospect of more than double that number before the night's activities had concluded.

This event will remain historically significant not only because of its eloquent purpose but because of its many outstanding musical and patriotic features.

Prior to addresses by Dorothy Thompson and Edward C. Carter (president, Russian War Relief) musical programs of many and varied descriptions were simultaneously in progress in the Sher, Opera House, and Chamber Music Hall. Obviously, it has been possible to hear these programs but fragmentarily, but it did afford unique experience in proceeding to a variety of musical styles in rapid succession.

In the Shed

The Shed offered its patrons four orchestral works, three of which were tone pictures. These were conducted by Students Walter Hendl, Lukas Foss, Frederick Fennell and Robert Zeller. We were fortunate in arriving upon the scene as Hilda Banks, 14-year-old pianist and pupil of Arthur Schnabel, was performing the Mendelssohn G. Minor Concerto in a style that could be easily described as "virtuoso." The last movement, in particular, was played with firm, vigorous phrases. The balance of this program included Brahams' "Tragic Overture" and two ballet-suites Coplands' "Billy the Kid" and "The Incredible Flutist," by Walter Piston.

Chamber Music Hall

From the platform of the Chamber Music Hall we heard one movement of a "Trio for Clarinet, Cello and Piano," by John Cowell who is a student of Martinu, Czech composer. Although we recognize a certain talent for instrumental effect, the largo movement lacked individuality of style. Of its performers, Werner Janssen, Jr., clarinetist and Marion Davies, cellist, were outstanding.

Other interesting selections of this division were madrigal choruses, including "Sumer is Icumen In," "Weelke's "On the Plains," and "Odak" with James Pease, as bass soloist.

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Two romantic excerpts were presented at the Opera House—the third act from Puccini's "La Boheme" and scenes from "Porgy and Bess" by George Gershwin. A remarkable contrast in character portrayal was given by James Pease as Porgy.

No greater change in make up or personality could possibly be imagined then from his jovial interpretation of John Falstaff in the "Merry Wives of Windsor," Nicolai opera performed here for the second time last night. We were glad to hear him sing from the Gershwin score as it permitted more extensive use of his wide, rich range, unhampered by the bulky attire of the Falstaff role.

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Concert Attended By Litvinoff

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Previously played over the radio by Arturo Toscanini and the NBC Orchestra, the symphony so stirred the audience that they applauded after each of the four movements (regular Boston Symphony audiences never applaud between movements) and then gave the orchestra and its distinguished conductor an ovation at the end.

Litvinoff was presented to the audience from the stage and then returned to a box close to one occupied by Crown Princess Juliana of The Netherlands, who is summering at Lee.

BRIDGEPORT, CONN.
TELEGRAM
AUG 21 1942

Plan Music Club Board Meeting

National Federation to Meet in Providence Aug. 30-Sept. 2.

The National Federation of Music clubs has announced the National Board meeting to be held August 30 to September 2 at the Providence Biltmore hotel, Providence, R. I. Mrs. Willis Lyman of Glenbrook, president of the Connecticut State Federation will attend the meeting.

Included on the program will be a public forum on the war activities of the National Federation entitled "Music-Happiness' Last Outpost." The committee in charge has arranged concerts and walking tours of old Providence. On Monday night of the meeting, there will be concert featuring American composers. The program on Tuesday will be highlighted by the "Little Red House" luncheon, honoring Dr Serge Kussevitzky, conductor of the Boston Symphony orchestra.

Contest Planned

The club has also planned to sponsor, during March, a contest for student musicians and artists. Information and application may be procured through Mrs. Willis Lyman, the president, or Mrs. Lulu Rochlen Gray of Stamford, state contest chairman.

In considering the purpose of the contest, the National Federation of Music club believes that greater emphasis should be placed on the importance of greater effort by the student division. The Federation also believes that today's advanced student, through his work and influence in his own country, can do much to expand our general culture. The Federation also holds that the finest musical training can be had in this country and purposes through contests, awards, and appearances to recognize American training and talent worthy of a concert career.

Four cash prizes of one thousand dollars each will be presented to the winner of the first place in piano, violin, men's voice and women's voice. Schubert Memorial Inc. will make one award in piano and violin. The competition of Schubert Memorial Inc. and the National Federation of Music clubs will select the winner from the Federation National winners in piano and violin.

INFORMATION OBSCURED

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ENGAGEMENT

The engagement of Miss Evelyn G. Schnare to Joseph T. Mahoney, son of Mr. and Mrs. Joseph T. Mahoney of 6 Cheney street, announced by her father, Harry E. Schnare of Hartford.

Send Boxes to Soldiers

Mrs. Margaret I. Gibbons, grand regent of Court Bishop O'Leary, Catholic Daughters of America, announces that during the past week the organization has packed and sent 12 boxes containing candy, chewing gum, books, and toilet articles to service men.

Working on the project were Misses Catherine T. Donahue, Mary E. Melia, Mary R. Sullivan, Patricia M. Gibbons, Catherin F. Wilson, and Dorothy F. McLaughlin.

Miss Cohen to Wed

Mr. and Mrs. Morris Cohen of 10 Edgewood street announce the engagement of their daughter, Miss Shirley B. Cohen, to Donald Pearlman, son of Mr. and Mrs. Max Pearlman of Rochester, N. Y. The wedding will be tomorrow at 12:45 o'clock at Temple Emanuel.

To Wed Aug. 22

Miss Lucianne LaPlante, daughter of Mr. and Mrs. Alfred LaPlante of East Jaffrey, N. H., and Peter P. Martin, son of Mrs. Marion Martin of 63 Boston avenue, will be married Aug. 22 at 9 o'clock in St. Margaret Mary Church.

Tea at Home

Mrs. Rogers entertained for Mrs. Pooley Thursday night at her home, 4 Minthorne street. Tonight Mrs. Lord will have her as guest of honor at a wiener roast at her home, 39 Stafford street.

With these facts for congratulation, it need be no particular fly in the ointment to remark that this superb presentation of the score did not alter, for the present writer, a jot or tittle of his previous conviction entertained after the Toscannini performance, that the Seventh of Shostakovich is essentially far from a first-class symphony.

In fact the very clarity and intrepedity of the performance served to emphasize its obvious faults and its equally obvious virtues. The virtues lie in the composer's admirable facility and mastery of orchestral combinations that usually work; his brilliant counter-point; the lyrical gift which, when it is not distorted by extra-musical considerations, is that of a true musician, and his sense of the big line and his dramatic temperament.

Cheek by jowel with these merits is the plain presence, in the score, of many poorly assimilated influences of other composers; and inclusion of musical elements, some

day afternoon and evening at open house honoring Mrs. Richard A. Pooley of Tampa, Fla. Assistants to the hostess were Mrs. Elizabeth A. Rogers and Mrs. Everett B. Lord, Mrs. Fielder S. Clark and Mrs. Nina

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The final number was the singing of Randall Thompson's "Alleluia" by a music center chorus, standing outside the Music Shed, with Hugh Ross conducting.

With Miss Robinson Smith, honorary vice chairman of the relief program, were Princess Juliana; her lady in waiting, Baroness Ethel Van Boetzelaer; Mr. and Mrs. Willem Van Tets, Mrs. Charles Robinson Smith, Miss Miriam K. Oliver and Colonel Stewart Rodde of the British Army.

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Contest Planned

The club has also planned to sponsor, during March, a contest for student musicians and artists Information and application may be procured through Mrs. Willis Lyman, the president, or Mrs. Lulu Rochlen Gray of Stamford, state contest chairman.

In considering the purpose of the contest, the National Federation of Music club believes that greater emphasis should be placed on the importance of greater effort by the student division. The Federation also believes that today's advanced student, through his work and influence in his own country, can do much to expand our general culture The Federation also holds that the finest musical training can be had in this country and purposes through contests, awards, and appearances to recognize American training and talent worthy of a concert career.

Four cash prizes of one thousand dollars each will be presented to the winner of the first place in piano, violin, men's voice and women's voice. Schubert Memorial Inc. will make one award in piano and violin. The competition of Schubert Memorial Inc. and the National Federation of Music clubs will select the winner from the Federation National winners in piano and violin.

Concert Attended By Litvinoff

LENOX, Aug. 14 (AP)—Dmitri Shostakovitch's "Seventh Symphony" was given tonight by Serge Koussevitsky and his student orchestra at a special Russion Relief Benefit concert attended by Maxim Litvinoff, the Russian ambassador.

Previously played over the radio by Arturo Toscanini and the NBC Orchestra, the symphony so stirred the audience that they applauded after each of the four movements (regular Boston Symphony audiences never applaud between movements) and then gave the orchestra and its distinguished conductor an ovation at the end.

Litvinoff was presented to the audience from the stage and then returned to a box close to one occupied by Crown Princess Juliana of The Netherlands, who is summering at Lee.

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BERKSHIRE EAGLE

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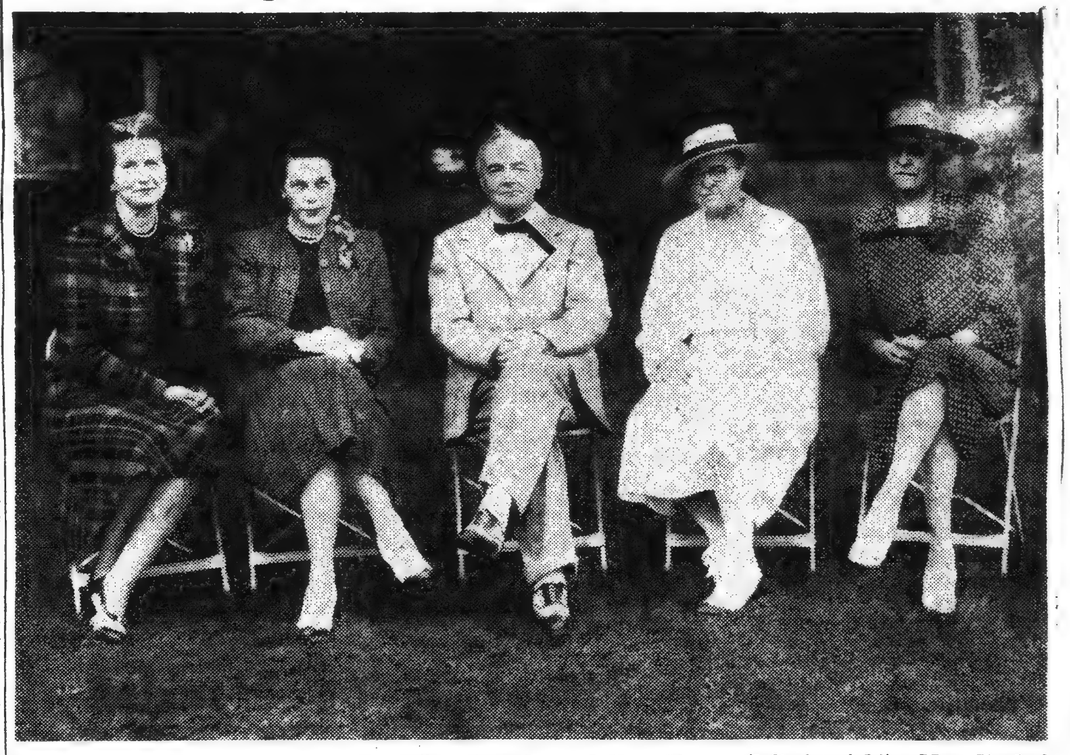

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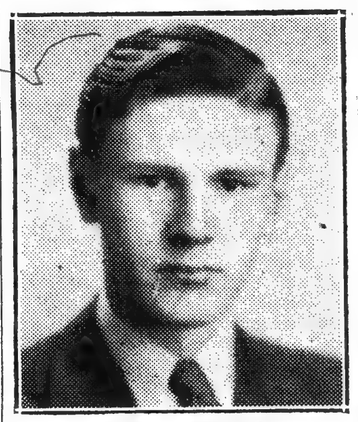

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Globe, Aug 15-42

YOUTH AT TANGLEWOOD

If the ghost of Nathaniel Hawthorne revisited "Tanglewood" he would be an astonished spook. In the preface to his "Scarlet Letter," penned at Salem about a century ago, he imagines his Puritan ancestors eyeing his profession of novelist: "'What is he,' murmurs one gray shadow of my forefathers to the other, 'a writer of story-books! What kind of a business in life—what mode of glorifying God, or being serviceable to mankind in his day and generation—may that be? Why, the degenerate fellow might as well have been a fiddler!'" To have been a century ago the first novelist in America took as much hardihood as it did three decades ago in America to embark on the career of artist. Yet the calling was there all along, and as early as the 18th century, in Bethlehem, Pennsylvania, where good music was already in that Moravian religious settlement a part of their daily life, when a visiting elder in shocked tones inquired of the young people, "And shall you use these same instruments on which you are now playing secular tunes of a Saturday to worship God with tomorrow?" a youth retorted, "And shall you, sir, use the same mouth tomorrow to preach the word of God with which you are now eating sausages?"

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* *

We cannot be too careful into what period of history we choose to be born. Bad though this one is, it has at least one great advantage; it is the first in which the feeling of the American people has been, in general, friendly to the arts. At "Tanglewood" this Summer, even in the absence of the Boston Symphony Orchestra from the concert platform of the Music Shed since the cancellation of the annual festival because of gasoline and rubber rationing, the Berkshire Music Center has maintained its student performances of orchestral, choral, and operatic works at so high a pitch of artistic excellence as to raise this question: could such an orchestra of young people have been assembled twenty years ago? Mr. Roy Welch, sometime head of the Department of Music at Princeton, but now in Washington, who came on to pronounce as it were an official blessing on the plucky determination to keep this unique school going in wartime, answered without hesitation, "No. Twenty years ago it would not have been possible. The means of professional training were not then up to this standard, and neither was the sentiment of the American public favorable enough to the arts as a career for youth."

The great change began about 1920. In 1942, wartime though it is, the progress goes on powerfully. After the first World War, our people underwent a sudden and remarkable maturity, one aspect of which was an awakened awareness of the world situation in economics and therefore in politics, and another aspect of which was this shift from suspicion, even hostility, towards the arts, to a surmise that something more than the activity of buying-and-selling was needed for a living of "the good life." It was like that last step from adolescence to manhood. In 1919 we were as a nation aged about 19 in the 19th year of the century; in 1920 we were as a nation come of age in the 20th century. Symbolical though this way of putting it is, within this symbol is the kernel of truth. For verification one need go no farther than this very column of newsprint where, twenty-two years ago, the case for a public hospitality to the arts had to be argued with considerable tact—which case is now so taken-for-granted that argument is superfluous. The cause has been espoused by multitudes of the very persons who, two decades ago, had to be persuaded.

Honorary citation: Dr. Serge Koussevitzky, who, in an age of destruction continues to build. As is well known, he and a group of associates assumed the financial responsibility for keeping on with this remarkable school of music. Although its enrollment this Summer is lessened by about a third, its resident faculty is as distinguished as ever, and the audiences of 3000 and more who managed somehow to get to its orchestral concerts were astonished by the fire and finish of the student orchestra. "Student" is a misnomer, for these young men and women are accomplished artists, lacking only experience of playing, singing, and acting together ("ensemble") which they rapidly acquire under the rehearsing of an eminent conductor, under choirmasters who are indeed masters of choirs, and under equally skillful operatic coaches. The surprises are, in fact, all round. The youth orchestra plays better than its players ever knew they could, under the magnetic leadership of their poetizing conductor, and a youth orchestra, this time, it genuinely is, being composed entirely of young people and not, as was a previous one so-called, ballasted with players from the first desks of an established Symphony Orchestra. The school, as a school, has in a way gained from not being overshadowed during the second three weeks of its session, as it has been in previous years, by that colossus, the Boston Symphony Orchestra, and demoted to the post of second fiddle by the Symphonic Festival. This Summer, being alone on the grounds of "Tanglewood" and monarch of all it surveys, it finds itself the whole show instead of sideshow. And finally, you have the surprise of the surprisingly large audiences at the concerts of these young artists who perform with a competence which is breath-taking. In the language of the Western frontier they lifted the whole outfit right out of its sole leather.

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* *

Is an index of high civilization what you want? Then here is one: to what extent can a people maintain their cultural institutions without dilution in wartime? It is a shrewd test. In the first World War an English audience in the Convent Garden Opera House was listening to a performance of a German opera, Wagner's "Tristan and Isolde," during a German air raid; in ancient Athens during a thirty years' war against Sparta (for that time and place, a world war) the dramatist Aristophanes could, on the public stage, argue the case for Sparta and denounce a scoundrelly Premier—which for freedom of speech is almost without parallel in history. But yesterday evening at "Tanglewood" two masterworks were performed by the youth orchestra and chorus, Bach's "Magnificat" and Beethoven's 9th Symphony, whose text is Schiller's "Ode to Joy." All three works, two in music and one in verse, are by Germans. The text of the Magnificat is a revolutionary hymn in Church Latin, and Beethoven's music to Schiller's Ode is a hymn to human brotherhood.

To set these sounding gloriously from the hands and throats of talented American youths in wartime is an act of faith. Had Bach, Beethoven and Schiller lived in the Germany of today they would probably have perished in concentration camps. The appeal is from Caesar drunk to Caesar sober. The nobler spirits of Germany a century and two centuries ago voiced aspirations of the human spirit which now, from the lips of Germany's antagonists, confound the baser elements that have misled that people. Even today, across an ocean and beyond more than one century, these aspirations toward mercy and justice uttered in supreme works of art by Germany's own men of genius, and ringing out in our embattled land, mean even more than meets the ear. The paradox is prophetic.

UNCLE DUDLEY.

[1945]

SPRINGFIELD, MASS.
MORNING UNION

AUG 5 1942

Shostakovitch Symphony Acclaimed at Tanglewood

First Public Performance Presented at Russian Relief Benefit

LENOX, Aug. 14—The greatest outpouring of enthusiasm ever to greet a musical work at Tanglewood stormed about the ears of Serge Koussevitzky and his youthful student orchestra tonight when they played the first public performance of Dimitri Shostakovitch's long-heralded Seventh Symphony.

Opportune Time

Dr. Koussevitzky has picked an opportune time to present the symphony. This afternoon and tonight was given over at Tanglewood to a benefit for the Russian relief, and, although prepared by previous speakers to accept anything Russian with enthusiasm, the symphony itself was acclaimed by the nearly 5000 people apparently for its own worth.

Furthermore, in the audience was the Russian ambassador to America Maxim Litvinoff, and Mrs. Litvinoff sitting in a box adjacent to that of Miss Gertrude Robinson Smith, president of the Berkshire Festival, which contained Crown Princess Juliana of the Netherlands, who is summering in Lee. Thus the heir to the wealthiest royal house in the world rubbed elbows with that champion of the proletariat, Stalin's envoy.

The benefit commenced with an exhibition of the work done at Tanglewood this summer by the Berkshire Music Center, supported by the Koussevitzky Foundation. In the shed a student orchestra, conducted by a student director, played; in the theater the opera department gave scenes from Gershwin's "Porgy and Bess" and Puccini's "La Boheme," and in the chamber music hall various groups of students played and sang.

Fanfare Confusing

At 6 a fanfare of trumpets and trombones brought the scattered crowd to the shed where the formal part of the program was presented under the direction of Edward C. Carter, president of the Russian Relief, Inc. The fanfare caught the audience somewhat flatfooted, for the majority thought that it was the "Internationale" and stood, and when the real "Internationale" was played by the orchestra they were at least surprised. For the first time in Berkshire, the red flag of Soviet Russia graced one side of the stage flanked on the other by the Stars and Stripes.

Dorothy Thompson, columnist, was the principal speaker. She said that her address would be in the nature of a defense of Soviet Russia, and then she proceeded to outline its history, its tremendous geography, and to note that despite its illiteracy up to the time of the revolution, it was a nation of geniuses. It is very similar in many respects, she said, to the United States, and except for the United States has done more for the furtherance of true religion than any other nation.

"We owe our freedom to Russia today," she continued, "maintaining that if the German horde was not now in the Caucasus, it would be here. Turning to the future she promised that America would help rebuild Russia's broken cities and homes, and out of the war will come a bridge between socialism and democracy.

Litvinoff Greeted

"Long live the Soviet Union," she cried, and at that moment Mr. Litvinoff, who had been delayed in getting to Lenox, walked on the stage to be greeted with a tremendous round of applause. He did not speak to the audience, but was greeted by Dr. Koussevitzky, Miss Robinson Smith and Mr. Carter.

In prefacing his later playing of the Shostokovitch Symphony, Dr. Koussevitzky said, "The Seventh Symphony of Shostokovitch brings us a message of faith and the victory of the spirit of man over death. We who have gathered here to help the Russian people in the darkest hour of history, must be grateful to this great nation, which carried the cross, and through the supreme suffering of her people leads us to the hope of resurrection."

The Seventh Symphony is a mighty work, albeit overlong. Its playing could have been something of an anticlimax, for its bid for fame rested on the fact that it was the first concert performance. Arturo Toscanini and the NBC orchestra had given it previously over the air. But it was no anticlimax in the hands of Koussevitzky and his young orchestra. In fact one doubts if an older orchestra could have given a work, so full of meaning for today, as stirring a performance as did those 100-odd musicians gathered from all parts of the country.

Written During Siege

The symphony, it will be recalled, was composed during the siege of Leningrad, and it is said that Shostakovitch left his piano at times to go onto the roof of the Leningrad Conservatory and fight fire from incendiary bombs. One can believe it, for the symphony is full of the roar of flames and the tumult of battle.

While the symphony is long, it is not tiresome. The two middle movements have their dull moments, but so full of melody are they in spots that the lulls are acceptable. It is the first and the last movements, however, which tell the tale of revolution and resistance against the Nazis that the composer apparently wanted to express.

Long applause greeted the end of each movement, an acclaim to which the conductor did not give heed. But at the close the audience would not be restrained. It stood on the chairs and cheered for more than five minutes, recalling the conductor time and time again, and applauding the orchestra.

The program ended with a group of solos by Albert Spaulding, violinist, Gregory Piatigorsky, cellist, and Dorothy Maynor, Negro soprano, who made her debut on the same platform two years ago.

R. L. C.

MORGANTOWN, W. VA.
DOMINION NEWS

SEP 2 - 1942

Music Federation Plan to Restore Hawthorne Home

Mrs. Gibson Caldwell Will Represent State Group On Sponsor Committee

PROVIDENCE, Rhode Island, Sept. 1—Names of nationally prominent sponsors for the "Little Red House" project of the National Federation of Music Clubs, which involves rebuilding the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a summer studio for the Berkshire Music Centre, were made public today by Mrs. Patterson of Portland, Maine, president of the National Federation of Music Clubs. Senator Arthur Vandenberg of Michigan, Dr. Walter Damrosch, Mrs. Mary Curtis Bok, president of the Curtis Institute of Music, Mrs. Elizabeth Sprague Collidge, outstanding patron of Chamber Music, are a few of the many nationally and internationally famous men and women on the list.

The sponsors of the "Little Red House" project were announced to the Board of Directors of the National Federation of Music Clubs, currently in session here, in conjunction with a luncheon tendered by the Federation to Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Centre, who is chairman of the Boston Symphony Committee collaborating with the "Little Red House" project. Professor Randall Stewart, an authority on the life of Hawthorne, spoke of the novelist's life at Tanglewood and of his literary associations there.

Joseph Pepper, one of three scholarship students in strings who has been spending the summer at the Berkshire Music Centre and played in the Student Orchestra under Dr. Koussevitzky's baton, furnished the musical program.

Mrs. Gannett said that as soon as building materials become available the Hawthorne house, which was razed by fire in the 1890's, will be rebuilt on its original foundations and in replica of the original structure. Andrew Hopewell Hepburn, Boston architect, a member of the firm which was in large measure responsible for the restoration of Williamsburg, will be the architect supervising construction. He was prompted to offer his services for the project because the Tanglewood property orginally belonged to Mrs. Hepburn's family and was given by them to the Berkshire Music Centre.

The majority of the 48 states were represented on the sponsor list for the project as made public by Mrs. Gannett.

Sponsor List

It includes Charles Wakefield Cadman of California; Frank La Forge of Connecticut; Rudolph Gans of Illinois; Dr. Edgar Stillman of Ohio and Mr. Hugh F. MacColl of Rhode Island, artists and composers; Mrs. Carle Jackson of Maryland (the former Rosa Ponselle) formerly of the Metropolitan; Grace Moore of Tennessee, present Metropolitan diva; Mrs. Lytle Hull, president of The New Opera Company and of the Musicians Emergency Fund of New York City and Chairman of the Women's Advisory Board of the New York Philharmonic-Symphony Society, and Mrs. George Houston Davis of Alabama; Mrs. J. M. Shinn of Arkansas; Mrs. Leonora Wood Armsby of California; Mr. Mark Wessel of Colorado; Dr. David Stanley Smith of Connecticut; Mrs. Robert Woods Bliss of the District of Columbia; Mr. Christopher O. Honaas of Florida; Mrs. Bonita Crowe of Georgia; Mr. Booth Tarkington of Indiana; Mr. D. M. Swarthout of Kansas; Mr. Donald M. Payson of Maine; Mr. Andrew Hepburn of Massachusetts; Miss Ethelwynne Kingsbury of Minnesota; Mrs. J. E. Seale of Mississippi; Mrs. Anna Heuermann Hamilton of Missouri; Mrs. LaFell Dickinson of New Hampshire; Mrs. Ogden Hewitt of New Jersey; Mrs. Henry Harley of New York; Mr. Alfred G. Arvold of North Dakota; Mrs. E. A. Deeds and Mr. Philip Wyman of Ohio; Mrs. Frances Smith Catron of Oklahoma; Mrs. Alfred L. Hallstrom of Pennsylvania; Mrs. Henry D. Sharpe of Rhode Island; Mrs. Robert I. Woodside of South Carolina; Mrs. Camden Rayburn of South Dakota; Prof. Lewis J. Hathaway of Vermont; Mrs. Malcolm Perkins of Virginia; Prof. Carl Paige Wood of Washington; Mrs. Gibson Caldwell of West Virginia; Mrs. Louis M. Hanks of Wisconsin, and Mrs. R. E. Crane of Wyoming.

WHEELING, W. VA.
INTELLIGENCER

SEP 1 - 1942

Federated Music Clubs to Restore Hawthorne Home In the Berkshires

MRS. GIBSON CALDWELL AMONG SPONSORS FOR THE PROJECT

The name of Mrs. Gibson Caldwell, founder of the Wheeling Symphony Society orchestra, is among those, many of them of national prominence, who are sponsors for the "Little Red House" project of the National Federation of Music Clubs, which involves rebuilding the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a summer studio for the Berkshire Music Center. The list of sponsors is made public by Mrs. Guy Patterson Gannett of Portland, Maine, president of the National Federation of Music Clubs. Included in the list are: Senator Arthur Vandenberg of Michigan, Dr. Walter Damrosch, Mrs. Mary Curtis Bok, president of the Curtis Institute of Music; Charles Wakefield Cadman of California, famous composer; Mrs. Carle Jackson of Maryland (the former Rosa Ponsell) formerly of The Metropolitan; Grace Moore of Tennessee, present Metropolitan diva, and many others from all parts of the nation. The National Federation of Music clubs is currently in session in Providence, R. I.

Honor Koussevitsky

The sponsors of the "Little Red House" project are to be announced to the board of directors of the National Federation of Music Clubs in conjunction with a luncheon today tendered by the Federation to Dr. Serge Koussevitsky, conductor of the Boston Symphony and founder of the Berkshire Music Centre.

As soon as building materials become available the Hawthorne house, which was razed by fire in the 1890's, will be rebuilt on its own original foundations and in replica of the original structure.

N. ADAMS, MASS.
TRANSCRIPT

SEP 1 - 1942

HAWTHORNE HOUSE WORK STARTS SOON

Reconstruction at Tanglewood to Begin When Materials Are Available —Sponsors Named.

Reconstruction at Tanglewood of the "Little Red House," the dwelling Nathaniel Hawthorne occupied during his visit there, will be started as soon as building materials are available.

This was announced today at a luncheon given at Providence, R. I., by the National Federation of Music Clubs, which is to rebuild the house for use as a summer studio, in honor of Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and founder of the Berkshire Music center at Tanglewood. The house will be erected on the foundations of the original "Little Red House," which was destroyed by fire in the '90's, and will be an exact replica of it architecturally. Andrew Hopewell Hepburn, Boston architect, whose wife is a member of the Tappan family which gave Tanglewood to the Boston orchestra, will be the supervising architect.

Sponsors of the project named by the federation, were announced at today's luncheon. They include Sen. Arthur Vandenberg, Walter Damrosch, Mrs. Mary Curtis Bok, president of the Curtis Institute of Music; Elizabeth Sprague Coolidge, founder of the South Mountain Music temple in Pittsfield; Charles Wakefield Cadman, composer; Grace Moore and Rosa Ponselle, Metropolitan opera artists, and representatives of all 48 states. Massachusetts representatives include Mrs. Hepburn, Philip Allen of Boston, Mrs. Alvin T. Fuller of Boston, and William H. Eaton and George W. Edman of Pittsfield.

CAMDEN, N. J.
COURIER

1942

Federation to Rebuild Hawthorne Home

'Little Red House' in Berkshires to Rise Again As Music Center

Names of nationally prominent sponsors for the "Little Red House" project of the National Federation of Music Clubs, which involves rebuilding the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a Summer studio for the Berkshire Music Centre, were made public today by Mrs. Guy Patterson Gannett of Portland, Me., president of the National Federation of Music Clubs.

Senator Arthur Vandenberg of Michigan, Dr. Walter Damrosch, Mrs. Mary Curtis Bok, president of the Curtis Institute of Music, Mrs. Elizabeth Sprague Coolidge, outstanding patron of Chamber Music, are a few of the many nationally and internationaly famous men and women on the list.

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The majority of the 48 states were represented on the sponsor list for the project as made public by Mrs. Gannett.

LOS ANGELES, CALIF.
TIMES

SEP 6 - 1942

'Little Red House' Project of Music Clubs Sponsored

Nationally prominent sponsors for the "Little Red House" project of the National Federation of Music Clubs, which involves rebuilding the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a summer studio for the Berkshire Music Center, were listed today by Mrs. Guy Patterson Gannett of Portland, Me., president of the National Federation of Music Clubs.

The sponsors of the "Little Red House" project were announced to the board of directors of the National Federation of Music Clubs, currently in session here, in conjunction with a luncheon tendered by the federation to Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center, who is chairman of the Boston Symphony committee collaborating with the "Little Red House" project. Prof. Randall Stewart, an authority on the life of Hawthorne, spoke of the novelist's life at Tanglewood and of his literary associations there.

Mrs. Gannett said that as soon as building materials become available the Hawthorne house, which was razed by fire in the 1890's, will be rebuilt on its original foundations and in replica of the original structure. Andrew Hopewell Hepburn, Boston architect, a member of the firm which was in large measure responsible for the restoration of Williamsburg, Va., will be the architect supervising construction. He was prompted to offer his services for the project because the Tanglewood property originally belonged to Mrs. Hepburn's family and was given by them to the Berkshire Music Center.

The majority of the 48 States were represented on the sponsor list for the project as made public by Mrs. Gannett.

CAMDEN, N. J.
POST

SEP 5 - 1942

Federation to Rebuild Hawthorne Home

'Little Red House' in Berkshires to Rise Again As Music Center

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Senator Arthur Vandenberg of Michigan, Dr. Walter Damrosch, Mrs. Mary Curtis Bok, president of the Curtis Institute of Music, Mrs. Elizabeth Sprague Coolidge, outstanding patron of Chamber Music, are a few of the many nationally and internationaly famous men and women on the list.

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BERKELEY, CALIF.
GAZETTE

SEP 16 1942

Name Sponsors for "Little Red House"

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WASHINGTON, D. C.
POST

SEP 13 1942

Hawthorne's Tanglewood To Be a Studio

Rebuilding of Nathaniel Hawthorne's "Tanglewood" home as a summer studio for the Berkshire Music Center is a project which has been undertaken by the National Federation of Music Clubs. The house, which was destroyed by fire in the 1890's, will be reconstructed on the original foundations under supervision of Andrew Hopewell Hepburn, Boston architect and member of the firm which had a large part in the restoration of Colonial Williamsburg. He was prompted to offer his services because the property once belonged to his wife's family and was given by them to the Berkshire Music Center.

A majority of the 48 States are represented on the list of sponsors of the project. Among those who are actively interested are Elizabeth Sprague Coolidge, Mary Curtis Bok, Walter Damrosch, Charles Wakefield Cadman, Rudolph Ganz, Frank La Forge, Edgar Stillman Kelley, David Stanley Smith, Mrs. Robert Woods Bliss, Mrs. Henry K. Hadley, Carl Paige Wood and Booth Tarkington.

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YOUNGSTOWN, O.
VINDICATOR

SEP 21 1942

Gentile to Teach Music and Physics

Joseph Gentile

Joseph Gentile, Cleveland baritone and a civil engineer, will join the faculty of Youngstown College as a teacher of physics, mathematics, and as a voice teacher in the Dana Musical Institute of the college.

Gentile is a graduate of Case School of Applied Science in civil engineering and worked as an engineer in the development of the Cleveland Union Terminal project. Recently he has been an engineer in the Cleveland water department.

Gentile has sung in recitals with such opera stars as Giovanni Martinelli and Helen Jepson. He studied voice with Warren Whitney, oratorio soloist and vocal coach. In Cleveland he attracted attention when he appeared in numerous recitals and in various roles with the Friends of the Opera. His engagements have taken him to more than 50 cities and he has appeared with the Cleveland Orchestra opera series under Artur Rodzinski and the Cleveland Opera Theater under Boris Goldovsky.

For five years Gentile has been baritone soloist in Old Stone Church in Cleveland. This summer he was featured baritone with the opera department of the Berkshire Festival, where he also sang solo parts under the direction of Serge Koussevitzky.

COUNCIL BLUFFS, IOWA
NONPAREIL

SEP 20 1942

Summer Concerts in Retrospect

Despite earlier predictions that summer music festivals and special concerts would meet with many difficulties because of the war, a marked measure of success seems to have resulted in every instance where scheduled performances were carried on. The Berkshire Music, Center at Tanglewood Mass., had a registration of 250 students from all parts of the country, 95 of them forming the student orchestra that presented the first concert performance in America of the "Seventh Symphony" of Shostakovich, given under direction of Dr. Serge Koussevitzky.

The eighth annual Bach festival at Carmel-by-the-Sea in California presented five concerts, two organ recitals and several lectures. The closing event was a performance of the Bach "Mass in B minor."

On July 4 the National Symphony orchestra of Lima, Peru, gave a concert specially honoring the United States, including on the program the Dvorak "New World Symphony" and the MacDowell "Concerto."

The Robin Hood Dell series of concerts in Philadelphia, marking its thirteenth sesaon, reported one of the most successful years of its existence. Popular drawing cards were Oscar Levant, pianist, and Lily Pons, coloratura soprano.

A year ago music loving America was alarmed at the internment of Kirsten Flagstad in war-torn Europe and local concert goers were disappointed becaues she was to have opened the Tuesday Musical series in Omaha. But she is still singing in Europe and appeared in three performances in Switzerland in June at the Zurich festival. She sang in "Gotterdammerung," "Fidelio" and "Oberon." The conductor was Wilhelm Furtwangler.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

SEP 20 1942

Unofficial reports place the deficit for operating the Berkshire Music Center at $5500 or $6000 for the past summer. Dr Serge Koussevitzky, who developed the Center student orchestra into outstanding musical organization, had expected a $30,000 deficit according to estimates made early in the summer.

CLEVELAND, OHIO
NEWS

SEP 21 1942

Engineer-Baritone Joins College Faculty

Joseph Gentile, for the last eight years an engineer in the City Water department and for five years baritone soloist at Old Stone Church, has left to become a teacher of physics, mathematics and voice at Youngstown College.

During the past summer, Mr. Gentile was featured baritone soloist with the opera department of the Berkshire Festival, where he sang solo parts under direction of Sergei Koussevitzky. He is a graduate of Case School of Applied Science.

CHICAGO ISRAELITE
CHICAGO, ILL.
9/12/42

Sergei Koussevitzky

Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, has been responsible for the success of the Berkshire Music Festival this summer guaranteeing $40,000 toward any deficit.

SUNDAY NEWS-AGE-HERALD

SEP 6 - 1942

Mrs. George H. Davis Among Sponsors Of Plan To Rebuild Home Of Nathaniel Hawthorne

'Little Red House' Will Serve As Summer Studio For Berkshire Music Center; Art Club To Have Two Outstanding Exhibits

Items of interest in all of the arts are invited by this column but must be in the hands of the editor not later than noon Thursday preceding Sunday publication.

* * *

BY LILY MAY CALDWELL

Among names of nationally prominent sponsors of the "Little Red House" project of the National Federation of Music Clubs, which involves the rebuilding of the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a Summer studio for the Berkshire Music Center, is that of Birmingham's Mrs. George Houston Davis. The list of sponsors, announced Saturday by Mrs. G. P. Gannett, national federation president, includes Mrs. Elizabeth Sprague Coolidge, outstanding patron of chamber music; Mrs. Mary Curtis Bok, president of Curtis Institute of Music; Dr. Walter Damrosch, Frank LaForge, Rudolph Ganz, Charles Wakefield Cadman, the Edgar Stillman Kelleys, Grace Moore, Mrs. Carle Jackson (the former Rose Ponselle), Mrs. Lytle Hull, president of the New Opera Company and a member of the advisory board of the New York Philharmonic; Mrs. Davis and others.

MRS. DAVIS

Sponsors of the "Little Red House" project were announced to the board of directors of the national federation, currently in session in Providence, R. I., after a luncheon given for the federation by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center, who is chairman with the Boston Symphony committee collaborating with the "Little Red House" project. Prof. Randall Steward, an authority on the life of Hawthorne, spoke of the novelist's life at Tanglewood and his literary associations there.

As soon as building materials are available, the Hawthorne house, which was razed by fire in the 1890's, will be rebuilt on its original foundations and in replica of the original structure. Andrew Hepburn, Boston architect, a member of the firm largely responsible for the restoration of Williamsburg, will be the architect supervising construction. He offered his services because the Tanglewood property originally belonged to Mrs. Hepburn's family and was given by them to the Berkshire Music Festival.

DAYTON, O.
NEWS

SEP 6 - 1942

Prominent Ohioans Included On Sponsor List For Rebuilding Nathaniel Hawthorne Home

PROVIDENCE, R. I., Sept. 5.—Mrs. E. A. Deeds of Dayton and Philip Wyman of Cincinnati, were among the nationally prominent sponsors for the "Little Red House" project of the National Federation of Music clubs, it was revealed earlier in the week by Mrs. Guy Patterson Gannett of Portland, Me., president of the federation. The project which involves rebuilding the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a summer studio for the Berkshire Music center also includes as sponsors Senator Arthur Vandenburg of Michigan, Dr. Walter Damrosch, Mrs. Mary Curtis Bok, president of the Curits Institute of Music, Mrs. Elizabeth Sprague Coolidge, outstanding patron of chamber music.

The sponsors of the "Little Red House" project were announced to the board of directors of the National Federation of Music clubs, in session here, in conjunction with a luncheon tendered by the federation to Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and founder of the Berkshire Music center, who is chairman of the Boston Symphony committee collaborating with the "Little Red House" project. Professor Randall Stewart, an authority on the life of Hawthorne, spoke of the novelist's life at Tanglewood and of his literary associations there.

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The majority of the 48 states were represented on the sponsor list for the project as made public by Mrs. Gannett.

It includes Charles Wakefield Cadman of California; Frank La Forge of Connecticut; Rudolph Ganz of Illinois; Dr. Edgar Stillman Kelley of Ohio and Hugh F. MacColl of Rhode Island, artists and composers; Mrs. Carle Jackson of Maryland (the former Rosa Ponselle) formerly of the Metropolitan; Grace Moore of Tennessee, present Metropolitan diva; Mrs. Lytle Hull, president of the New Opera company and of the Musicians Emergency fund of New York City and chairman of the woman's advisory board of the New York Philharmonic-Symphony society, and Mrs. George Houston Davis of Alabama; Mrs. J. M. Shinn of Arkansas; Mrs. Leonora Wood Armsby of California; Mark Wessel of Colorado; Dr. David Stanley Smith of Connecticut; Mrs. Robert Woods Bliss of the District of Columbia; Christopher O. Honaas of Florida; Mrs. Bonita Crowe of Georgia; Booth Tarkington of Indiana; D. M. Swarthout of Kansas; Donald M. Payson of Maine; Philip Allen, William H. Eaton, George Edman, Mrs. Alvin T. Fuller and Mrs. Andrew Hepburn of Massachusetts; Miss Ethelwynne Kingsbury of Minnesota; Mrs. J. E. Seale of Mississippi; Mrs. Anna Heuermann Hamilton of Missouri; Mrs. LaFell Dickinson of New Hampshire; Mrs. Ogden Hewitt of New Jersey; Mrs. Henry Hadley of New York; Alfred G. Arvold of North Dakota; Mrs. E. A. Deeds and Philip Wyman of Ohio; Mrs. Frances Smith Catron of Oklahoma; Mrs. Alfred L. Hallstrom of Pennsylvania; Mrs. Henry D. Sharpe of Rhode Island; Mrs. Robert I. Woodside of South Carolina; Mrs. Camden Rayburn of South Dakota; Prof. Lewis J. Hathaway of Vermont; Mrs. Malcolm Perkins of Virginia; Prof. Carl Paige Wood of Washington; Mrs. Gibson Caldwell of West Virginia; Mrs. Louis M. Hanks of Wisconsin, and Mrs. R. E. Crane of Wyoming.

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MIAMI, FLA.
HERALD

SEP 20 1942

'Red House' Gets Patrons

Floridian Included In National Music Federation Project

NAMES of nationally prominent sponsors have been announced for the "Little Red House," project of the National Federation of Music clubs, which involves the rebuilding of the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a summer studio for the Berkshire Music Center.

They were revealed this week by Mrs. Guy Patterson Gannett, Portland, Me., president of the national organization.

Christopher O. Honaas will represent the state of Florida. He has been associated with Rollins College, Winter Park, since 1932, serving as professor of music education and director of the conservatory since 1936. He directs the annual Bach Festival in Winter Park.

The sponsors from a majority of the 48 states, were announced at a recent board meeting of the National Federation in Providence, R. I., in conjunction with a luncheon given for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the center.

YOUNGSTOWN, O.
VINDICATOR

SEP 21 1942

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Joseph Gentile

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COUNCIL BLUFFS, IOWA
NONPAREIL

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SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

SEP 20 1942

Unofficial reports place the deficit for operating the Berkshire Music Center at $5500 or $6000 for the past summer. Dr Serge Koussevitzky, who developed the Center student orchestra into outstanding musical organization, had expected a $30,000 deficit according to estimates made early in the summer.

CLEVELAND, OHIO
NEWS

SEP 21 1942

Engineer-Baritone Joins College Faculty

Joseph Gentile, for the last eight years an engineer in the City Water department and for five years baritone soloist at Old Stone Church, has left to become a teacher of physics, mathematics and voice at Youngstown College.

During the past summer, Mr. Gentile was featured baritone soloist with the opera department of the Berkshire Festival, where he sang solo parts under direction of Sergei Koussevitzky. He is a graduate of Case School of Applied Science.

CHICAGO ISRAELITE
CHICAGO, ILL.
9/12/42

Sergei Koussevitzky

Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, has been responsible for the success of the Berkshire Music Festival this summer guaranteeing $40,000 toward any deficit.

SUNDAY NEWS-AGE-HERALD

SEP 6 - 1942

Mrs. George H. Davis Among Sponsors Of Plan To Rebuild Home Of Nathaniel Hawthorne

'Little Red House' Will Serve As Summer Studio For Berkshire Music Center; Art Club To Have Two Outstanding Exhibits

Items of interest in all of the arts are invited by this column but must be in the hands of the editor not later than noon Thursday preceding Sunday publication.

* * *

BY LILY MAY CALDWELL

Among names of nationally prominent sponsors of the "Little Red House" project of the National Federation of Music Clubs, which involves the rebuilding of the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a Summer studio for the Berkshire Music Center, is that of Birmingham's Mrs. George Houston Davis. The list of sponsors, announced Saturday by Mrs. G. P. Gannett, national federation president, includes Mrs. Elizabeth Sprague Coolidge, outstanding patron of chamber music;

MRS. DAVIS

Mrs. Mary Curtis Bok, president of Curtis Institute of Music; Dr. Walter Damrosch, Frank LaForge, Rudolph Ganz, Charles Wakefield Cadman, the Edgar Stillman Kelleys, Grace Moore, Mrs. Carle Jackson (the former Rose Ponselle), Mrs. Lytle Hull, president of the New Opera Company and a member of the advisory board of the New York Philharmonic; Mrs. Davis and others.

Sponsors of the "Little Red House" project were announced to the board of directors of the national federation, currently in session in Providence, R. I., after a luncheon given for the federation by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center, who is chairman with the Boston Symphony committee collaborating with the "Little Red House" project. Prof. Randall Steward, an authority on the life of Hawthorne, spoke of the novelist's life at Tanglewood and his literary associations there.

As soon as building materials are available, the Hawthorne house, which was razed by fire in the 1890's, will be rebuilt on its original foundations and in replica of the original structure. Andrew Hepburn, Boston architect, a member of the firm largely responsible for the restoration of Williamsburg, will be the architect supervising construction. He offered his services because the Tanglewood property originally belonged to Mrs. Hepburn's family and was given by them to the Berkshire Music Festival.

DAYTON, O.
NEWS

SEP 6 - 1942

Prominent Ohioans Included On Sponsor List For Rebuilding Nathaniel Hawthorne Home

PROVIDENCE, R. I., Sept. 5.— Mrs. E. A. Deeds of Dayton and Philip Wyman of Cincinnati, were among the nationally prominent sponsors for the "Little Red House" project of the National Federation of Music clubs, it was revealed earlier in the week by Mrs. Guy Patterson Gannett of Portland, Me., president of the federation. The project which involves rebuilding the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a summer studio for the Berkshire Music center also includes as sponsors Senator Arthur Vandenburg of Michigan, Dr. Walter Damrosch, Mrs. Mary Curtis Bok, president of the Curits Institute of Music, Mrs. Elizabeth Sprague Coolidge, outstanding patron of chamber music.

The sponsors of the "Little Red House" project were announced to the board of directors of the National Federation of Music clubs, in session here, in conjunction with a luncheon tendered by the federation to Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and founder of the Berkshire Music center, who is chairman of the Boston Symphony committee collaborating with the "Little Red House" project. Professor Randall Stewart, an authority on the life of Hawthorne, spoke of the novelist's life at Tanglewood and of his literary associations there.

Joseph Pepper, one of three scholarship students in strings who has been spending the summer at the Berkshire Music center and played in the Student orchestra under Dr. Koussevitzky's baton, furnished the musical program.

Mrs. Gannett said that as soon as building materials become available the Hawthorne house, which was razed by fire in the 1890's, will be rebuilt on its original foundations and in replica of the original structure. Andrew Hopewell Hepburn, Boston architect, a member of the firm which was in large measure responsible for the restoration of Williamsburg, will be the architect supervising construction. He was prompted to offer his services for the project because the Tanglewood property originally belonged to Mrs. Hepburn's family and was given by them to the Berkshire Music center.

The majority of the 48 states were represented on the sponsor list for the project as made public by Mrs. Gannett.

It includes Charles Wakefield Cadman of California; Frank La Forge of Connecticut; Rudolph Ganz of Illinois; Dr. Edgar Stillman Kelley of Ohio and Hugh F. MacColl of Rhode Island, artists and composers; Mrs. Carle Jackson of Maryland (the former Rosa Ponselle) formerly of the Metropolitan; Grace Moore of Tennessee, present Metropolitan diva; Mrs. Lytle Hull, president of the New Opera company and of the Musicians Emergency fund of New York City and chairman of the woman's advisory board of the New York Philharmonic-Symphony society, and Mrs. George Houston Davis of Alabama; Mrs. J. M. Shinn of Arkansas; Mrs. Leonora Wood Armsby of California; Mark Wessel of Colorado; Dr. David Stanley Smith of Connecticut; Mrs. Robert Woods Bliss of the District of Columbia; Christopher O. Honaas of Florida; Mrs. Bonita Crowe of Georgia; Booth Tarkington of Indiana; D. M. Swarthout of Kansas; Donald M. Payson of Maine; Philip Allen, William H. Eaton, George Edman, Mrs. Alvin T. Fuller and Mrs. Andrew Hepburn of Massachusetts; Miss Ethelwynne Kingsbury of Minnesota; Mrs. J. E. Seale of Mississippi; Mrs. Anna Heuermann Hamilton of Missouri; Mrs. LaFell Dickinson of New Hampshire; Mrs. Ogden Hewitt of New Jersey; Mrs. Henry Hadley of New York; Alfred G. Arvold of North Dakota; Mrs. E. A. Deeds and Philip Wyman of Ohio; Mrs. Frances Smith Catron of Oklahoma; Mrs. Alfred L. Hallstrom of Pennsylvania; Mrs. Henry D. Sharpe of Rhode Island; Mrs. Robert I. Woodside of South Carolina; Mrs. Camden Rayburn of South Dakota; Prof. Lewis J. Hathaway of Vermont; Mrs. Malcolm Perkins of Virginia; Prof. Carl Paige Wood of Washington; Mrs. Gibson Caldwell of West Virginia; Mrs. Louis M. Hanks of Wisconsin, and Mrs. R. E. Crane of Wyoming.

MIAMI, FLA.
HERALD

SEP 20 1942

'Red House' Gets Patrons

Floridian Included In National Music Federation Project

NAMES of nationally prominent sponsors have been announced for the "Little Red House," project of the National Federation of Music clubs, which involves the rebuilding of the former Nathaniel Hawthorne home at Tanglewood in the Berkshires as a summer studio for the Berkshire Music Center.

They were revealed this week by Mrs. Guy Patterson Gannett, Portland, Me., president of the national organization.

Christopher O. Honaas will represent the state of Florida. He has been associated with Rollins College, Winter Park, since 1932, serving as professor of music education and director of the conservatory since 1936. He directs the annual Bach Festival in Winter Park.

The sponsors from a majority of the 48 states, were announced at a recent board meeting of the National Federation in Providence, R. I., in conjunction with a luncheon given for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the center.

[150]

1944

HARTFORD, CONN.
TIMES

MAY 8 1944

MUSIC

The Planners Seem To Be Less Nervous

By CARL E. LINDSTROM

MUSIC seems definitely to have put aside the war jitters. There was a time when even the bravest of whistling didn't seem to generate much courage. Even while saying that music was a morale builder and that parlous times had need for more and more of it, there were those who took a parsimonious reef in their budgets and made curtailments which were attributable mainly to nerves.

All the Inside Dope picked up nowadays by the antennae of this column tends toward bigger and better music-making.

No formal announcement has yet been made regarding the Worcester Festival, but there are unmistakable signs that its 85th season will be the most glamorous in decades. For the past two years there has been little more than a token presentation by this most venerable of American music festivals. The death of Albert Stoessel, who for so long was the directional force behind these choral, symphonic and operatic presentations was a heavily contributing factor in the curtailment.

Details will be printed here as soon as available, but for the present it can be reliably reported that one of the Big Three orchestras with its regular conductor will spend an entire week in Worcester.

* * *

WITH regard to the Berkshire Festival, it would seem that the question was settled when the trustees voted to suspend "for the duration." That is definite enough. Nevertheless, this column wouldn't be at all surprised to see something happen at Tanglewood this summer.

Reason is that Dr. Koussevitsky has his heart set on it. His tenacity is almost proverbial. About everything connected with Tanglewood has he had his way—sometimes he has had to wait, but he has won out.

The decisions of the board in first calling off the Festival and, the following year, in suspending the school known as the Music Center were most unacceptable to him. He fougnt hard and with every resource at his disposal. Those who think he will stop talking about both the Festival and Music Center just don't know the Doctor. He might yet get the Center.

Certainly most of Berkshire County will be pullling his way.

* * *

WILL the Hartford Oratorio Society come back into the field it has held exclusively, long and honorably? This writer cannot pretend to be in the know, but he looks for a return to Bushnell with an adequate orchestra. Members are talking about it, anyway.

* * *

SO far was Frank Pandolfi from curtailing or even waiting for a new season of the Connecticut Opera Association that he dedeclared an extra dividend on this one. La Forza del Destino is in the works to be duly and progressively announced.

It begins to look as though music is one business that isn't merely talking about what it's going to do after the war but is beginning to sit up and ask for nourishment now.

Morale is good for music, too.

WATERBURY, CONN.
DEMOCRAT

JUN 15 1944

Music in the open. . . . This has become an American custom and cultural diversion of late years. Many localities have splendid centers and roofless stadiums where the brasses, strings, woodwinds and so on mingle their sounds with the breezes. Then the war came and a few of these were forced to suspend temporarily because of transportation difficulties. Last year the musical pride of the Berkshires, Tanglewood in Lenox, Mass., had to do so for professional performances. But again this summer it will open for a Mozart Festival which is good news. Dr. Serge Koussevitzky, who lives nearby, will conduct the Boston Symphony in the grand open air shell for four concerts beginning the end of July, and going into August, on Saturday evenings and Sunday afternoons. Great soloists will be heard, such as Dorothy Maynor, who was first introduced to the musical world professionally at Tanglewood; Robert Casadesus, Ruth Posselt, and others.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 16 1944

The Mozart Festival

Dr. Koussevitzky has come to the happiest possible solution, it seems to us, in the dilemma which musical art finds itself in the crescendo of war at its most furious tempo. The reinstitution of the Berkshire Festival at Tanglewood on a limited scale as far as program, orchestral personnel and audience is concerned, which at the same time makes no compromise whatsoever as to program, presentation and superiority of the performers is admirably accomplished by the decision to put on a Mozart festival in July.

The official policy of the government is as stringent regarding vacations and travel as it has been since the war started. The war agencies, indeed, seem to have given the plea for summer austerity a new emphasis with the knowledge that there is great danger in the American people deciding that the war is won because D-Day has come and gone with great initial success on the beach heads around the globe. Yet it is difficult to quarrel with a musical conception which takes into proper perspective the need to co-operate with the war effort and at the same time preserves the tradition and heritage of a great musical enterprise whose essence is of the freedom we strive to vindidate and make secure.

The concerts are so arranged that they may be encompassed on two week ends so they can not disrupt work weeks. The orchestra personnel will number 35 which fortuitously is the number of musicians for which most of the Mozart orchestral music to be played is written. The audiences of necessity will be limited to a number somewhat in excess of 1000 because the concerts will be presented in Music Center Theatre and not the large Shed.

Yet conductor and orchestral personnel are, of course, unsurpassed. The hall is admirably suited for the size of the orchestra and the music. The several soloists who will appear, Mr. Judd assures us, are top-flight artists and no one can doubt his distinguished word. All of which put together means a musical event which, if not of enormous proportions quantitatively, is in the Tanglewood tradition qualitatively, meaning that the national and local musical public has something to look forward to which is very good indeed.

Dr. Koussevitzky's imagination, initiative and musical intelligence is here shown at its best.

ROCHESTER, N.Y.
TIMES UNION

JUN 17 1944

Mozart Festival Set for Summer

Lenox, Mass.— (AP) —The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this summer, Boston Symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8:30 and the Sunday afternoons of July 30 and Aug. 6 at 3:30.

ATTLEBORO, MASS.
SUN

JUN 17 1944

MOZART FESTIVAL PLANNED

LENOX (AP)—The Boston Symphony orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this summer, Boston Symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8:30 and the Sunday afternoons of July 30 and Aug. 6 at 3:30.

Soloists will include Dorothy Mayor, soprano; Ruth Posselt, violin; Robert Casadesus, piano, the paired pianists Luboshutz and Nemenoff, and solo players of the orchestra.

Following the Mozart festival, a seires of concerts of chamber orchestra proportions will be given in Boston by the principals and other players of the orchestra on the week-ends of Aug. 13, 20, 27 and Sept. 3.

WATERBURY, CONN.
DEMOCRAT

JUN 17 1944

MOZART FESTIVAL IN SUMMER TREAT

Tanglewood in Lenox Will Be Setting; Keussevitzky to Direct Symphony

Tanglewood, Lenox, Mass., June 17.—A Mozart Festival, conducted by Serge Koussevitzky, is to be given in the Berkshires this summer. Tanglewood, the scenic estate of the Boston Symphony orchestra, will be reopened for the purpose.

Directing the festival; Dr. Koussevitzky, who is now at his summer home in Lenox, will make his only between-season public appearance. To preserve the true eighteenth century character of Mozart's instrumental music the festival will be held in the intimate auditorium at Tanglewood, seating 1180, which was built for the Berkshire Music Center. The orchestra will consist of the principals and other players of the Boston Symphony orchestra.

There will be four concerts, each with a different program, on the Saturday evenings of July 29 and August 5 at 8:30, and the Sunday afternoons of July 30 and August 6 at 3:30. The following soloists are announced in addition to the solo players of the Boston Symphony orchestra: Dorothy Maynor, soprano; Ruth Posselt, violin; Robert Casadesus, piano, and the paired pianists Luboshutz and Nemenoff. The programs will include early and late symphonies of Mozart as follows: the Symphonies in A major, K. 201; in C major, K. 338; in D major. K. 285 ("Kaffner"); in C major, K. 425 ("Linz"); in E-flat major, K. 543; in C minor, K. 550, and in C major, K. 551 ("Jupiter"); the "Kaffner" Serenade, K. 250; the Wind Serenade in C minor, K. 388; "Eine Kleine Nachtmusik" for strings, K. 525, and the Divertimento for two horns and strings in B-flat, K. 287. There will also be the Concertos for violin in D major, K. 218, for piano in M major, "Coronation," K. 537, and for two pianos in E-flat, K. 365. Arias are to be announced.

WILLIMANTIC, CONN.
CHRONICLE

JUN 17 1944

Lenox, Mass., June 17—Conductor Serge Koussevitzky of the Boston Symphony Orchestra will direct a series of four concerts called a Mozart festival at Tanglewood, the orchestra's Berkshires estate, during July and August, in his only between-seasons public appearance, it was announced today. The program which will feature soloists, will be held on the evening of July 29th and August 5th and the afternoons of July 30th and August 6th. A similar series of concerts will be given later in the season in Boston.

WOONSOCKET, R. I.
CALL & REPORTER

JUN 17 1944

Boston Symphony Plans Summer Mozart Festival

LENOX, MASS., June 17 (AP) — The Boston symphony orchestra, Serge Koussevitzky conducting. will give a Mozart festival at Tanglewood in the Berkshires this summer, Boston symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8:30 and the Sunday afternoons of July 30 and Aug. 6 at 3:30.

Following the Mozart festival, a series of concerts of chamber orchestra proportions will be given in Boston on the week ends of Aug. 13, 20, 27, and Sept. 3.

GREENFIELD, MASS.
RECORDER-GAZETTE

JUN 17 1944

Reopen Tanglewood For Mozart Festival

LENOX — A Mozart festival will be conducted by Serge Koussevitzky, this summer and Tanglewood, the scenic estate of the Boston Symphony orchestra, will be reopened. No concerts were given last year because of the pleasure driving ban.

The festival will be held in the smaller auditorium seating 1180, which was built for the Berkshire Music Center. The orchestra will consist of the principals and other players of the Boston Symphony orchestra.

There will be four concerts, each with a different program, on the Saturday evenings of July 29 and August 5 at 8:30, and the Sunday afternoons of July 30 and August 6 at 3:30. The following soloists are announced, in addition to the solo players of the Boston Symphony orchestra: Dorothy Maynor, soprano; Ruth Posselt, violin; Robert Casadesus, piano, and the paired pianists Luboshutz and Nemenoff.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 16 1944

Koussevitzky To Conduct Concerts on Two Week Ends

Nationally-Known Soloists and Boston Symphony Members To Be Heard in Music Center Theatre on Four Evenings

A Mozart festival, conducted by Serge Koussevitzky, will be held at Tanglewood on two week ends this summer, when 35 members of the Boston Symphony Orchestra, with nationally-known soloists, will play symphonies, concertos, serenades, and arias in the intimate auditorium seating 1180 built for the Berkshire Music Center. The orchestra will include the principals of the Boston orchestra and others.

The concerts, the first to be given at Tanglewood since 1942, and the first to be performed there by members of the Boston orchestra since the war started, will be held Saturday and Sunday, July 29 and 30 and the evenings of Aug. 5 and 6.

The initial announcement is made in the Berkshires today because of the intimate relationship between Tanglewood and Berkshire County, said George E. Judd, the orchestra's manager, who for the past two days has been in the county arranging for the concerts. Because of its national importance in the musical world a formal announcement, with details will be made.

Season tickets may be obtained by mail from Symphony Hall, Boston.

SYRACUSE, N. Y.
HERALD JOURNAL

JUN 17 1944

Boston Symphony Plans Four Concerts In the Berkshires

Lenox, Mass., June 17 (AP).—The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this summer, Boston Symphony officials announced today.

The orchestra will play four concerts, each with a different program, in the Saturday evenings of July 29 and Aug. 5, at 8:30, and the Sunday afternoons of July 30 and Aug. 6, at 8:30.

Soloists will include Dorothy Maynor, soprano; Ruth Posselt, violin; Robert Casadesus, piano; the paired pianists, Luboshutz and Nemenoff, and solo players of the orchestra.

Following the Mozart festival, a series of concerts of chamber orchestra proportions will be given in Boston by the principals and other players of the orchestra on the week-ends of Aug. 13, 20, 27 and Sept. 3.

WORCESTER, MASS.
GAZETTE

JUN 17 1944

Four Concerts At Tanglewood

LENOX, June 17 (UP) — Conductor Serge Koussevitzky of the Boston Symphony Orchestra will direct a series of four concerts called a Mozart Festival at Tanglewood, the orchestra's Berkshires estate, during July and August, in his only between-season's public appearance, it was announced today.

The program, which will feature soloists, will be held on the evenings of July 29 and Aug. 5 and the afternoons of July 30 and Aug. 6. Similar series of concerts will be given later in the season in Boston.

BIDDEFORD, ME.
JOURNAL

JUN 17 1944

Boston Symphony To Give Concerts In Berkshires

LENOX, Mass.-AP-The Boston Symphony orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this Summer, Boston Symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evening of July 29 and Aug. 5 at 8:30 and the Sunday afternoons of July 30 and Aug. 6 at 3:30.

Soloists will include Dorothy Maynor, soprano, Ruth Posselt, violin, Robert Casadesus, piano, the paired pianists Luboshutz and Nemenoff, and solo players of the orchestra.

Following the Mozart festival, a series of concerts of chamber orchestra proportions will be given in Boston by the principals and other players of the orchestra on the week-ends of Aug. 13, 20, 27, and Sept. 3.

[1517]

PORTLAND, ME.
EXPRESS

JUN 17 1944

Symphony Plans Mozart Festival

LENOX, Mass., June 17 (AP)—The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this Summer, Boston Symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8.30 and the Sunday afternoons of July 30 and Aug. 6 at 3.30.

Soloists will include Dorothy Maynor, soprano, Ruth Posselt, violin, Robert Casadesus, piano, the paired pianists Luboshutz and Nemenoff, and solo players of the orchestra.

Following the Mozart festival, a series of concerts of chamber orchestra proportions will be given in Boston by the principal and other players of the orchestra on the week-ends of Aug. 13, 20, 27, and Sept. 3.

KEENE, N. H.
SENTINEL

JUN 17 1944

MOZART FESTIVAL AT TANGLEWOOD IN THE BERKSHIRES THIS SUMMER

Lenox, Mass., June 17, (AP) — The Boston Symphony orchestra, Serge Koussevitzky, conducting, will give a Mozart festival at Tanglewood in the Berkshire this summer, Boston Symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8.30 and the Sunday afternoons of July 30 and Aug. 6 at 3.30.

Soloists will include Dorothy Maynor, soprano, Ruth Posselt, violinist, Robert Casadesus, piano, the paired pianists Luboshutz and Nemenoff, and solo players of the orchestra.

Following the Mozart festival, a series of concerts of chamber orchestra proportions will be given in Boston by the principals and other players of the orchestra on the week-ends of Aug. 13, 20, 27 and Sept. 3.

NEW YORK, N. Y.
SUN

JUN 17 1944

Tanglewood to Have Mozart Festival

Serge Koussevitzky will conduct a group of men from the Boston Symphony Orchestra in a Mozart Festival at Tanglewood, Mass., starting July 29. The performances will take place in the auditorium of the Berkshire Music Center, of which Koussevitzky was the founder. The programs are scheduled for two consecutive Saturday evenings and two consecutive Sunday afternoons, ending on August 6.

The small orchestra will consist, to a large extent, of first desk men from the Boston Symphony. Also participating will be the following guest soloists: Dorothy Maynor, soprano; Ruth Posselt, violinist; Robert Casadesus, pianist, and Luboschutz and Nemenoff, duo-pianists.

The programs will include the "Haffner," "Linz," and "Jupiter" symphonies, as well as the famous E-flat and G minor ones, and K. 201 and 338. Concertos and arias are also scheduled. Among works in smaller form there will be the Wind Serenade in C minor, K. 388 and the B-flat Divertimento.

NORTHAMPTON, MASS.
GAZETTE

JUN 17 1944

Tanglewood To Have Concerts This Summer

Lenox, Mass., June 17—AP—The Boston Symphony orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this summer, Boston Symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8.30 and the Sunday afternoons of July 30 and Aug. 6 at 3.30.

Soloists will include Dorothy Maynor, soprano, Ruth Posselt, violin, Robert Casadesus, piano, the paired pianists, Luboshutz and Nemenoff, and solo players of the orchestra.

Following the Mozart festival, a series of concerts of chamber orchestra proportions will be given in Boston by the principals and other players of the orchestra on the week-ends of Aug. 13, 20, 27 and Sept. 3.

PITTSFIELD, MASS.
HERALD-NEWS

JUN 17 1944

SYMPHONY AT LENOX

LENOX, June 17, (AP)—The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this Summer, Boston Symphony officials announced today. The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8:30 and the Sunday afternoons of July 30 and Aug. 6 at 3:30.

SALEM, MASS.
NEWS

JUN 17 1944

Summer Concerts of Symphony Orchestra

Lenox, June 17 (AP)—The Boston Symphony orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this summer, Boston Symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8.30 and the Sunday afternoons of July 30 and Aug. 6 at 3.30.

Soloists will include Dorothy Maynor, soprano; Ruth Posselt violin; Robert Casadesus, piano; the paired pianists, Luboshutz and Nemenoff, and solo players of the orchestra.

Following the Mozart festival, a series of concerts of chamber orchestra proportions will be given in Boston by the principals and other players of the orchestra on the week-ends of Aug. 13, 20, 27, and Sept. 3.

PORTSMOUTH, N. H.
HERALD-TIMES

JUN 17 1944

Boston Symphony To Play at Festival

Lenox, Mass., June 17 (AP)—The Boston symphony orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this summer, Boston symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8:30 and the Sunday afternoons of July 30 and Aug. 6 at 3:30.

Soloists will include Dorothy Maynor, soprano, Ruth Posselt, violin, Robert Casadesus, piano, the paired pianists Luboshutz and Nemenoff, and solo players of the orchestra.

Following the Mozart festival, a series of concerts of chamber orchestra proportions will be given in Boston by the principals and other players of the orchestra on the weekends of Aug. 13, 20, 27, and Sept. 3.

SCHENECTADY, N. Y.
UNION-STAR

JUN 17 1944

Will Reopen Tanglewood This Year

Mozart Festival Scheduled by Boston Symphony

The Boston Symphony under the direction of Dr. Serge Koussevitzky, will give a Mozart festival in the Berkshires this summer with Tanglewood, the orchestra's scenic estate, being reopened for the purpose.

There will be four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8:30 and the Sunday afternoons of July 30 and Aug. 6 at 3:30. Soloists will be Dorothy Maynor, soprano; Ruth Posselt, violin; Robert Casadesus, piano; and the duo-pianists, Luboshutz and Nemenoff.

The programs will include early and late symphonies of Mozart as follows: the Symphonies in A major, K 201; in C major, K. 338; in D major, K. 285 ("Haffner"); in C major, K. 425 ("Linz"); in E-flat major, K. 543; in G minor, K. 550, and in C Major, K. 551 ("Jupiter"); the "Haffner" Serenade, K. 250; the Wind Serenade in C minor, K. 388; "Eine Kleine Nachtmusik" for Strings, K. 525, and the Divertimento for Two Horns and Strings in B-flat, K. 287. There will also be the Concertos for Violin in D major, K. 218, for Piano in D major, "Coronation," K. 537, and for Two Pianos in E-flat, K. 365. Arias are to be announced.

Following the Mozart festival, a series of concerts of chamber orchestras proportions will be given in Boston by the principals and other players of the Boston Symphony. These concerts will also consist of four programs, each program performed twice, on the week-ends of Aug. 13, 20 and 27, and Sept. 3.

SPRINGFIELD, MASS.
SUNDAY UNION & REPUBLICAN

JUN 18 1944

PLAN CONCERTS AT TANGLEWOOD

Boston Symphony Will Present Them On July 29 and 30, August 5 and 6—Will Be a Mozart Festival

Lenox, June 17 — (AP) — The Boston Symphony orchestra, Serge Koussevitzky conducting, will give a Mozart festival at Tanglewood in the Berkshires this summer, Boston Symphony officials announced today.

The orchestra will play four concerts, each with a different program, on the Saturday evenings of July 29 and August 5 at 8.30 and the Sunday afternoons of July 30 and August 6 at 3.30.

Soloists will include Dorothy Maynor, soprano; Ruth Posselt, violin; Robert Casadesus, piano; the paired pianists, Luboshutz and Nemenoff, and solo players of the orchestra.

Following the Mozart festival, a series of concerts of chamber orchestra proportions will be given in Boston by the principals and other players of the orchestra on the weekends of August 13, 20, 27, and September 3.

NEW YORKER
NEW YORK CITY

JUN 17 1944

The Boston Symphony, with Serge Koussevitzky conducting, offers Arthur Foote's Suite for Strings in E major, a composition, written thirty-six years ago, which demonstrates the fine craftsmanship and musical feeling of its author. It is given a rich, glowing performance, too (Victor DM-962).

PAWTUCKET, R. I.
TIMES

JUN 17 1944

Koussevitzky Plans Summer Concerts

LENOX, Mass. (UP)—Conductor Serge Koussevitzky of the Boston Symphony Orchestra will direct a series of four concerts called a Mozart festival at Tanglewood the orchestra's Berkshires estate during July and August, in his only between-seasons public appearance, it was announced today.

The program, which will feature soloists, will be held on the evenings of July 29 and Aug. 5 and the afternoons of July 30 and Aug. 6. A similar series of concerts will be given later in the season in Boston.

CHICAGO, ILL.
TRIBUNE

JUN 18 1944

Serge Koussevitzky will conduct a Mozart festival with principals and players of the Boston Symphony orchestra as participants in the Berkshires this summer. Tanglewood, the summer estate of the Boston Symphony, will be reopened for the purpose. Four concerts will be given, on July 29 and 30 and Aug. 5 and 6. Soloists will be Ruth Posselt, violin; Dorothy Maynor, soprano; Robert Casadesus, piano, and Luboshutz and Nemenoff, duo-pianists. The programs will include several early and late symphonies, two serenades and two divertimentos, the "Coronation" piano concerto, the D major violin concerto and the concerto for two pianos. Following the Mozart festival a series of chamber orchestra concerts will be given by the Boston players in their home city on Aug. 13, 20, 27, and Sept. 3. Each program will be played twice. Conductors will be Richard Burgin, G. Wallace Woodworth and Bernard Zighera. At the conclusion of the Boston "Pops" concerts on July 15, Arthur Fiedler will lead the Boston Symphony in 30 free concerts on the Charles River esplanade.

NEW BEDFORD, MASS.
STANDARD-TIMES

JUN 18 1944

Summer Symphony Programs Planned

Following the Mozart Festival at Tanglewood in the Berkshires, a series of chamber orchestra proportions will be given in Boston by the principals and other players of the Boston Symphony Orchestra. These concerts will consist of four programs, each program performed twice, on the weekends of Aug. 13, 20, 27 and Sept. 3. The conductors will include Richard Burgin, G. Wallace Woodworth and Bernard Zighera, and the Boston Flute Players Club and the Boston Society of Early Instruments will participate.

The concerts will be given in the New England Mutual Hall at Clarendon and Boylston Streets. They will bring to an end a full season by the Boston Symphony Orchestra, which has included since the close of the Winter season on April 30, 70 Pop Concerts in Symphony Hall (May 2-July 15). Arthur Fiedler, having concluded the Pops, will conduct 30 free concerts on the Charles River Esplanade from July 20 to Aug. 16. The 64th season of the Boston Symphony Orchestra will open in Symphony Hall on Oct. 6, Serge Koussevitzky, conductor.

NEW YORK, N.Y.
HERALD TRIBUNE

JUN 18 1944

Koussevitzky Directing Mozart Festival at Tanglewood Hall

A Mozart festival will be presented at Tanglewood, scenic estate of the Boston Symphony Orchestra in the Berkshires, under the direction of Serge Koussevitzky, in July and August. The concerts will be held in the intimate auditorium built for the Berkshire Music Center. Members of the Boston Symphony Orchestra will participate.

Four concerts will be given, each with a different program on Saturday evenings, July 29 and August 5 at 8:30 and Sunday afternoons, July 30 and August 6 at 3:30. The following soloists will be heard: Dorothy Maynor, soprano; Ruth Posselt, violinist; Robert Casadesus, pianist, and Genia Nemenoff and Pierre Luboshutz, duo-pianists. The programs will comprise the symphonies in A major, K. 201; in C major, K. 338; in D major, K. 285 (Haffner); in C major, K. 425 (Linz); in E flat, K. 543; in G minor, K. 550; in C major, K. 551 (Jupiter); the "Haffner" Serenade, K. 250; the Wind Serenade, in C minor, K. 368; "Eine kleine Nachtmusik," K. 525; the Divertimento in B flat, K. 287; the violin concerto in D major, K. 218; the "Coronation" piano concerto in D major, K. 537, and the concerto for two pianos in E flat, K. 365. The arias to be sung by Miss Maynor will be announced later.

Season tickets for the four concerts of the Mozart Festival at Tanglewood may be obtained by application to Symphony Hall, Boston, at $10 and $15, plus 20 per cent war tax. Details about the Boston series will be announced shortly.

ALBANY, N. Y.
TIMES UNION

JUN 18 1944

Music

Mozart Festival Program

Four Performances At Tanglewood in July and August

By EDGAR S. VAN OLINDA

A MOZART festival, conducted by Serge Koussevitzky is to be given on the Saturday evenings of July 29 and August 5 and the Sunday afternoons of July 30 and August 6 in one of the smaller halls near Stockbridge, Mass., on the Tanglewood estate of the Boston symphony orchestra. The programs will include early and late symphonies of Mozart.

The orchestra will consist of the principals and other players of the Boston Symphony orchestra, with guest artists including Dorothy Maynor, Negro soprano who made her debut at a reception by Dr. Koussevitzky, three years ago; Ruth Posselt, violinist, and wife of the orchestra's concertmaster; Robert Casadesus, pianist and the duo-piano team of Luboshutz and Nemenoff, the latter heard as the opening event in the Albany Civic Music association's 1943-4 series of concerts at Chancellors hall. Season tickets for the festival may be obtained by application to Symphony hall, Boston.

* * *

Edward French, Albany pianist, will give a benefit concert this afternoon at Chatham, N. Y., for the benefit of the local Red Cross. His program will consist of numbers by Scarlatti, Bach, Grieg, Rachmaninoff and Chopin. Mr. French's other summer concert engagements will include a recital at the College of St. Rose late in July, and an appearance each, during August, in Brooklyn and Asbury Park.

* * *

Betty Roberge Weir will present her advanced piano students in recital this afternoon at 3 o'clock in the Woman's club, Schenectady, N. Y. The concert is open to the public. The students who will appear are: Stuart Kraut, Ronald Olszewski, Judity Traver, Mary Ann Kress, Joyce Silverstein, Nancy Pearson, Janet Kirchner, Shirley Reynolds, Charlotte Alter, Estelle Turner, Sally Binley, Marian Segal, Jane and Janet Picotte, Arlene Steinberg, Muriel Kron, Barbara Hershenhorn, Vera Wyld, Jeanne Van Denplas, Joel Sandleman, Patricia Brightman and Phyllis Blessing.

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NEW HAVEN, CONN.
REGISTER

JUN 18 1944

Koussevitsky Leads Tanglewood Mozart

Boston Symphony Will Play in Four Concerts at Lenox, Mass., and Chamber Orchestra Series in Mutual Hall

Lenox, Mass.—A Mozart Festival, conducted by Serge Koussevitzky, is to be given in the Berkshires this summer. Tanglewood, the scenic estate of the Boston Symphony Orchestra, will be reopened for the purpose.

Directing the festival, Dr. Koussevitzky, who is now at his summer home in Lenox, will make his only between-season public appearance. To preserve the true eighteenth century character of Mozart's instrumental music the festival will be held in the intimate auditorium at Tanglewood seating 1,180, which was built for the Berkshire Music Center. The orchestra will consist of the principals and other players of the Boston Symphony Orchestra.

There will be four concerts, each with a different program, on the Saturday evenings of July 29 and August 5 at 8:30, and the Sunday afternoons of July 30 and August 6 at 3:30. The following soloists are announced, in addition to the solo players of the Boston Symphony Orchestra: Dorothy Maynor, soprano; Ruth Posselt, violin; Robert Casadesus, piano, and the paired pianists Luboshutz and Nemenoff.

The program will include early and late symphonies of Mozart as follows: the Symphonies in A major, K 201; in C major, K. 338; in D major, K. 285 ("Haffner"); in C major, K. 425 ("Linz"); in E-flat major, K. 543; in G minor, K. 550, and in C major, K. 551 ("Jupiter"); the "Haffner" Serenade, K. 250; the Wind Serenade in C minor, K. 388; "Eine Kleine Nachtmusik" for Strings, K. 525, and the Divertimento for Two Horns and Strings in B-flat, K. 287. There will also be the Concertos for Violin in D major, K. 218, for Piano in D major, "Coronation," K. 537, and for two pianos in E-flat, K. 365. Arias are to be announced.

Following the Mozart Festival, a series of concerts of chamber orchestra proportions will be given in Boston by the principals and other players of the Boston Symphony Orchestra. These concerts will also consist of four programs, each program performed twice, on the weekends of August 13, 20, 27, and September 3. The conductors will include Richard Burgin, G. Wallace Woodworth and Bernard Zighera, and the Boston Flute Players Club and the Boston Society of Early Instruments will participate. The concerts will be given in the New England Mutual Hall.

They will bring to an end a full season by the Boston Symphony Orchestra, which has included since the close of the winter season on April 30 seventy Pops Concerts in Symphony Hall (May 2-July 15.) Arthur Fiedler, having concluded the Pops, will conduct 30 free concerts on the Charles River Esplanade from July 20 to August 16. The Sixty-Fourth Season of the Boston Symphony Orchestra will open in Symphony Hall on October 6, Serge Koussevitzky, conductor.

Season tickets for the four concerts of the Mozart Festival at Tanglewood may be obtained by application to Symphony Hall, Boston, at $10 and $15, plus twenty per cent war tax. Details about the Boston series will be announced shortly

LOWELL, MASS.
SUNDAY TELEGRAM

JUN 18 1944

Summer Concerts By Boston Symphony

A Mozart Festival of four concerts by the Boston Symphony orchestra is to be given in the Berkshires this summer on the Saturday evenings of July 29 and August 5 at 8.30, and the Sunday afternoons of July 30 and August 6 at 3.30. Soloists announced are: Dorothy Maynor, Soprano; Ruth Posselt, Violin; Robert Casadesus, Piano, and the paired pianists Luboshutz and Nemenoff.

Following the Mozart Festival, a series of chamber concerts will be given in Boston by the principals and other players of the Boston Symphony orchestra at the New England Mutual Hall on the weekends of August 13, 20, 27, and September 3. The conductors will include Richard Burgin, G. Wallace Woodworth and Bernard Zighera, and the Boston Flute Players Club and the Boston Society of Early Instruments will participate. Arthur Fiedler, after concluding the Pops, will conduct thirty free concerts on the Charles River Esplanade from July 20 to August 16. The sixty-fourth season of the Boston Symphony orchestra will open in Symphony Hall on October 6, with Serge Koussevitzky, conductor.

THE ARGONAUT
SAN FRANCISCO, CALIF.

JUN 30 1944

A MOZART FESTIVAL will be presented at Tanglewood, scenic estate of the Boston Symphony Orchestra in the Berkshires, under the direction of Serge Koussevitzky, in July and August.

The following soloists will be heard: Dorothy Maynor, soprano; Ruth Posselt, violinist; Robert Casadesus, pianist; and Nemonoff and Luboshutz, duo-pianists.

SPRINGFIELD, MASS.
REPUBLICAN

JUN 30 1944

MOZART FESTIVAL AT TANGLEWOOD

Announced by Koussevitzky, Now at Lenox — He's Received Many Letters of Appreciation

Lenox, June 29—"Because I do not want longer to interrupt the great idea and work we are doing at Tanglewood, and because I want to continue to bring to this community great music, we are going to give a Mozart festival this summer," said Serge Koussevitzky, who has just completed his 20th year as conductor of the Boston Symphony orchestra, on his terrace at Serenac in Lenox.

Looking out from time to time at one of the most breath-taking views in the Berkshires, or anywhere, Dr Koussevitzky told with a thrill in his voice and sparkle in his eyes the reasons for choosing the music of Mozart for the festival. "It is fortunate," he said, "that the greatest music that exists in literature was written for a small orchestra, to be played in a small auditorium. It is appropriate that such music should be played to keep alive for our youth the great values that we have and for which we are fighting."

"Never in a concert hall in this country, and only abroad at Salzburg, in the famous Mozarteum, and on a private estate near London, has there been a Mozart festival. Both of these have been abandoned because of the war," he said. He told of the playing by Alfred Wallenstein over the air several seasons ago of all of Mozart's compositions.

"When the war interrupted the Berkshire Symphonic festivals," Dr Koussevitzky said, "we hoped that the school at the Berkshire Music center could continue, but even if other war conditions had not interfered, it would have had to be given up temporarily because the students are over 18 and eligible for military service."

"I have already received," Dr Koussevitzky said, "many letters from friends telling me that they are so happy that the Berkshire Hills are again to have concerts, to ring with beautiful tunes, and that great music will again sound at Tanglewood."

DAVENPORT, IOWA
DEMOCRAT-LEADER

JUN 25 1944

ALTHO the regular Berkshire music festival at Tanglewood, Mass., will not be held this year, Dr. Serge Koussevitsky has announced that a Mozart festival of four concerts will be given there this summer. Two of them will be on Saturday nights, July 29 and Aug. 5, and two will be on Sunday afternoons, July 20 and Aug. 6. The Boston Symphony orchestra will present the concerts and there will be noted soloists, Dorothy Maynor, vocalist; Ruth Posselt, violinist; Robert Casadesus, pianist, and the duo pianists, Luboschutz and Nemenoff. In addition many of the first chair men in the orchestra will appear in solo roles.

NEW YORK, N. Y.
JOURNAL AMERICAN

JUN 25 1944

The World Of Music

By GRENA BENNETT

Lovers of music who were fortunate enough to have attended the annual Mozart festivals in Salzburg, Austria, an enchanting city where the immortal works of that great genius were interpreted by the most renowned artists and batonists of their time, will welcome the news that an effort to create in a measure, the charm and appeal of those foreign events is about to be launched in this country.

Mozart Festival

A Mozart Festival, conducted by Serge Koussevitzky, is to be given in the Berkshires this Summer. The place will be Tanglewood, the scenic estate of the Boston Symphony Orchestra, which was closed last year owing to wartime rationing of gasoline. It will be re-opened next month as a contribution to the open-air musical events which are more numerous and attractive this year than ever before.

There will be no attempt to duplicate the elaborate productions of Mozart's operas that were given in Salzburg under the conducting of Arturo Toscanini and Bruno Walter.

The Tanglewood programs will be devoted mainly to instrumental compositions with some vocal solos by Dorothy Maynor to vary the character of the offerings.

Four Concerts in Series

Mr. Koussevitzky has aimed to preserve the real character of 18th Century musical performances in selecting and constructing the programs, which will be performed in the intimate auditorium that nestles in the foothills of the Berkshires. The hall seats about 1200 persons, and was built a few years ago for the Berkshire Music Center.

The Festival will consist of four concerts at which the programs will be entirely different, the lists to comprise the symphonies known as the A major, "Haffner," "Linz," "Jupiter," the E flat and G minor; besides "Eine Kleine Nachtmusik"; "Haffner" and C minor serenades; songs; concertos for one and two pianos; and the D major violin concerto.

Well known soloists have been engaged as assisting artists. This attractive plan may lead to a regular yearly series of Mozart Festivals that will bridge the time until world peace is restored and the delightful music centers of the Old World will resume.

BENNINGTON, VT.
BANNER

MOZART FESTIVAL

Programs have been announced for the Mozart Festival to be presented at Tanglewood in the Berkshires by Serge Koussevitzky conducting the principals and other members of the Boston Symphony orchestra. The four concerts of the Festival are to be given in the Opera Concert Hall of the orchestra's Lenox estate on Saturday evening, July 29, Sunday afternoon, July 30, Saturday evening, August 5, and Sunday afternoon, August 6. Notable soloists will assist. Beginning Monday, July 10, seats for the single concerts will be on sale at England Brothers, Pittsfield, Mass., Curtis Hotel, Lenox, Mass., Red Lion Inn, Stockbridge, Mass. and the Berkshire Inn, Great Barrington, Mass. Season tickets may still be had by application to Symphony Hall, Boston.

PROVIDENCE, R. I.
BULLETIN

JUN 29 1944

MAESTRO HONORED

Cambridge, Mass., June 29.—(INS) Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was among six who were elected to honorary membership in the Harvard Chapter of Phi Beta Kappa today in connection with the university's commencement.

CLEVELAND, OHIO
NEWS

JUN 26 1944

Dr. Koussevitzky directs the Boston Symphony in a Mozart festival at Tanglewood, for airing Thursday and August 5 from 8:30 to 9:30 on the Blue net.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUN 29 1944

Reservations Being Made For Festival

Tanglewood Event Being Given Wide Attention

LENOX—Keen interest is shown in the Mozart Festival that the principals and other members of the Boston Symphony Orchestra conducted by Serge Koussevitzky at Tanglewood, will give July 29 and 30 and Aug. 5 and 6. A fifth of the opera-concert hall seating 1100 has been reserved, with 25 per cent of the subscribers from Pittsfield 50 per cent from other parts of Berkshire County, and 25 per cent from New York State, Connecticut and other parts of Massachusetts.

Among the earliest subscribers are members of the Berkshire Symphonic Festival trustees, including the president, Miss Gertrude Robinson Smith, Mrs. Bruce Crane Henry W. Dwight and Mrs. C. D Lloyd, and Jerome D. Greene, Boston orchestra president, and Edward A. Taft, orchestra trustee.

Neighbors of Tanglewood in Lenox and Stockbridge among the initial subscribers are Mrs. William N. Bullard, Mrs. John H. P. Gould Mrs. George K. Livermore, Mrs John Kennedy, Mrs. Henry H Pease, Mrs. Bruce W. Sanborn Mrs. John L. Senior and Lester Roberts of Lenox and Miss Mabel Choate, E. C. Leonard and Seton Henry of Stockbridge.

At least one hotel and several smaller inns report every room taken for the festival dates, and inquiries are pouring in about programs, which will be announced at an early date, location of seats, transportation and room accommodations.

Festival subscription reservations may be obtained by mail to Symphony Hall, Boston.

SYRACUSE, N. Y.
HERALD-AMERICAN

JUL 9 - 1944

Mozart Festival In Tanglewood Opens July 29

Programs are announced for the Mozart Festival to be presented at Tanglewood in the Berkshires by Dr. Serge Koussevitzky conducting the principals and other members of the Boston Symphony Orchestra. The four concerts of the festival are set for in the Opera Concert Hall of the Orchestra's Lenox estate on Saturday night, July 29, Sunday afternoon, July 30, Saturday night, Aug. 5, and Sunday afternoon, Aug. 6. Notable soloists will assist. Beginning Monday, July 10, seats for the single concerts will be available. Season tickets are available by application to Symphony Hall, Boston.

The programs:

SATURDAY EVENING, July 29, at 8:30
Symphony in A Major
Divertimento in B-flat Major (for strings, horns)
Airs from "The Magic Flute" and "Don Giovanni"
Soloist: Dorothy Maynor
Symphony in C Major

SUNDAY AFTERNOON, July 30, at 3:30
Symphony in D Major, from "Haffner"
Concerto in E-flat Major (for two pianos and orchestra)
Soloists: Pierre Luboshutz, Genia Nemenoff
Overture to "La Clemenza di Tito"
Symphony in G Minor

SATURDAY EVENING, Aug. 5, at 8:30
Symphony in G Minor
Concerto in D Major (for violin and orchestra)
Soloist: Ruth Posselt
Overture to "Idomeneo, Re di Creta"
Symphony in E-flat Major

SUNDAY AFTERNOON, Aug. 6, at 3:30
Serenade in C Minor, from "Nacht Musique" (for oboes, clarinets, horns and bassoons)
Concerto in D Major, from "Coronation Concerto" (for piano and orchestra)
Soloist: Robert Casadesus
"Eine Kleine Nachtmusik" (serenade for strings), in G Major
Symphony in C Major, from "Jupiter"

SCHENECTADY, N. Y.
UNION-STAR

JUL 8 - 1944

List Programs For Mozart Festival

Boston Symphony Schedules Series Of Four Concerts

Programs for the Mozart festival to be presented at Tanglewood in the Berkshires by the Boston Symphony Orchestra have been announced by Serge Koussevitzky, conductor of the orchestra. The four concerts will be given Saturday night, July 29. Sunday afternoon, July 30; Saturday evening, Aug. 5, and Sunday afternoon, Aug. 6.

The July 29 program will include the Symphony in A major, the Divertimento in B flat major for strings with two horns, airs from the "Magic Flute" and "Don Giovanni" and the Symphony in C major.

Soloists for the July 30 concert will be Pierre Luboshutz and Genia Nemenoff. The program will include the Symphony in D major, the Concerto in E flat major for two pianos and orchestra, the overture to "La Clemenza di Tito" and the Symphony in G minor.

The Symphony in G minor will open the Aug. 5 program which will also include the Concerto for violin and orchestra in D major with Ruth Posselt as soloist, the overture to "Idomeneo, Re di Creta" and the Symphony in E flat major.

The Aug. 6 program will include the Serenade ("Nacht Musique") in C minor for two oboes, two clarinets, two horns and two bassoons, the Concerto in D major for piano and orchestra with Robert Casadesus as soloist, "Eine Kleine Nachtmusik" (Serenade for Strings) in G major and the Symphony in C major (Jupiter").

NEW HAVEN, CONN.
REGISTER
JUN 18 1944

Koussevitsky Leads Tanglewood Mozart

Boston Symphony Will Play in Four Concerts at Lenox, Mass., and Chamber Orchestra Series in Mutual Hall

Lenox, Mass.—A Mozart Festival, conducted by Serge Koussevitzky, is to be given in the Berkshires this summer. Tanglewood, the scenic estate of the Boston Symphony Orchestra, will be reopened for the purpose.

Directing the festival, Dr. Koussevitzky, who is now at his summer home in Lenox, will make his only between-season public appearance. To preserve the true eighteenth century character of Mozart's instrumental music the festival will be held in the intimate auditorium at Tanglewood seating 1,180, which was built for the Berkshire Music Center. The orchestra will consist of the principals and other players of the Boston Symphony Orchestra.

There will be four concerts, each with a different program, on the Saturday evenings of July 29 and August 5 at 8:30, and the Sunday afternoons of July 30 and August 6 at 3:30. The following soloists are announced, in addition to the solo players of the Boston Symphony Orchestra: Dorothy Maynor, soprano; Ruth Posselt, violin; Robert Casadesus, piano, and the paired pianists Luboshutz and Nemenoff.

The program will include early and late symphonies of Mozart as follows: the Symphonies in A major, K. 201; in C major, K. 338; in D major, K. 385 ("Haffner"); in C major, K. 425 ("Linz"); in E-flat major, K. 543; in G minor, K. 550, and in C major, K. 551 ("Jupiter"); the "Haffner" Serenade, K. 250; the Wind Serenade in C minor, K. 388; "Eine Kleine Nachtmusik" for Strings, K. 525, and the Divertimento for Two Horns and Strings in B-flat, K. 287. There will also be the Concertos for Violin in D major, K. 218, for Piano in D major, "Coronation," K. 537, and for two pianos in E-flat, K. 365. Arias are to be announced.

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They will bring to an end a full season by the Boston Symphony Orchestra, which has included since the close of the winter season on April 30 seventy Pops Concerts in Symphony Hall (May 2-July 15.) Arthur Fiedler, having concluded the Pops, will conduct 30 free concerts on the Charles River Esplanade from July 20 to August 16. The Sixty-Fourth Season of the Boston Symphony Orchestra will open in Symphony Hall on October 6, Serge Koussevitzky, conductor.

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THE ARGONAUT
SAN FRANCISCO, CALIF.
JUN 30 1944

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SPRINGFIELD, MASS.
REPUBLICAN
JUN 30 1944

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LOWELL, MASS.
SUNDAY TELEGRAM
JUN 18 1944

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[155]

DAVENPORT, IOWA
DEMOCRAT-LEADER
JUN 25 1944

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NEW YORK, N. Y.
JOURNAL AMERICAN
JUN 25 1944

The World Of Music

By GRENA BENNETT

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BENNINGTON, VT.
BANNER
JUL 8 - 1944

MOZART FESTIVAL

Programs have been announced for the Mozart Festival to be presented at Tanglewood in the Berkshires by [redacted] conducting the principals and other members of the Boston Symphony orchestra. The four concerts of the Festival are to be given in the Opera Concert Hall of the orchestra's Lenox estate on Saturday evening, July 29, Sunday afternoon, July 30, Saturday evening, August 5, and Sunday afternoon, August 6. Notable soloists will assist. Beginning Monday, July 10, seats for the single concerts will be on sale at England Brothers, Pittsfield, Mass., Curtis Hotel, Lenox, Mass., Red Lion Inn, Stockbridge, Mass. and the Berkshire Inn, Great Barrington, Mass. Season tickets may still be had by application to Symphony Hall, Boston.

PROVIDENCE, R. I.
BULLETIN
JUN 29 1944

MAESTRO HONORED

Cambridge, Mass., June 29.—(INS) Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was among six who were elected to honorary membership in the Harvard Chapter of Phi Beta Kappa today in connection with the university's commencement.

CLEVELAND, OHIO
NEWS
JUN 26 1944

Dr. Koussevitzky directs the Boston Symphony in a Mozart festival at Tanglewood, for airing Thursday and August 5 from 8:30 to 9:30 on the Blue net.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 29 1944

Reservations Being Made For Festival

Tanglewood Event Being Given Wide Attention

LENOX—Keen interest is shown in the Mozart Festival that the principals and other members of the Boston Symphony Orchestra conducted by Serge Koussevitzky at Tanglewood, will give July 29 and 30 and Aug. 5 and 6. A fifth of the opera-concert hall seating 1100 has been reserved, with 25 per cent of the subscribers from Pittsfield, 50 per cent from other parts of Berkshire County, and 25 per cent from New York State, Connecticut and other parts of Massachusetts.

Among the earliest subscribers are members of the Berkshire Symphonic Festival trustees, including the president, Miss Gertrude Robinson Smith, Mrs. Bruce Crane, Henry W. Dwight and Mrs. C. D. Lloyd, and Jerome D. Greene, Boston orchestra president, and Edward A. Taft, orchestra trustee.

Neighbors of Tanglewood in Lenox and Stockbridge among the initial subscribers are Mrs. William N. Bullard, Mrs. John H. P. Gould, Mrs. George K. Livermore, Mrs. John Kennedy, Mrs. Henry H. Pease, Mrs. Bruce W. Sanborn, Mrs. John L. Senior and Lester Roberts of Lenox and Miss Mabel Choate, E. C. Leonard and Seton Henry of Stockbridge.

At least one hotel and several smaller inns report every room taken for the festival dates, and inquiries are pouring in about programs, which will be announced at an early date, location of seats, transportation and room accommodations.

Festival subscription reservations may be obtained by mail to Symphony Hall, Boston.

SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 9 - 1944

Mozart Festival In Tanglewood Opens July 29

Programs are announced for the Mozart Festival to be presented at Tanglewood in the Berkshires by Dr. Serge Koussevitzky conducting the principals and other members of the Boston Symphony Orchestra. The four concerts of the festival are set for in the Opera Concert Hall of the Orchestra's Lenox estate on Saturday night, July 29, Sunday afternoon, July 30, Saturday night, Aug. 5, and Sunday afternoon, Aug. 6. Notable soloists will assist. Beginning Monday, July 10, seats for the single concerts will be available. Season tickets are available by application to Symphony Hall, Boston.

The programs:

SATURDAY EVENING, July 29, at 8:30
Symphony in A Major
Divertimento in B-flat Major (for strings, horns)
Airs from "The Magic Flute" and "Don Giovanni"
Soloist: Dorothy Maynor
Symphony in C Major

SUNDAY AFTERNOON, July 30, at 3:30
Symphony in D Major, from "Haffner"
Concerto in E-flat Major (for two pianos and orchestra)
Soloists: Pierre Luboshutz, Genia Nemenoff
Overture to "La Clemenza di Tito"
Symphony in G Minor

SATURDAY EVENING, Aug. 5, at 8:30
Symphony in G Minor
Concerto in D Major (for violin and orchestra)
Soloist: Ruth Posselt
Overture to "Idomeneo, Re di Creta"
Symphony in E-flat Major

SUNDAY AFTERNOON, Aug. 6, at 3:30
Serenade in C Minor, from "Nacht Musique" (for oboes, clarinets, horns and bassoons)
Concerto in D Major, from "Coronation Concerto" (for piano and orchestra)
Soloist: Robert Casadesus
"Eine Kleine Nachtmusik" (serenade for strings), in G Major
Symphony in C Major, from "Jupiter"

SCHENECTADY, N. Y.
UNION-STAR
JUL 8 - 1944

List Programs For Mozart Festival

Boston Symphony Schedules Series Of Four Concerts

Programs for the Mozart festival to be presented at Tanglewood in the Berkshires by the Boston Symphony Orchestra have been announced by Serge Koussevitzky, conductor of the orchestra. The four concerts will be given Saturday night, July 29. Sunday afternoon, July 30; Saturday evening, Aug. 5, and Sunday afternoon, Aug. 6.

The July 29 program will include the Symphony in A major, the Divertimento in B flat major for strings with two horns, airs from the "Magic Flute" and "Don Giovanni" and the Symphony in C major.

Soloists for the July 30 concert will be Pierre Luboshutz and Genia Nemenoff. The program will include the Symphony in D major, the Concerto in E flat major for two pianos and orchestra, the overture to "La Clemenza di Tito" and the Symphony in G minor.

The Symphony in G minor will open the Aug. 5 program which will also include the Concerto for violin and orchestra in D major with Ruth Posselt as soloist, the overture to "Idomeneo, Re di Creta" and the Symphony in E flat major.

The Aug. 6 program will include the Serenade ("Nacht Musique") in C minor for two oboes, two clarinets, two horns and two bassoons, the Concerto in D major for piano and orchestra with Robert Casadesus as soloist, "Eine Kleine Nachtmusik" (Serenade for Strings) in G major and the Symphony in C major (Jupiter").

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 7 - 1944

Orchestra of 35 Men To Play for Mozart Festival at Tanglewood

When Dr. Serge Koussevitzky leads the Boston Symphony Orchestra in the Mozart festival in the Tanglewood Theatre on July 29 and 30 and Aug. 5 and 6, he will have about 35 men before him. This is not the entire orchestra, of course, but it will be composed of the principals of each section, and it will be intentionally contracted to this size.

In the latter half of the 18th century, most music was written and performed expressly for audiences invited to the courts of Europe's large and small potentates, of one type or another. Many royal patrons maintained orchestras, and in their coterie there was often the prime composer of the day. Mozart happened to be a bit of an independent young man, and was unwilling to do some things which might have permitted him to eat more regularly, a habit from which, in its irregularity, he suffered severely during so many years of his short life. It was Beethoven, indeed, who is credited with being the first court musician to sit "above the salt," the phrase which indicated the division of the patron's table, guests being placed "above" and talented servants "below."

But orchestras of that day normally consisted of some 20 to 30 musicians. Thus the performances of Mozart ordinarily played by the major orchestras are much amplified and even glorified, to be exact, over what the composer intended. This present orchestra, therefore, that Koussevitzky proposes to use will come very near to that which the Salzburg genius had in mind at the time.

Small String Groups

It should be noted that Mozart and others of his day wrote for smaller groups. He probably had four or six first violins at most and the others in proportion which the Boston orchestra uses in Symphony Hall or in the Tanglewood Shed. Moreover his scores for the three big symphonies call for fewer kinds of wind instruments than later composers required, such as Berlioz and Wagner, who came early in the next century. For instance the big G minor symphony calls for flute, oboes, clarinets, bassoons and French horns; no trumpets, no trombones, even no percussion, not to speak of the innumerable additions which the modern orchestra has acquired at the hands of time and generations of those who would improve on Mozart.

Thus again the smaller hall goes hand in glove with the smaller orchestra. Incidentally the olden court orchestras had a variety of uses: They played for dinner, concerts and for dancing, and the court composer who was very often also the director of the band, was supposed to furnish from his own pen the musical fare of the evening. The result was often quickly prepared and less than adequately rehearsed. Moreover, the standards of instrumental performing were very different then from now. There were not available then a score of men capable of passing the tests which the Boston orchestra requires of its string players, and, as for wind instrument players, the conditions were even worse.

Could Blame Candle

The fluttery candle, which was standard equipment on every music rack, could always be blamed for slight errors, but performances in Mozart's day would probably be termed today just plain ragged. Another excuse, too, was the low visibility of the leader, for he always took his place at one of the desks himself, usually the concertmaster's rack, but he did not stand with a baton in front of his man with his back to the audience. In fact, it was not until well into the 19th century that conductors turned their backs to their audiences and addressed their players.

The Boston orchestra some few years ago put on a show in Symphony Hall in which the players dressed in the costumes of Haydn's day, which was Mozart's, too, of course, and played by candlelight. To have been really consistent they should have made Dr. Koussevitzky lead from his post at the double-bass, the instrument he played before he became a conductor.

J.C.R.

SYRACUSE, N. Y.
HERALD JOURNAL
1944

Mozart Festival This Summer In Tanglewood Under Baton Of Dr. Koussevitzky

Tanglewood, Lenox, Mass., July 1.—A Mozart Festival conducted by Serge Koussevitzky, is to be given in the Berkshires this summer. Tanglewood, the scenic estate of the Boston Symphony Orchestra, will be reopened for the purpose. Directing the Festival, Dr. Koussevitzky, now at his summer home in Lenox, will make his only between-season public appearance. To preserve the true eighteenth century character of Mozart's instrumental music, the Festival will be held in the intimate auditorium at Tanglewood, seating 1,180, which was built for the Berkshire Music Center. The Orchestra will consist of the principals and other players of the Boston Symphony Orchestra.

There will be four concerts, each with a different program, on the Saturday evenings of July 29 and Aug. 5 at 8:30 o'clock and the Sunday afternoons of July 30 and Aug. 6 at 3:30 o'clock. Soloists, in addition to the solo players of the Boston Symphony Orchestra: Dorothy Maynor, soprano; Ruth Posselt, violin; Robert Casadesus, piano, and the paired pianists Luboshutz and Nemenoff.

The programs will include early and late symphonies of Mozart as follows: The Symphonies in A major, K. 201; in C major, K. 338; in D major K. 285 ("Haffner"); in C major, K. 425 ("Linz"); in E-flat major, K. 543; in G minor, K. 550, and in C major, K. 551 ("Jupiter"); the "Haffner" Serenade, K. 250; the Wind Serenade in M minor, K. 388;" "Eine Kleine Nachtmusik" for Strings, K. 525, and the Divertimento for Two Horns and Strings in B-flat, K. 287. There will also be the Concertos for Violin in D major, K. 218, for Piano in D major, "Coronation," K. 537, and for Two Pianos in E-flat, K. 365. Arias are to be announced.

Following the Mozart Festival, a series of concerts of chamber orchestra proportions will be given in Boston by principals and other players of the Boston Symphony Orchestra. These concerts will also consist of four programs, each program performed twice, on the week-ends of Aug. 13, 20, 27, and Sept. 3. The conductors will include Richard Burgin, G. Wallace Woodworth and Bernard Zighera, and the Boston Flute Players Club and the Boston Society of Early Instruments will participate. The concerts will be given in the New England Mutual Hall. They will bring to an end a full season by the Boston Symphony Orchestra, which has included since the close of the winter season on April 30 seventy "Pops" Concerts in Symphony Hall. Arthur Fiedler, having concluded the Pops, will conduct thirty free concerts on the Charles River Esplanade from July 20 to Aug. 16. The Sixty-Fourth Season of the Boston Symphony Orchestra will open in Symphony Hall on Oct. 6, Serge Koussevitzky, conductor. Season tickets for the four concerts of the Mozart Festival at Tanglewood may be obtained by application to Symphony Hall, Boston.

NEW HAVEN, CONN.
REGISTER
JUL 9 - 1944

Koussevitzky Lists TanglewoodProgram

Four Concerts Arranged for Mozart Festival —Soloists Named for Lenox, Mass., Event Beginning July 29—Reservations Start

The programs are announced for the Mozart Festival, to be presented at Tanglewood in the Berkshires by Serge Koussevitzky conducting the principals and other members of the Boston Symphony Orchestra. The four concerts of the Festival are to be given in the Opera Concert Hall of the orchestra's Lenox estate on Saturday evening, July 29, Sunday afternoon, July 30, Saturday evening, August 5, and Sunday afternoon, August 6. Notable soloists will assist.

Beginning Monday, July 10, seats for the single concerts will be on sale at England Brothers, Pittsfield, Mass., Curtis Hotel, Lenox, Mass., Red Lion Inn, Stockbridge, Mass., and the Berkshire Inn, Great Barrington, Mass. Season tickets may still be had by application to Symphony Hall, Boston. The programmes will be as follows:

Saturday, July 29, at 8:30 P. M.

Symphony in A major (29; K. 201).

Divertimento in B-flat major, for Strings with Two Horns, (15; K. 287).

Airs from "The Magic Flute" and "Don Giovanni".

Soloist: Dorothy Maynor.

Symphony in C major (34; K. 338).

Sunday, July 30, at 3:30 P. M.

Symphony in D major ("Haffner"), (35; K. 385).

Concerto in E-flat major for Two Pianos and Orchestra (K. 365).

Soloists: Pierre Luboshutz, Genia Nemenoff.

Overture to "La Clemenza di Tito," K. 621).

Symphony in G minor (40; K. 550).

Saturday, August 5, at 8:30 P. M.

Symphony in G minor (25; K. 183).

Concerto for Violin and Orchestra in D major (4; K. 218).

Soloist. Ruth Posselt.

Overture to "Domeneo, Re di Creta" (K. 366).

Symphony in E-flat major (39; K. 543).

Sunday, August 6, at 3:30 P. M.

Serenade ("Nacht Musique") in C minor, for Two Oboes, Two Clarinets, Two Horns and Two Bassons (12; K. 388).

Concerto in D major for Piano and Orchestra ("Coronation Concerto") (26; K. 537).

Soloist: Robert Casadesus.

"Eine Kleine Nachtmusik" (Serenade for Strings) in G major, (K. 525) Symphony in C major ("Jupiter") (41; K. 551).

NEW YORK, N.Y.
HERALD TRIBUNE
JUL 9 - 1944

Mozart Soloists Listed

Tanglewood Artists to Include Maynor, Posselt and Casadesus

Soloists for the series of Mozart concerts which Dr. Serge Koussevitzky will present at Tanglewood in the Berkshires late this month and early in August include Dorothy Maynor, soprano; the two-piano team, Luboshutz and Nemenoff; Ruth Posselt, violinist, and Robert Casadesus, pianist. The four concerts, which will be played by the principals and other members of the Boston Symphony Orchestra, will take place in the opera concert hall of the orchestra's Lenox estate. Season tickets can be obtained by application to Symphony Hall, Boston.

The programs are to be as follows:

Saturday evening, July 29, at 8:30: Symphony in A Major, (29; K. 201); Divertimento in B-flat Major, for Strings with Two Horns, (15; K. 287); Airs from "Magic Flute" and "Don Giovanni," (soloist, Dorothy Maynor); Symphony in C Major, (34; K. 338).

Sunday afternoon, July 30, at 3:30: Symphony in D Major, ("Haffner"), (35; K. 385); Concerto in E-flat Major for Two Pianos and Orchestra, (K. 365), (soloists, Pierre Luboshutz, Genia Nemenoff); Overture to "Clemenza di Tito," (K. 621); Symphony in G Minor, (40; K. 550).

Saturday evening, August 5, at 8:30: Symphony in G Minor, (25; K. 183); Concerto for Violin and Orchestra in D Major, (4; K. 218), (soloist, Ruth Posselt); Overture to "Idomeneo, Re di Creta," (K. 366); Symphony in E-flat Major, (39; K. 543).

Sunday afternoon, August 6, at 3:30: Serenade in C Minor, for Two Oboes, Two Clarinets, Two Horns and Two Bassoons, (12; K. 388); Concerto in D Major for Piano and Orchestra, ("Coronation Concerto"), (26; K. 537), (soloist, Robert Casadesus); "Eine Kleine Nachtmusik," (Serenade for Strings), in G Major, (K. 525); Symphony in C Major, ("Jupiter"); (41; K. 551).

ALBANY, N. Y.
TIMES UNION
JUL 9 - 1944

Music

Mozart Festival Unique

Dr. Koussevitzky Tells of Plans For Tanglewood

By EDGAR S. VAN OLINDA

"Because I do not want longer to interrupt the great ideas and work we are doing at Tanglewood, and because I want to continue to bring to this community great music, we are going to give a Mozart festival this summer," said Serge Koussevitzky, who has just completed his 20th year as conductor of the Boston Symphony orchestra, on his terrace at Serenac, in Lenox, Mass.

Looking out from time to time at one of the most breathtaking views in the Berkshires, or anywhere, Dr. Koussevitzky told with a thrill in his voice and sparkle in his eyes the reasons for choosing the music of Mozart for the festival.

"It is fortunate," he said, "that the greatest music that exists in literature was written for a small orchestra, to be performed in a small auditorium. It is approriate that such music should be played to keep alive for our youth the great values that we have and for which they are fighting.

Few of Kind

"Never in a concert hall in this country, and only abroad at Salzburg, in the famous Mozarteum, and on a private estate near London, has there been a Mozart festival. Both of these have been abandoned because of the war."

He told of the playing over the air several seasons ago of all of Mozart's compositions by Alfred Wallenstein.

"When the war interrupted the Berkshire Symphonic Festivals," Dr. Koussevitzy continued: "we hoped that the school at the Berkshire Music Center could continue, but even if other war conditions had not interfered it would have had to be given up temporarily because the students are over 18 and subject to military service."

"We cannot now have a complete great festival, with the complete Boston Symphony orchestra, for many reasons. War conditions will not permit it, nor is it appropriate in war time to expect, so far from centers of population, audiences of ten or twelve or thirteen thousand that crowded at Tanglewood when the festivals were interrupted, but we can be sure, of an audience of 1100 which is the capacity of the opera-concert hall in which Mozart will be played this summer."

NORTHAMPTON, MASS
GAZETTE
JUL 8 - 194

Four Concerts To Be Given Week-Ends Soon At Tanglewood

Officials in charge of the Mozart festival, to be given at Tanglewood in the Berkshires by Serge Koussevitsky and principals of the Boston Symphony orchestra, announced today that seats for single concerts will be available on Monday on application to the festival at Pittsfield. Four concerts will be given during the last weekend of July and the first weekend of August.

Among the soloists are Dorothy Maynor, Robert Casadesus, Ruth Posselt, Pierre Luboshutz and Genia Nemenoff. This Saturday concerts will be at 8.30 and the Sunday concerts at 3.30, in the opera concert hall, on the Lenox estate which is the orchestra's summer home.

NEW YORK, N. Y.
TIMES
JUL 9 - 1944

MOZART FESTIVAL

At the four concerts of the Mozart Festival, to be presented by Serge Koussevitzky, July 29 and 30, and Aug. 5 and 6, in the Opera Concert Hall at Tanglewood, near Lenox, Mass., the conductor will lead the principals and other members of the Boston Symphony Orchestra in the following programs:

Saturday, July 29, 8:30 P. M.

Soloist: Dorothy Maynor, soprano.

Symphony in A major (K. 201); Divertimento in B flat, for strings and two horns (K. 287); Arias from "The Magic Flute" and "Don Giovanni," and Symphony in C major (K. 338).

Sunday, July 30, 3:30 P. M.

Soloists: Pierre Luboshutz and Genia Nemenoff, duo-pianists.

"Haffner" Symphony; Two-piano Concerto in E flat; Overture to "La Clemenza di Tito" and Symphony in G minor (K. 550).

Saturday, Aug. 5, 8:30 P. M.

Soloist: Ruth Posselt, violin.

Symphony in G minor (K. 183); Violin Concerto in D (K. 218); Overture to "Idomeneo" and Symphony in E flat (K. 543).

Sunday, Aug. 6, 3:30 P. M.

Soloist: Robert Casadesus, piano.

Serenade in C minor, for two oboes, two clarinets, two horns and two bassoons (K. 388); Piano Concerto in D major (K. 537); "Eine Kleine Nachtmusik" and Symphony in C major (K. 551).

BRIDGEPORT, CONN.
POST
JUL 9 - 1944

Boston Symphony In Mozart Festival

Serge Koussevitsky and his Boston Symphony orchestra will present four concerts of the Mozart Festival at Tanglewood in the Berkshires, Saturday, July 29; Sunday afternoon, July 30; Saturday evening, August 5; and Sunday afternoon, Aug. 6.

The concerts will be given in the Opera Concert Hall of the Orchestra's Lenox estate. Notable soloists will assist.

Beginning Monday, July 10, seats for the single concerts will be on sale at England Brothers, Pittsfield; Curtis hotel, Lenox; Red Lion Inn, Stockbridge; and the Berkshire Inn, Great Barrington. Season tickets may be had by application to Symphony hall, Boston.

NEW YORK, N. Y.
TIMES

JUN 18 1944

IN THE WORLD OF MUSIC

Koussevitzky Planning a Mozart Festival at Tanglewood in July and August

THOUGH the Berkshire Festival will once again be conspicuous by its absence, there will be musical activity at Tanglewood this summer after all. Dr. Serge Koussevitzky has announced that he will direct a Mozart Festival of four concerts on Saturday evenings, July 29 and Aug. 5 at 8:30 and on Sunday afternoons, July 30 and Aug. 6 at 3:30. The orchestra will be made up of members of the Boston Symphony Orchestra and soloists will include Dorothy Maynor, soprano; Ruth Posselt, violinist; Robert Casadesus, pianist, and the duo-pianists Luboshutz and Nemenoff. The orchestra's first-desk men will also make solo appearances. The concerts will be held in the Tanglewood auditorium instead of the outdoor Shed where the regular Berkshire Festival concerts were held. Season tickets for the four Mozart concerts may be obtained by applying to Symphony Hall, Boston. Prices will range from $10 to $15 plus 20 per cent tax.

Dr. Koussevitzky also announces that following the Mozart Festival there will be a series of chamber orchestra concerts in the New England Mutual Hall, Boston, by members of the Boston Symphony Orchestra. They will be given on the week-ends of Aug. 13, 20, 27 and Sept. 3 and will be conducted by Richard Burgin, G. Wallace Woodworth and Bernard Zighera. The Boston Flute Players Club and the Boston Society of Early Instruments will participate.

The Cincinnati Symphony Orchestra has launched a nation-wide competition for the writing of a "Jubilee Overture" for full orchestra to celebrate the orchestra's fiftieth anniversary, which takes place during the coming season. A prize of a $1,000 war bond will be awarded to the winner and the judges will be Eugene Goossens, the orchestra's conductor; Pierre Monteux, conductor of the San Francisco Symphony Orchestra, and Deems Taylor, composer and author. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length and written especially for the anniversary.

Massimo Freccia, who recently signed a contract as permanent conductor of the New Orleans Symphony, has returned from the South with a new kind of post-war concert in mind.

"I saw the Mississippi for the first time," he said, "and immediately I thought of the Volga and the concerts Serge Koussevitzky used to give in Volga towns, traveling up and down the river with his orchestra on a steamboat. He brought great orchestra music to people who had never before heard good music.

"There are thousands of large and small communities along the Mississippi. Why not take an orchestra on a long trip up the river? Of course, it could not be done until after the war, but I see great possibilities in the idea. There are some enormous steamers on the Mississippi—big excursion boats that are palatial, with great ballroom decks which could accommodate an orchestra and a large audience. I'm going to start working on the plan now."

Josef and Rosina Lhevinne, pianists, will hold master classes this summer at the Lamont School of Music of the College of Arts and Sciences of the University of Denver, Denver, Col., during the first term of the school's summer quarter. The opera "A Tree on the Plains" by Ernst Bacon, who also will be on the school's faculty as guest instructor, is scheduled for two performances under his baton in Denver, in the course of the quarter which opens tomorrow and closes Aug. 25.

The Eastman School of Music of the University of Rochester will hold its summer session from June 26 through Aug. 4 in Rochester, N. Y. Practically the entire faculty of the school will teach during the session.

The seven-week series of concerts at the Robin Hood Dell opens tomorrow night with a program conducted by Dimitri Mitropoulos who will direct the Robin Hood Dell Symphony during the first fortnight of the season. Artur Rubinstein, pianist, will appear at the inaugural event as soloist in the Brahms concerto in B flat major.

Oscar Shumsky, musician 1/c, USN, will be the soloist in Wieniawski's violin concerto, No. 2, at tonight's concert of the Watergate Symphony Orchestra in Washington, D. C. Wednesday night, Dorothy Maynor, soprano, will be the assisting artist, and on Friday night the American Ballad Singers, under Elie Siegmeister, will be featured on an all-American program dedicated to men and women of the armed forces. Stanley Chapple conducts all three concerts.

The Budapest Quartet will give a series of six weekly concerts, starting June 27, at the San Francisco Museum of Art. A Beethoven cycle will be presented, beginning with the quartets, Op. 18, No. 3; Op. 95 and Op. 127.

Hemidemisemiquavers: Paul Bowles has written the score for the film "Congo," produced by the Belgian Government Commission, and Max Goberman has conducted the orchestra in it. The first showing is scheduled for Thursday night at 9 o'clock at the Museum of Modern Art. . . . Instruments of the seventeenth and eighteenth centuries from the Morris and Ida Loeb collection are being exhibited for the first time by the music division of the New York Public Library. A violin concealed in a walking-stick and two inlaid chitarroni are in the exhibit.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

7/13/44

Orchestra for Mozart Festival Has First Chairs of Symphony

The series of four concerts which will be given in the theatre at Tanglewood by the Boston Symphony Orchestra on the week-ends of July 29 and 30 and Aug. 5 and 6 will be devoted entirely to the music of Mozart. Dr. Serge Koussevitzky will lead an orchestra consisting of some 35 men including all the first chairmen in four concerts on Saturday evenings and Sunday afternoons.

The decision to concentrate on the famous young Salzburger is hardly a capricious one. His place in music is steadily gaining its proper place among the larger circle of music-lovers, as it has long been established in the hearts and minds of musicians. The fact that he was allotted but 35 years on earth, in the light of history, is not especially important or that he composed at such a phenomenally early age and that so much that has endured was the product of a mere youngster. His music can be examined and appreciated on its merits and not by comparison with the output of one who lived longer and wrote later. It would almost seem, however, that those composers whose lives were destined to be unfortunately short wrote with a speed and a fluency and intensity as if to indicate that they knew they dared not dally on the way.

In the case of Mozart, his poverty, come by honestly and decently maintained, is often pointed out as a situation in spite of which he triumphed. What is generally overlooked is that he was born to parents of intelligence far above the average. His father was a man who had had the advantage of study in the fine arts and belles-letters. That the boy at six, and his beloved and evidently equally phenomenal sister Nannerl, his elder by five years, were exploited by the father may at this time be discussed as a question of parental wisdom. Child guidance was not a science of that day, but we can't write history in reverse.

The young man turned things out in fabulous quantities. All of it was not equally good but time has taken care of that and sifted the precious from the less valuable. Even so, all that is worth while is not on the lists of popular favorites. This festival, therefore, offers Dr. Koussevitzky an opportunity to include some of the less familiar works with those which have become standard by consistent repetition by the major symphonic organizations.

As a matter of fact, Mozart is considered by many a master of song. That he carried his special gift for tunes over to the field of the orchestra, and into chamber music, too, for that matter, above his unquestioned mastery of the form and "feel" of these other types, perhaps accounts for his immortality. The programs will include the three big and best-known symphonies and another three less familiar; a couple of overtures from his operas, especially that to "Idomeneo" which has been arbitrarily assigned as the spot in his career which marks the end of his period of spending his musical wild oats; a couple of the serenades, and a choice from the larger so-called chamber music literature; and a very select example from each of the fields of solos with orchestral accompaniment for the piano, violin, two pianos, and for voice. The soloists Robert Casadesus, Ruth Posselt, Luboshutz and Nemenoff, and Dorothy Maynor, bespeak the character of the performances which may be anticipated.

—J.C.R

NEW YORK, N. Y.
POST

JUL 22 1944

Mozart Festival to Celebrate Koussevitsky's 70th Birthday

The Mozart Festival at Tanglewood next week will mark the 70th birthday of Serge Koussevitsky, who will conduct the four concerts at the Berkshire Music Center. The Boston Symphony Orchestra conductor will be 70 on Wednesday, when he will begin rehearsals of the programs to be given next Saturday evening and Sunday afternoon, and Saturday evening, Aug. 5, and Sunday afternoon, Aug. 6. This will be Dr. Koussevitsky's only public appearance before the opening of the regular Boston season in October.

The principal types of Mozart's instrumental music, both early and late, will be heard. The soloists will be Ruth Posselt, Dorothy Maynor, Robert Casadesus and Pierre Luboshutz and Genia Nemenoff, duo-pianists.

INDIANAPOLIS, IND.
STAR

JUL 22 1944

Boston Symphony Opens Open Air Concert Series

With Arthur Fiedler conducting the Boston Symphony Orchestra, the first in the annual series of the well-known Esplanade concerts on the Charles river embankment in Boston will be broadcast over WISH and the Blue network at 7:30 o'clock tonight.

The program will open with "Sambre et Meuse, Regiment March," by Planquette-Turlet. Following this Beethoven's overture to "Egmont" will be heard. The orchestra will then play Dvorak's "15th Slavonic Dance in C Major," after which the "Bostonia Suite" will be heard. The latter is Keith Brown's musical picturization of several well-known Boston landmarks. The program will conclude with Wagner's prelude to "Die Meistersinger."

The famous open air concerts, which replace the Symphony Hall pops concerts by the orchestra, will continue to be heard under the sponsorship of the Allis-Chalmers Manufacturing Company over the Blue each Saturday until their conclusion.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 19 1944

Mozart's Music

To the Editor of THE EAGLE:—

The enclosed letter from my friend ,the great musicologist, Dr. Hugo Leichtentritt, who is now a professor of music at Harvard University, is so interesting that I wonder if my friends in Berkshire might not like to read it.

SERGE KOUSSEVITZKY.

Lenox.

* * *

Dear Dr. Koussevitzky:

You are about to conduct a series of Mozart's works at the Auditorium, in those beautiful, peaceful, idyllic surroundings of the Berkshire district. To this scenery nothing is more congenial than Mozart's music, and nowhere in America could one find a place better suited to the genius of Mozart's art.

In the old world there was one locality sacred to Mozart—Salzburg—the city where he was born, where he grew up, the place from which his fame spread all over Europe. Can the Salzburg Mozart Festivals, now, alas, no more existing, be revived in this continent that has now become the heir of the ruined mid-European music? If this were at all possible, where could these festivals be more appropriately revived than at Tanglewood? Your intuition, dear Dr. Koussevitzky, has guided you admirably in the idea that Tanglewood should take the place of the Salzburg festivals, and that also the art of Mozart should find a permanent home at Tanglewood. There a periodically returning Mozart Festival might become a unique and ideal feature of the musical life of America . . .

In these troubled times of war Mozart's music, if performed with that perfection that we may justly expect at Tanglewood, will act, more than any other music, as a consoling, healing, purifying power beyond comparison. No other of the great masters can compete with Mozart in this power or rejuvenation of the soul, because his music is the idealization of youth. At the age of 35 years Mozart had come to the close of his earthly career.

The music of Bach and Handel with its religious intensity, its character of manly strength and its superior mental powers yet does not exhale that fascination of youthful ardor radiating from Mozart. Even Hayden, so similar to Mozart in many respects, strikes us as possessing manly vigor rather than youthful exaltation. Beethoven's pathetic, heroic, majestic and grandiose manner is essentially different from Mozart, and the romantic turbulence of a Chopin, Schumann, Liszt and Wagner likewise lacks that peculiar Mozartean atmosphere of youthful candor. In view of this striking and unique feature of Mozart's art it seems appropriate to analyze the source of this central energy, pervading and animating all his music.

Grace, vivacity, joyfulness, purity and a gentle melancholy are the main attributes of Mozart's music, attributes that are the outcome of a youthful temperament. Though these qualities belong to youth in general, they acquire their artistic significance in the case of Mozart by their abnormal intensity. The prevailing mental attitude of the time around 1768, when Mozart commenced his career, favored the unhampered and natural expression of these youthful traits much more than the preceding epoch of baroque mentality intent on pompous gravity, powerful structure, complicated contrapuntal design. Mozart had not been brought up on the involved polyphony of Bach. His education was based on Italian opera, on the refinements of the already vanishing French rococo culture, dominating the middle of the 18th century also in Germany, and on that new style of popular simplicity and directness seen in the symphonies of the then famous Mannheim school and in Haydn's early symphonies and quartets. Mozart's instrumental music in a way combines the refined elegance and grace of the aristocratic rococo art with the new popular tunefulness of the Mannheim style. But by his superior gifts Mozart far surpassed his early models both of the rococo and the popular type. The already exhausted and artificial rococo grave he rejuvenated by an infusion of fresh, healthy blood from the popular German tunes, and at the same time he gave to the rather plain and unpretentious bourgeois music of Mannheim a new interest for more exacting listeners, by a fascinating wealth of invention and art, in form, harmony, orchestra and soulful melody. This new mixture of grace, vivacity, joyfulness and gentle melancholy resulted in a never surpassed and rarely equalled purity of form, in a captivating beauty of sound and in an incomparable expressive — of the emotions of a youthful soul.

HUGO LEICHTENTRITT.

Cambridge.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUL 9 - 1944

MOZART FESTIVAL PROGRAMS ANNOUNCED

Lenox, July 8 — The programs are announced for the Mozart festival to be presented at Tanglewood in the Berkshires by Serge Koussevitzky conducting the principals and other members of the Boston Symphony orchestra. The four concerts of the festival are to be given in the Opera concert hall of the orchestra's Lenox estate on Saturday evening, July 29, Sunday afternoon, July 30, Saturday evening, August 5, and Sunday afternoon, August 6. Notable soloists will assist.

The programs will be as follows:—

Saturday evening, July 29, at 8.30—Symphony in A major (29; K. 201); Divertimento in B-flat major, for strings with two horns, (15; K.287).

Airs from "The Magic Flute" and "Don Giovanni," soloist, Dorothy Maynor. Symphony in C major (34; K.338).

Sunday afternoon, July 30, at 3.30—Symphony in D major (Haffner), (35; K.385). Concerto in E-flat major for two pianos and orchestra (K.365). Soloists, Pierre Luboshutz, Genia Nemenoff.

Overture to "La Clemenza di Tito," (K.621). Symphony in G minor (40; K550).

Saturday evening, August 5, at 8.30 — Symphony in G minor (25; K183). Concerto for violin and orchestra in D major (4; K218). Soloist, Ruth Posselt.

Overture to "Idomeneo, Re di Creta" (K366). Symphony in E-flat major (39; K543).

Sunday afternoon, August 6, at 3.30—Serenade ("Nacht Musique") in C minor, for two oboes, two clarinets, two horns and two bassoons (12; K388). Concerto in D major for piano and orchestra ("Coronation Concerto") (26; K537). Soloist, Robert Casadesus.

"Eine Kleine Nachtmusik" (Serenade for Strings), in G major (K525). Symphony in C major ("Jupiter") (41; K551).

SPRINGFIELD, MASS.
MORNING UNION

JUL 20 1944

MUSIC LOVERS MUST WALK TO FESTIVAL

PITTSFIELD, July 19 — A decision of the Office of Transportation today that the Berkshire Street Railway will not be allowed to operate special busses to Tanglewood the week ends of July 29th and Aug. 5th when Serge Koussevitzky and 35 members of the Boston Orchestra play Mozart, will keep the festival in the rarified atmosphere that the $3.60 and $4.80 ticket prices would indicate. Those without automobiles will be able to ride as far as Lenox center but from then on, they will have to walk.

PORTLAND, ME.
EXPRESS

JUL 17 1944

Mozart Fete In Berkshires Opens July 29

NEW YORK, July 17—Much of music-minded New York will probably be treking to the Berkshires in the not-distant future. The attraction is the Mozart Festival which Dr. Serge Koussevitzky and his Bostonians are putting on at Tanglewood. Four superb programs are to be offered. Dorothy Maynard will open the Festival on Saturday evening, July 29, presenting arias from The Magic Flute and Don Giovanni, while the orchestra will play the Symphony in A Major, the Divertimento in B Flat for strings and two horns, and the Symphony in C Major. On Sunday, July 30, Pierre Luboshutz and Genia Meneoff, the popular duo-pianists, will play the Mozart Two-Piano Concerto in E Flat. Orchestra numbers will be the Haffner Symphony, the Overture to La Clemenza di Tito and the Symphony in G Minor.

On the succeeding week-end the soloists will be respectively, Ruth Posselt, violinist on Saturday night, and Robert Casadesus, pianist on Sunday night. The Mozart Concerto in D will be Miss Posselt's offering, while the orchestra will play the Symphony in G Minor, the overture to Idomeneo and the Symphony in E Flat. The concert at which Mr. Casadesus is soloist will open with the Serenade in C Minor for two oboes, two clarinets, two horns and two bassoons. The ever favorite Eine Kleine Nachmusik will be played and the Symphony in C Major. Mr. Casadesus's number will be the Piano Concert in D Major.

New York and New Englanders have been a little homesick for the familiar Tanglewood events, and bid fair to turn out in large numbers for the two week-ends when the music of the German genius holds the boards.

Anderson Applaudes

Marian Anderson brought the season's largest audience to the Stadium Concerts last Monday night, topping by some hundreds the crowd attracted the preceding week by the all-Gershwin program. The credit practically all goes to the singer, also, for although General Charles de Gaulle honored the concert briefly with his attendance, he was not expected and therefore was not a drawing card. The famous negro songstress, unquestionably one of the greatest artists in the world, chose her selections from her Brahms repertoire, and perhaps reached the peak of artistic perfection in the Sind es Schmerzen, sind es Freuden which evoked such enthusiasm as is almost unprecedented even in the Stadium. The singer gave one encore, Sometimes I Feel Like a Motherless Child, which is a pre-eminent favorite with her fans, and was obliged to respond to 10 curtain calls before the audience would release her.

BUFFALO, N.Y.
COURIER-EXPRESS

JUL 16 1944

One of the most interesting announcements of recent days is regarding the Mozart Festival to be held July 29th, 30th and August 5th, 6th at Tanglewood, Mass., the summer home of the Boston Symphony Orchestra. In observance of Serge Koussevitzky's 70th birthday, the festival will be given with the assistance of the principals and other members of the Boston Symphony Orchestra under Dr. Koussevitzky's direction.

Share the ride policies by the Berkshire friends of the orchestra are expected to facilitate transportation problems for vacationers at nearby Lenox and Stockbridge resorts. A letter accompanying the announcement stated, "It is a source of real satisfaction to Dr. Koussevitzky and all of us here that we can make a beginning on a resumption of our Berkshire concerts."

The Saturday evening and Sunday afternoon programs of the July weekend will offer Symphony in A major, K 201, Divertimento in B flat for strings and two horns, Symphony in C, K 338 and Arias sung by Dorothy Maynor on Saturday, and Symphony in D (Haffner) Concerto in E flat for two pianos and orchestra with Pierre Luboshuts, Genia Nemenoff, Overture to La Clemenza do Tito and Symphony in G minor on Sunday.

The Saturday concert of the August weekend will feature Symphony in G minor, K 183, Concerto in D for violin and orchestra with Ruth Posselt, Overture to Idomeneo, Re di Creta, and Symphony in E flat. The fine program scheduled for the Sunday finale offers Serenade (Nacht Musique) for two oboes, two clarinets, two horns, and two bassoons, Concerto in D for piano and orchestra with Robert Casadesus, Eine Kleine Nachtmusik, and the Jupiter Symphony.

Mozart Festival Program Listed

Koussevitzky to Lead Boston Symphony

The programs are announced for the Mozart Festival to be presented at Tanglewood in the Berkshires by Serge Koussevitzky conducting the principals and other members of the Boston Symphony Orchestra. The four concerts of the Festival are to be given in the Opera Concert Hall of the orchestra's Lenox estate on Saturday evening, July 29, Sunday afternoon, July 30, Saturday evening, Aug. 5, and Sunday afternoon, Aug. 6. Notable soloists will assist.

Seats for the single concerts are on sale at England Brothers, Pittsfield, Mass., Curtis Hotel, Lenox, Mass., Red Lion Inn, Stockbridge, Mass., and the Berkshire Inn, Great Barrington, Mass. Season tickets may still be had by application to Symphany Hall, Boston.

The programs will be as follows:

I, Saturday evening, July 29, at 8:30—Symphony in A major (K. 201); Divertimento in B-flat major, (15, K. 287); Airs from "The Magic Flute" and "Don Giovanni," soloist: Dorothy Maynor; Symphony in C major (K. 338).

II, Sunday afternoon, July 30, at 3:30—"Haffner" Symphony; Concerto in E-flat major for two pianos (K. 365), soloists: Pierre Luboshutz, Genia Nemenoff; Overture to "La Clemenza di Tito"; Symphony in G minor (K. 550).

III, Saturday evening, Aug. 5, at 8:30—Symphony in G minor (K. 183), Concerto for violin and orchestra in D, (K. 218), soloist: Ruth Posselt; Overture to "Idomeneo, Re di Creta"; Symphony in E-flat major (K. 543).

IV, Sunday afternoon, Aug. 6, at 3:30—Serenade ("Nacht Musik") in C minor, for two obes, two clarinets, two horns and two bassoons (12, K. 388); "Coronation Concerto" (26, K. 537), soloist, Robert Casadesus; "Eine Kleine Nachtmusik" (K. 525); "Jupiter" Symphony, (41; K. 551.)

ALBANY, N.Y.
TIMES UNION

JUL 16 1944

Music

Mozart Festival Program

Koussevitzky Makes Public Feature Music

By EDGAR S. VAN OLINDA

SERGE KOUSSEVITZKY, conductor of the Boston Symphony orchestra, has announced that there is a limited number of single tickets available for individual concerts of the Mozart festival to be given at "Tanglewood," July 29 and 30 and August 5 and 6 in the Opera Concert hall on the orchestra's Lenox estate.

I.
JULY 29, 8:30 P. M.
Symphony in A major (29; K. 201)
Divertimento in B-flat major (15; K. 287)

Airs from "The Magic Flute" and "Don Giovanni"
Soloist: Dorothy Maynor
Symphony in C major (34; K. 338)

II.
JULY 30, 3:30 P. M.
Symphony in D major ("Haffner"), (35; K. 385)
Concerto in E-flat major for Two Pianos and Orchestra (K. 365)
Soloists: Pierre Luboshutz, Genia Nemenoff

Overture to "La Clemenza di Tito," (K. 621)
Symphony in G minor (40; K. 550)

III.
AUGUST 5, 8:30 P. M.
Symphony in G minor (25; K. 183)
Concerto for Violin and Orchestra in D major (4; K. 218)
Soloist: Ruth Posselt

Overture to "Idomeneo, Re di Creta" (K. 366)
Symphony in E-flat major (39; K. 543)

IV.
AUGUST 6, 3:30 P. M.
Serenade ("Nacht Musique") in C minor
Concerto in D major for Piano and Orchestra ("Coronation Concerto") (26; K. 537)
Soloist: Robert Casadesus

"Eine Kleine Nachtmusik" in G major (K. 525)
Symphony in C major ("Jupiter") (41; K. 551)

NEW YORK, N. Y.
SUN

JUL 22 1944

Four Composers Receive Awards

The Koussevitzky Music Foundation has presented this year's grants to Aaron Copland, Darius Milhaud, Burrill Phillips and Nikolai Lopatnikoff. The grants take the form of commissions for orchestral works. The awards to Copland and Milhaud are for symphonies, the one to Phillips for an overture, and the one to Lopatnikoff for a concertino. The Koussevitzky Foundation was established in memory of Natalie Koussevitzky, the late wife of the Boston Symphony conductor.

NEW YORK, N.Y.
WORLD-TELEGRAM

JUL 21 1944

Koussevitzky Returns As Mozart Interpreter

By ROBERT BAGAR.

Serge Koussevitzky comes out of summer retirement in order to take charge of the rehearsals for the planned Mozart Festival at Tanglewood, Stockbridge, Mass. The conductor has arranged four programs, to be given in lieu of the Berkshire Music Festival of other years, concerts to take place in the intimate Opera-Concert Hall.

The quartet of Mozart programs will offer representative works of the composer, for which two noted soloists have been engaged: Ruth Posselt, violinist, and Dorothy Maynor, soprano. Dates set for the events are July 29 and 30, and Aug. 5 and 6. The purpose of this year's presentation is to "keep alive the purpose to which Tanglewood—summer estate of the Boston Symphony Orchestra—is dedicated, namely, the study and performance of music of the first order in the 'out of season' summer months."

* * *

DALLAS, TEX.
NEWS

JUL 16 1944

Musical Digest:

Mozart Music For Festival In Berkshires

Five Soloists for Four Concerts by Boston Symphony

By Eric Claudin.

NEW YORK, July 15.—Since the long-famed and devotedly attended Berkshire Festival of the Boston Symphony Orchestra has become a war casualty Serge Koussevitzky has arranged a brief Mozart Festival which will consist of four concerts to be given on successive week ends in July and August.

The series will be given in the Opera Concert Hall at Tanglewood, near Lenox, Mass., scene of the more elaborate Bershire Festival, and will open on July 29 with Dorothy Maynor, soprano, as soloist in arias from The Magic Flute and Don Giovanni. Pierre Luboshutz and Genia Nemenoff, duo-pianists, will be heard in the Two-Piano Concerto in E Flat on July 30. The next Saturday, Aug. 5, Ruth Posselt will be guest artist in the Violin Concerto in D (K 218), and Robert Casadesus, pianist, will conclude the guest list Sunday, Aug. 6, playing the Concerto in D Major (K 537).

Orchestral items for the series will include seven symphonies, the B-flat Divertimento for Strings, the Overtures to La Clemenza di Tito, and Idomeneo, the Serenade in C Minor for Oboes, Clarinets, Horns and Bassoons, and Eine Kleine Nachtmusik.

WATERBURY, CONN.
REPUBLICAN

JUL 23 1944

Koussevitzky Foundation Grants Go To Four Composers

Lenox, Mass., July 22—(AP)—Four composers, two of American roots and two of foreign extraction, have been honored by "composer grants" from the Koussevitzky Music Foundation. They are Aaron Copland, Burrill Phillips, Darius Milhaud and Nikolai Lopainikoff.

If the project matures, the result will be symphonies by Copland and Milhaud, a concertino by Lopatnikoff, and an overture by Phillips. No time limit has been set, but Dr. Serge Koussevitzky hopes that some of the compositions will be ready for performance by his Boston Symphony next season.

One of the few one-man ventures of its kind, the music foundation grew directly out of the life-long interest taken by the late Natalie Koussevitzky in the career of her famous conductor-husband. When Koussevitzky and she were married, he was famous as a bass viol player, and ambitious to conduct.

Mme. Koussevitzky put a very large fortune at the service of her husband's career. Immediately after her death her husband organized the foundation in her honor, devoting most of its money to subsidizing composers of serious music.

In his years with the Boston Symphony, Dr. Koussevitzky has insisted on the right of the present day composer to a hearing, even when his subscribers threatened rebellion.

NEW YORK, N. Y.
JOURNAL AMERICAN

JUL 23 1944

Four Composers Awarded Grants

LENOX, Mass., July 22 (AP).—Four composers, Aaron Copland, Burrill Phillips, Darius Milhaud and Nikola Lopatnikoff, have been honored by "composer grants" from the Koussevitzky Music Foundation.

If the project matures, the result will be symphonies by Copland and Milhaud, a concertino by Lopatnikoff, and an overture by Phillips.

New York Journal-American
** Sun., July 23, 1944.—L-16

PITTSBURGH, PA.
SUN-TELEGRAPH

JUL 16 1944

Koussevitsky Group to All-Mozart Festival Pr

By J. FRED LISSFELT
Sun-Telegraph Music Critic

THERAPEUTIC and healing powers of music have long been under observation among leading physicians and researchers.

I have always contended that the music of Mozart is the supreme healer for tired minds and conflicting emotions, and so it was with some satisfaction that I read of the survival of the Berkshire festival concerts through the medium of Mozart.

Serge Koussevitsky, with the leaders and some players of the Boston Symphony Orchestra, will give four programs entirely devoted to music of Mozart Saturday evening, July 29; Sunday afternoon, July 30; Saturday night, August 5, and Sunday afternoon, August 6.

Soloists Chosen

Soloists are Dorothy Maynor, Negro soprano, in airs from "Don Giovanni and the "Magic Flute" for the first program; Luboshutz and Nemenoff in a concerto for two pianos for the second; Ruth Posselt in the D Major Violin Concerto for the third; and Robert Casadesus in the "Coronation Cocerto" for the fourth.

Many Pittsburghers are accustomed to attend these concerts and might find and will find them a real solace in these troublesome times.

* * *

NEW YORK, N. Y.
POST

JUL 22 1944

Music Awards

Dr. Serge Koussevitzky has announced the composer grants for 1944 awarded by the Koussevitzky Music Foundation, which was established in memory of Natalie Koussevitzky.

The grants were awarded to Aaron Copland for a symphony, Darius Milhaud for a symphony, Nikolai Lopatnikoff for a concertino, and Burrill Phillips for an overture.

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WORCESTER, MASS.
TELEGRAM

JUL 23 1944

Koussevitzky Composer Grants Awarded to 4

LENOX, July 22 (AP) — Four composers, two of American roots and two of foreign extraction, have been honored by "composer grants" from the Koussevitzky Music Foundation. They are Aaron Copland, Burrill Phillips, Darius Milhaud and Nikolai Lopatnikoff.

If the project matures, the result will be symphonies by Messrs. Copland and Milhaud, a concertino by Lopatnikoff, and an overture by Phillips. No time limit has been set, but Dr. Serge Koussevitzy hopes that some of the compositions will be ready for performance by his Boston symphony next season.

One of the few one-man ventures of its kind, the Music Foundation grew directly out of the life-long interest taken by the late Natalie Koussevitzky in the career of her famous conductor-husband. When Koussevitzky and she were married, he was famous as a bass viol player, and ambitious to conduct.

Mme. Koussevitzky put a very large fortune at the service of her husband's career. Immediately after her death her husband organized the foundation in her honor, devoting most of its money to subsidizing composers of serious music.

In his years with the Boston symphony, Dr. Koussevitzky has insisted on the right of the present day composer to a hearing, even when his subscribers threatened rebellion.

HARTFORD, CONN.
COURANT

JUL 23 1944

Four Composers Get Koussevitzky Music Awards

Lenox, Mass., July 22.—(AP.)—Four composers, two of American roots and two of foreign extraction, have been honored by "composer grants" from The Koussevitzky Music Foundation. They are Aaron Copland, Burrill Phillips, Darius Milhaud and Nikolai Lopanikoff.

If the project matures, the result will be symphonies by Messrs. Copland and Milhaud, a concertino by Lopatnikoff, and an overture by Phililps. No time limit has been set, but Dr. Serge Koussevitzky hopes that some of the compositions will be ready for performances by his Boston Symphony next season.

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In his years with the Boston Symphony, Dr. Koussevitzky has insisted on the right of the present

NEW YORK, N.Y.
TIMES

JUL 23 1944

New Yorkers who want to buy tickets for the Mozart Festival which Serge Koussevitzky will direct at Tanglewood beginning on July 29 can get them by writing to Symphony Hall, Boston. They can also be purchased at England Brothers in Pittsfield, Mass., the Curtis Hotel in Lenox, the Red Lion Inn in Stockbridge and the Berkshire Inn in Great Barrington. Dates for the four programs in the festival are: Saturday evening, July 29, at 8:30; Sunday afternoon, July 30, at 3:30; Saturday evening, Aug. 5, at 8:30, and Sunday afternoon, Aug 6, at 3:30.

SPRINGFIELD, OHIO
NEWS-SUN
SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

JUL 23 1944

FOUR COMPOSERS RECEIVE GRANTS

Koussevitzky Music Foundation Announces Them at Lenox—Will Produce Compositions to Be Used by Boston Symphony

Lenox, July 22 — (AP) — Four composers, two of American roots and two of foreign extraction, have been honored by "composer grants" from the Koussevitzky music foundation. They are Aaron Copland, Burrill Phillips, Darius Milhaud and Nikolai Lopatnikoff.

If the project matures, the result will be symphonies by Messrs Copland and Milhaud, a concertino by Lopatnikoff, and an overture by Phillips. No time limit has been set, but Dr Serge Koussevitzky hopes that some of the compositions will be ready for performance by his Boston symphony next season.

One of the few one-man ventures of its kind, the music foundation grew directly out of the lifelong interest taken by the late Natalie Koussevitzky in the career of her famous conductor-husband. When Koussevitzky and she were married, he was famous as a bass viol player, and ambitious to conduct.

Mme Koussevitzky put a very large fortune at the service of her husband's career. Immediately after her death her husband organized the foundation in her honor, devoting most of its money to subsidizing composers of serious music.

In his years with the Boston symphony, Dr Koussevitzky has insisted on the right of the present-day composer to a hearing, even when his subscribers threatened rebellion.

NEW HAVEN, CONN.
REGISTER

JUL 24 1944

FOUR HONORED BY MEMORIAL MUSIC GRANTS

Koussevitzky Foundation Grew Out of Life-Long Interest

Lenox, Mass. — (AP) — Four composers, two of American roots and two of foreign extraction, have been honored by "composer grants" from the Koussevitsky Music Foundation They are Aaron Copland, Burril Phillips, Darius Milhaud and Nikolai Lopatnikoff.

If the project matures, the result will be symphonies by Messrs. Copland and Milhaud, a concertino by Lopatnikoff, and an overture by Phillips. No time limit has been set, but Dr. Serge Koussevitzky hopes that some of the compositions will be ready for performance by his Boston Symphony next season.

One-Man Venture

One of the few one-man ventures of its kind, the music foundation grew directly out of the life-long interest taken by the late Natalie Koussevitsky in the career of her famous conductor-husband. When Koussevitsky and she were married, he was famous as a bass viol player, and ambitious to conduct.

Mme. Koussevitzky put a very large fortune at the service of her husband's career. Immediately after her death, her husband organized the foundation in her honor, devoting most of its money to subsidizing composers of serious music.

In his years with the Boston Symphony, Dr. Koussevitzky has insisted on the right of the present day composer to a hearing, even when his subscribers threatened rebellion.

DAYTON, O.
NEWS

JUL 23 1944

Born to make MUSIC

BY BETTY A. DIETZ

Birthday anniversaries this week: Sergei Koussevitzky, July 26, 1874; Ernest Bloch, July 24, 1880; Ruggerio Ricci, July 24, 1920; Marcel Journet, July 25, 1868; Ernest Schelling, July 26, 1876; Vladimir de Pachmann, July 27, 1848; Harl McDonald, July 27, 1899.

KOUSSEVITZKY and good music —the phrase fits together like picnics and chiggers, steak and mushrooms or even Dem Bums and Brooklyn. Nor is the team something new and untried. The blood and bone of the Boston Symphony and the Berkshire Festivals has been conducting for 39 years and before that attracted so much attention with the giant bass fiddle that he was known as one of the three outstanding virtuosi of the instrument during nearly 200 years.

S. Koussevitzky

It was no divine calling, no magic compulsion that caused the 14-year-old Russian to take up the double-bass. Practically an orphan, Sergei Koussevitzky in 1888 left the microscopic town of his birth in central Russia for Moscoe where he talked himself into the Philharmonic school. Since he had no money of his own he had to take what was left. The boy was offered a choice of study on the horn, the trombone or the double-bass. To him this was no choice and left only the big stringed instrument.

But from this beginning has grown a brilliant career, one which many another famous musician would give his eye-teeth to equal.

Through his role as double-bass soloist Koussevitzky met the woman who was to do more, perhaps, to put him into a custom-fitted niche in the hall of fame than his own genius. It was Natalya Ushkova who helped Koussevitzky's desire to be an orchestral conductor to become a reality.

Almost legendary is the story of the wedding gift which accompanied their marriage, for Mme. Koussevitzky came from a fabulously rich family. A symphony orchestra was placed at the disposal of the young man and two years later the entourage was to charm the province towns along the Volga with good music at popular prices.

In 1924 Koussevitzky was placed on the podium of the Boston Symphony where his musicianship and ability as a drill-master pummeled and coaxed the misshapen remnants back into the splendid symphony which had earned so much fame. He began in much the same manner that Rodzkinski employed when he took over the New York Philharmonic—firing the inefficient and hiring younger men who were willing to take orders as he gave them. The quality of the orchestra, which is termed by some the world's finest, testifies to his wisdom. His is a life contract.

New music has been welcomed with open arms by Koussevitzky throughout his years as a conductor. He has been a kind of musical propagandist for Scriabin, Stravinsky, Schonberg, Hindemith, Prkofieff, Honegger, Ravel, Albert Roussel and Florent Schmitt. And today he has instigated a system of reading auditions to which composers may submit manuscripts, to be examined and sight read by the orchestra and if they possess enough value, eventually performed before an audience.

When Mme Koussevitzky died a little over two years ago the conductor set up in her honor the Koussevitzky Music Foundation to subsidize contemporary composers of serious music. Saturday it was announced that grants from these funds have been awarded to Aaron Copland, Burrill Phillips, Nikolai Lopatnikoff and Darius Milhaud.

NEW BEDFORD, MASS.
STANDARD-TIMES
NEW HAVEN, CONN.
REGISTER

JUL 23 1944

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Through his role as double-bass soloist Koussevitzky met the woman who was to do more, perhaps, to put him into a custom-fitted niche in the hall of fame than his own genius. It was Natalya Ushkova who helped Koussevitzky's desire to be an orchestral conductor to become a reality.

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Acid Indigestion
Relieved in 5 minutes or double your money back

When excess stomach acid causes painful, sufferation gas, sour stomach and heartburn, doctors usually prescribe the fast-acting medicines known for symptomatic relief—medicines like those in Bell-ans Tablets. No laxative. Bell-ans brings comfort in a jiffy or double your money back on return of bottle to us. 25c at all druggists.

Trained from childhood, the H... Indians are marvelous runners.

Children's Day Thursday At New Hampshire Bea...

Thursday will be children's day at Hampton beach, N. H., with a parade, clowns, entertainment and ice cream for every child. The fair, sponsored by the Hampton bea... district, is part of program of entertainment planned for the summer. The Hampton beach chamber of commerce has available a list of rooms for vacationists who wish to enjoy the sun, surf and sand at Hampton. Busses and taxis meet trains daily at Hampton stati... bringing visitors directly to the bea...

Strassen will visit Minnesota brie... on his way to Washington on offic... business.

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Trained from childhood, the Hopi Indians are marvelous runners.

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HERALD ADVERTISER

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SYRACUSE, N. Y.

Shipshape

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Koussevitsky Plans Four Mozart Concerts

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ALBANY, N. Y.
TIMES UNION

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HARTFORD, CONN.
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Trained from childhood, the Hoosier Indians are marvelous runners.

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Shipshape

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[illegible] N.Y.

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conductor of the Boston Symphony Orchestra, will present a Mozart Festival on the orchestra's scenic estate at Tanglewood in the Berkshires, with two of the concerts to be broadcast over WSLS and the Blue Network.

These will be aired on July 29 and August 5, from 8:30 to 9:30 p. m. Directing the music, Dr. Koussevitzky, who is now at his summer home in Lenox, will make his only between-season public appearance at the Festival, to be held in the auditorium at Tanglewood, which was built for the famous Berkshire Music Center.

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HERALD ADVERTISER

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Shipshape

Another local boy to receive recent promotion is Jesse McCall, Jr., who has recently been given the rank of Lieut. Colonel. Col. McCall is a V. M. I. graduate and was practicing medicine in Norfolk when he interrupted his existence has [illegible] where he is at [illegible]

Mozart Program.

SATURDAY, at 7:30 p. m. on KXOK, Serge Koussevitzky will conduct a broadcast from the orchestra's estate in the Berkshire Hills. He has programmed Mozart's Symphony in A Major, Divertimento in B Flat Major and Symphony in C Major. Dorothy Maynor, the Negro soprano, will sing arias from "The Magic Flute" and "Don Giovanni." [illegible] playing the Concerto in E Flat Major for duo pianos and orchestra. The orchestra will play the Hafner symphony among other Mozart items.

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Relieved in 5 minutes or double your money back
When excess stomach acid causes painful, sufo- ing gas, sour stomach and heartburn, doctors usu prescribe the fastest-acting medicines known symptomatic relief—medicines like those in Bell- Tablets. No laxative. Bell-ans brings comfort i jiffy or double your money back on return of bo to us. 25c at all druggists.

Trained from childhood, the H Indians are marvelous runners.

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Dr. Koussevitzky will traverse in the four programs the principal types of Mozart's instrumental music, both early and late, and this diversification will be made possible by the appearance of notable soloists, all of whom have previously appeared with the Boston Symphony Orchestra—Ruth Posselt and Dorothy Maynor at regular festival concerts. The remarkable talent of Miss Maynor first came to public attention at Tanglewood when Dr. Koussevitzky asked her to sing.

Pierre Luboshuts and Genia Nemonoff, the dua-pianists, and Robert Casadensus, the eminent French pianist, are both summer residents in the Berkshires. Tickets for the single concerts are still available at England Bros. in Pittsfield, the Curtis Hotel in Lenox, the Red Lion Inn in Stockbridge, and the Berkshire Inn in Great Barrington, or by mail order to Symphony Hall, Boston.

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[illegible] the anecdote which Kathleen N

In a letter to Noel Coward:

[illegible] that is the way it is going to b

Mass., the home of the Berkshire music festivals, will begin on Saturday evening with Dorothy Maynor as soloist in arias from "The Magic Flute" and "Don Giovanni." In addition there will be symphonies and other Mozart works. Part of the Saturday night program will be broadcast over the Blue network in the regular Saturday night series. The second in the series of concerts will be on Sunday afternoon but will not be broadcast. Pierre Luboschutz and Genia Nemenoff, duo pianists, will be the soloists playing the Concerto in E Flat Major for duo pianos and orchestra. The orchestra will play the Hafner symphony among other Mozart items.

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NEW HAVEN, CONN.
REGISTER

JUL 24 1944

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HUNTINGTON, W. VA.
HERALD ADVERTISER

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Shipshape

... where he is at.

The first of two Mozart Festival music programs to be broadcast on consecutive Saturdays from Tanglewood, Mass., by the Boston Symphony Orchestra, Serge Koussevitzky conducting, will be heard at 8:30 p. m. next Saturday on WJZ. The orchestra will play the Symphony in A major, Divertimento in B-flat major and Symphony in C major, No. 34. Dorothy Maynor, soprano, will sing airs from "The Magic Flute" and "Don Giovanni."

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ALBANY, N. Y.
TIMES UNION

JUL 23 1944

Music

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INFORMATION OBSCURED

WORCESTER, MASS.
TELEGRAM

JUL 23 1944

Koussevitzky Composer Grants Awarded to 4

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DAYTON, O.
NEWS

JUL 23 1944

HARTFORD, CONN.
COURANT

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NEW YORK, N.Y.
TIMES

JUL 23 1944

New Yorkers who want to buy tickets for the Mozart Festival which Serge Koussevitzky will direct at Tanglewood beginning on July 29 can get them by writing to Symphony Hall, Boston. They can also be purchased at England Brothers in Pittsfield, Mass., the Curtis Hotel in Lenox, the Red Lion Inn in Stockbridge and the Berkshire Inn in Great Barrington. Dates for the four programs in the festival are: Saturday evening, July 29, at 8:30; Sunday afternoon, July 30, at 3:30; Saturday evening, Aug. 5, at 8:30, and Sunday afternoon, Aug 6, at 3:30.

Born to make MUSIC

BY BETTY A. DIETZ

Birthday anniversaries this week: Sergei Koussevitzky, July 26, 1874; Ernest Bloch, July 24, 1880; Ruggerio Ricci, July 24, 1920; Marcel Journet, July 25, 1868; Ernest Schelling, July 26, 1876; Vladimir de Pachmann, July 27, 1848; Harl McDonald, July 27, 1899.

KOUSSEVTZKY and good music —the phrase fits together like picnics and chiggers, steak and mushrooms or even Dem Bums and Brooklyn. Nor is the team something new and untried. The blood and bone of the Boston Symphony and the Berkshire Festivals has been conducting for 39 years and before that attracted so much attention with the giant bass fiddle that he was known as one of the three outstanding virtuosi of the instrument during nearly 200 years.

S. Koussevitzky

It was no divine calling, no magic compulsion that caused the 14-year-old Russian to take up the double-bass. Practically an orphan, Sergei Koussevitzky in 1888 left the microscopic town of his birth in central Russia for Moscoe where he talked himself into the Philharmonic school. Since he had no money of his own he had to take what was left. The boy was offered a choice of study on the horn, the trombone or the double-bass. To him this was no choice and left only the big stringed instrument.

But from this beginning has grown a brilliant career, one which many another famous musician would give his eye-teeth to equal.

Through his role as double-bass soloist Koussevitzky met the woman who was to do more, perhaps, to put him into a custom-fitted niche in the hall of fame than his own genius. It was Natalya Ushkova who helped Koussevitzky's desire to be an orchestral conductor to become a reality.

Almost legendary is the story of the wedding gift which accompanied their marriage, for Mme. Koussevitzky came from a fabulously rich family. A symphony orchestra was placed at the disposal of the young man and two years later the entourage was to charm the province towns along the Volga with good music at popular prices.

In 1924 Koussevitzky was placed on the podium of the Boston Symphony where his musicianship and ability as a drill-master pummeled and coaxed the misshapen remnants back into the splendid symphony which had earned so much fame. He began in much the same manner that Rodzkinski employed when he took over the New York Philharmonic—firing the inefficient and hiring younger men who were willing to take orders as he gave them. The quality of the orchestra, which is termed by some the world's finest, testifies to his wisdom. His is a life contract.

New music has been welcomed with open arms by Koussevitzky throughout his years as a conductor. He has been a kind of musical propagandist for Scriabin, Stravinsky, Schonberg, Hindemith, Prkofieff, Honegger, Ravel, Albert Roussel and Florent Schmitt. And today he has instigated a system of reading auditions to which composers may submit manuscripts, to be examined and sight read by the orchestra and if they possess enough value, eventually performed before an audience.

When Mme Koussevitzky died a little over two years ago the conductor set up in her honor the Koussevitzky Music Foundation to subsidize contemporary composers of serious music. Saturday it was announced that grants from these funds have been awarded to Aaron Copland, Burrill Phillips, Nikolai Lopatnikoff and Darius Milhaud.

157

Acid Indigestion
Relieved in 5 minutes or double your money back
When excess stomach acid causes painful, sufocating gas, sour stomach and heartburn, doctors usually prescribe the fastest-acting medicines known for symptomatic relief—medicines like those in Bell-ans Tablets. No laxative. Bell-ans brings comfort in a jiffy or double your money back on return of bottle to us. 25c at all druggists.

Children's Day Thursday
At New Hampshire Bea

Thursday will be children's day at Hampton beach, N. H., with a parade, clowns, entertainment and free ice cream for every child. The fair, sponsored by the Hampton beach district, is part of program of entertainment planned for the summer. The Hampton beach chamber of commerce has available a list of rooms for vacationists who wish to enjoy the sun, surf and sand at Hampton. Busses and taxis meet all trains daily at Hampton station bringing visitors directly to the beach. Trained from childhood, the Hindians are marvelous runners.

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NEW BEDFORD, MASS.
STANDARD-TIMES

NEW HAVEN, CONN.
REGISTER

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HERALD ADVERTISER

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Shipshape
Where he is ar... The studi... 2,000 rolls ... artment. ... work devolvi... to accommodate the additiona... The lacquer room was enlarged ... MORE ROOM. ... installed. ... shop and additional equipment ... bedrooms, 2 baths, 2 stories, open fireplaces suitable for ... vate baths. Near ocean and inlet ... also boating, bathing, golf, ... movies. Moderate rates. Good food and ... Outstanding service. ... bus connections. Write for particulars. WATTS HILL, R.I.

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TIMES UNION

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NEW YORK, N. Y.
DAILY WORKER
JUL 26 1944

Koussevitzky's 70th Birthday

By JOHN N. BURK

Serge Koussevitzky has been much feted on the completion of his twentieth season as conductor of the Boston Symphony Orchestra, and rightly so. He has in that stretch of years kept his musical energies and ambitions unabated; he has grown in artistic stature, and his orchestra has grown with him.

He has traversed prodigious territory, musically speaking, in his score of American years, and found fresh conceptual depths and beauties in the music of the past.

Today, July 26, Serge Koussevitzky reaches another milestone, his 70th birthday. And this calls for another accounting. At 70, Dr. Koussevitzky looks as fit and dapper as he did at 50, when he first landed on the American terra firma of a New York pier. Gray hairs are unessential; so are the relics of a picturesque Russian accent and the courteous Old World manners which linger in Serge Koussevitzky, the American citizen.

Decidedly a birthday toast should be added to the many toasts proposed on May 16 by a group of grateful American composers and 400 guests at a testimonial dinner in New York. These composers had plentiful cause for gratitude. Twenty years ago, Koussevitzky had found in America a handful of composers of an older generation, with distinguished abilities, but on the whole European in their musical speech. There proved to be some younger men; but they were neither played nor heeded. How different the situation in May of 1944! At the head table sat a round dozen of American composers truly to be reckoned with.

Of more than one of them it could be said that he has had from Koussevitzky not only his true introduction to the public by orchestrial performance, but consistent performances of ensuing works which have brought him inner development and outward renown. These include Aaron Copland, Walter Piston, Roy Harris, Nicolai Berezowsky, Howard Hanson, Roger Sessions, Vladimir Dukelsky, and William Schuman.

An interviewer who made his way into Dr. Koussevitzky's study in the course of the 20th season extracted interesting comments from the conductor on just this situation. He is Cyrus W. Durgin of the Boston Globe.

"So much has happened in 20 years," said Dr. Koussevitzky to Mr. Durgin. "When I first came here, there was little new music, little American music played. Both the orchestra and I are proud of the enormous influence the Boston Symphony has had in the entire musical life of the country.

AMERICAN MUSIC

"American music can be said to be in its third generation. The first included such men as Edward MacDowell, George Chadwick and Arthur Foote. Between them and the next generation, Edward Burlingame Hill is a connecting link. The outstanding men of America's second generation are Aaron Copland, Walter Piston, Roger Sessions and Roy Harris. Now we have a third, young generation led by William Schuman, David Diamond and Nicolai Berezowsky.

"Styles in American composition have changed enormously since I first came to Boston in 1924," continued Koussevitzky. "The technique has developed so that now men like Copland and Piston possess the highest, most universal technique of writing.

"I can find little emotion in modern music. The best of it sounds very well as music, is beautifully written. But try as I have, I can find little emotion in it. Perhaps other conductors can."

And he made this frank statement with the smiling simplicity and the honesty of a great artist with a vast knowledge and understanding of musical evolution.

When his birthday comes to pass, he will not be content with settling back and receiving felicitations. He will interrupt his summer's rest at his beautiful and idyllic country place in Lenox in the Berkshire Hills to open Tanglewood, necessarily dormant for the duration as far as concerts on a large scale are concerned, to give a festival in chamber proportions of the music of Mozart.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
JUL 23 1944

Dorothy Maynor Is Soloist At First Festival Concert

10th Anniversary of Berkshire Symphonic Program Will Be Celebrated With Four Mozart Concerts, First of Which Will Be Given Saturday

Special Dispatch to The Sunday Union and Republican

BERKSHIRE HILLS, July 22—This 10th anniversary year of the Berkshire Symphonic festival concerts is to be celebrated with a Mozart festival of four concerts by the Boston Symphony orchestra at the Tanglewood theater, Lenox, starting next Saturday night. Miss Dorothy Maynor, soprano, is to be the soloist. The theater will seat 1150 persons and the house has been nearly sold out for the series. Hotels and taverns will be filled to capacity in the Lenox-Stockbridge-Great Barrington area and Pittsfield expects the greatest rush so far this season.

Compliment Koussevitzky

Miss Olga Naumoff has issued cards for a tea at Saranak, Lenox, on Wednesday, in compliment to her uncle, Dr Serge Koussevitzky, conductor for 20 years of the Boston Symphony orchestra who will be 70 years old on that day. George E. Judd, manager of the orchestra, is arriving at the Curtis hotel on Tuesday and a number of directors are to be there for the Mozart festival. It is reported they are giving a dinner at the hotel in honor of the distinguished conductor. Jerome D. Greene is chairman.

Princess Eugenia Ruspoli and her sister, Mrs Maria Teresa Berry of Castello di Nemi, Rome, are at the Curtis for a month and they are to be among the festival patrons.

Berkshire's initial symphonic concerts were held in August, 1934, and were open air events "under the moon" at the Dan R. Hanna farm, Stockbridge. A second festival was given there in 1935 and there were showers. In 1936 the festival took place under a tent on the Holmwood estate at Lenox of Mrs Margaret Emerson, the former Mrs Alfred G. Vanderbilt. Early in 1937 Mrs Andrew Hopewell Hepburn (Rosamond Sturgis Dixey) of Concord and her aunt, the late Miss Mary Aspinwall Tappan, announced the gift of Tanglewood to the Boston Symphony orchestra and with the exception of last year concerts have been given there annually.

The famous Tanglewood shed which has a seating capacity of about 6000 was first used in 1938. Miss Gertrude Robinson Smith of New York city, who is at her summer home, The Dugway, Stockbridge, has been president of the Berkshire Symphonic Festival association from the start. It has had a deficit only the first year and then it was $413.30, or $51.67 each for the underwriters. The late Henry Hadley had 65 men in his first orchestra at the Hanna farm and 85 the second year. Dr Koussevitzky has had over 100 at Tanglewood.

Despite the war, patrons of the coming Mozart festival will find that Tanglewood is undiminished in its scenic beauty. Supt Ward E. Gaston takes a personal interest in the upkeep of the famous gardens and wide sweeping lawns and their glory is undimmed. OPA has decreed no extra bus service, but it is only a mile walk to historic Tanglewood from Curtis hotel.

WATERBURY, CONN.
DEMOCRAT
JUL 26 1944

KOUSSEVITZKY 70 YEARS OLD TODAY

Boston Symphony Orchestra Maestro Not Thinking of Retiring

BY JOSEPH NOLAN
(United Press Staff Correspondent)

Lenox, Mass., July 26—(UP)—Today was Dr. Serge Koussevitzky's 70th birthday but the energetic maestro of the Boston Symphony orchestra had too many things on his mind to think much about celebrating the occasion.

Lenox's most famous squire was busy preparing for the Berkshire music festival at which he will direct his musicians in a Mozart concert Saturday and Sunday. He was thinking, too, about his pet project for subsidizing promising young composers. But he wasn't thinking at all about retiring from the symphony post he has held for the past 20 years.

"Why should I retire when there is so much to work for in music now?" the Russian-born conductor wanted to know.

Highlight of his birthday was a visit from the Lenox selectmen who presented him with a resolution commending him as "a gentleman who by his many acts of kindness, by his friendly neighborliness as well as by his ability and foresight in establishing the Berkshire music center, has earned the deep respect and sincere gratitude of his fellow townsmen."

A consistent champion of modern music, whose salary once was quoted unofficially as $100,000 annualy, Koussevitzky is planning to sponsor a project whereby ambitious and talented composers would be given six months or a year free to write. If the composition were worthwhile, Koussevitzky himself would see that it was played and royalties would all be turned over to the composer.

"The young musicians of today are working under certain handicaps, chief among which is lack of money," he remarked. "They have to be too much concerned with the commercial aspects of their work. Under such conditions, it is difficult—if not impossible—to turn out fine music."

Koussevitzky himself has known complete poverty as well as great wealth. He delights in recalling that he was born "of poor but musical parents," yet his father-in-law was one of Russia's wealthiest men. He it was who backed Koussevitzky in his first symphony orchestra.

When he became head of the Boston Symphony orchestra in 1924, Beacon Hill Brahmans intepreted his flair for showmanship as unnecessarily theatrical, but they soon acknowledged that his repertoire was more varied than that of any other conductor in the United States. At first, Koussevitzky was forced to import many of his key performers from Europe. Such is no longer the case.

"We don't have to search Europe for talented musicians," he said. "The best players are here in America and they are here in abundance. They are young and responsive to suggestion and coaching From this kind of material—produced only in America—can you make the best orchestras for the future."

N. ADAMS, MASS.
TRANSCRIPT
JUL 26 1944

Mozart Festival Tickets Available

Canvas Canopy to Protect Listeners at Tanglewood —Two Saturday Night, Two Sunday Afternoon Concerts Listed.

Admission tickets may be obtained at the grounds at Tanglewood, between Lenox and Stockbridge, for the Mozart Festival that Serge Koussevitzky will conduct in observance of his 70th birthday anniversary July 29, and 30 and Aug. 5 and 6. A canvas canopy will protect listeners outside the opera-concert hall from sun and rain. Benches will be placed along the sides of the auditorium, near the open doors and in the rear.

Because the Saturday concerts will be broadcast they will start promptly at 8.30. The Sunday concerts will begin at 3.30.

The program for Saturday evening will include Mozart's Symphonies in A Major and C Major, Divertimento in B-flat Major, Aria from "Il Re Pastore," with violin obligato by Richard Burgin, concert master of the Boston Symphony orchestra, whose principals and other members will form the 35-piece orchestra for the Festival. Recitatives by Dorothy Maynor, soprano, with piano obligato by Bernard Dighera.

The Sunday program will include Symphonies in D Major and G Minor, Concerto in E-flat Major for Two Pianos and Orchestra, with Pierre Luboshutz and Genia Nemenoff, soloists, and Overture to "La Clemenza di Tito."

A few seats remain for the concerts, for sale at England Brothers Pittsfield; the Curtis hotel, Lenox; the Red Lion Inn, Stockbridge; and the Berkshire Inn, Great Barrington. Admission tickets for the grounds of the estate, which is the summer home of the Boston Symphony orchestra, will be sold at the box office beginning at noon on the days of the concerts.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 28 1944

Preparations Completed for Mozart Festival, Tanglewood

Rehearsals Prove Overflow Guests Will Get Full Benefit of Program—Dorothy Maynor Arrives at Wendell-Sheraton Today

In the opera-concert hall of the Berkshire Music Center at Tanglewood Dr. Serge Koussevitzky conducted yesterday from 4 to 7 the first of the final rehearsals for the Mozart Festival.

The apparatus for broadcasting the Saturday night concerts over the Blue Network of NBC had been set up and was being tested by announcer and engineer. An improvised booth has been arranged offstage for control room from which announcements will be made and program notes read.

Many To Sit in Open

Benches to seat a couple of hundred admission ticket holders had been placed in the shade of the garden shrubbery, on the east side of the auditorium, and under a canvas canopy at the back and north of the hall. Those fortunate and early enough to secure seats opposite the open doors will see the orchestra and soloists as well as hear them.

Because of the brilliant acoustical properties of the hall the music will be heard within a radius of more than 100 feet from the building almost as clearly as from the seats within, observers state. Tickets for admission to the grounds will be on sale at the box office from noon of the days of the concerts.

Declaring that they were happy to be back at Tanglewood, members of the orchestra took their seats on the extended platform, built over the pit used for the opera orchestras. The stage proper will seat more than 200, who will hear the concerts from the unique position of facing the conductor instead of the players. Rehearsals, closed to the public, will be held today and tomorrow.

Arrives Today

Dorothy Maynor, soprano, who will be heard tomorrow night in the opening concert, will arrive at the Wendell Sheraton Hotel this afternoon. She will participate in rehearsals tomorrow morning.

The 32 members of the Berkshire Music Center faculty, made up of principals of the Boston Symphony Orchestra and their colleagues, and a half dozen other string players, are staying in Lenox, Stockbridge and Pittsfield, a few of them for the summer. Nearly all will remain for the week between the concerts, though a few will return to Boston for the Esplanade concerts on the Charles River next week.

Jerome D. Greene, Boston orchestra president, and Mrs. Greene, will arrive today from Peterboro, N. H., where they are spending the summer. Mr. and Mrs. Henry B. Cabot, Judge J. J. Kaplan and Mr. and Mrs. Edward A. Taft, orchestra trustees, are expected today and tomorrow.

Dorothy Maynor

DALLAS, TEX.
NEWS
JUL 29 1944

Radio Program Notes:

Koussevitzky To Conduct Mozart Works

By Pericles Alexander.

With Dr. Serge Koussevitzky conducting, the Boston Symphony Orchestra (KGKO, 7:30 p.m.), now in the midst of its Mozart Festival at Tanglewood, Mass., Saturday will play an all-Mozart program. Dorothy Maynor, soprano, will be heard with the symphony orchestra in arias from The Magic Flute and Don Giovanni. The orchestra will play Mozart's Symphony in A Major (K. 201), his Divertimento in B-Flat Major (K. 287), and his Symphony in C Major, No. 34 (K. 338).

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BERKSHIRE EAGLE

JUL 26 1944

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The resolution reads as follows:

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Whereas, this gentleman by his many acts of kindness, by his friendly neighborliness as well as by his ability and foresight in establishing the Berkshire Music Center, has earned the deep respect and sincere gratitude of his fellow townfolk, and

Whereas, this distinguished citizen is, on the 26th day of July, 1944, to observe his 70th birthday, therefore

Be it resolved, that the citizens of the town of Lenox extend to Dr. Serge Koussevitzky their sincere good wishes on this happy occasion.

They hope that this day of celebration may be full of joy and happiness, and that he may continue to dwell in our midst for many years to come.

Presentation at Serenak

The presentation was made at Serenak, the conductor's summer home overlooking Stockbridge Bowl and Tanglewood.

Acknowledging the gift he said "I am very happy to be a citizen of Lenox."

In a birthday interview Dr. Koussevitzky urged that an international music festival be held in connection with the next world peace conference. It has long been his contention that "music can save the world." He believes that its harmonizing influence would assist the new peace conference to avoid the bickering of Versailles.

"If our nation should send its greatest singers, players and a leading symphony orchestra to the peace conference," he suggests, "and if other nations would do likewise, we would have an international music event of the highest spiritual value and one that would give the peace conference delegates the rest, peace and joy of the finest entertainment. It would inspire and facilitate their work." There would be no difficulty getting the artists, he said.

"Musicians always are the best ambassadors between countries, and all invited would eagerly attend and perform because they would consider it a mission to be done for world peace." He added that there is every reason to believe that the composers of the world would be fired to create new works for the event, perhaps some that would be a lasting inspiration to humanity.

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THE ARGONAUT
SAN FRANCISCO, CALIF.

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JUL 26 1944 Berks, Pittsfield, Mass. Eagle

Today at his summer home in Lenox Serge Koussevitzky is receiving congratulatory greetings from many friends, far and near, on the occasion of his 70th birthday. The messages and felicitations are not in the nature of appreciation and gratitude for a task accomplished, but rather the recognition and approval of a career now progressing under full sail.

His position in American music is unique and in its attainment it has been his personal vision, courage, conviction and determination that have carried him through. His career prior to his arrival in Boston just 20 years ago to take the leadership of the Boston orchestra is pretty generally known: The early struggles to obtain admission and instruction in the conservatories of his native Russia; the trips down the Volga on a chartered steamer to bring orchestral music to communities which never before had seen or heard such a group; the apprenticeship in conducting in various European capitals; the Concerts Koussevitzky in Paris; and then, the grand chance, the most-prized invitation of all among the orchestral posts.

Koussevitzky came to Boston at the age of 50. The orchestra, founded by Major Higginson, had always been a crack organization. The Karl Muck incident during World War I brought on a few years of scattered responsibility which quickly became apparent in the orchestra's work. It was imperative that someone should be given control who would bring the ensemble back to its former prestige. The choice was the man who had been making such conspicuous success in Paris.

The Boston orchestra today needs no encomium for Berkshire music-lovers. We happen to be extremely fortunate to know at first hand what the musical world at large esteems as the world's peerless orchestra. Its reputation is inextricably intertwined during the past score years with that of its conductor, for its name is synonymous not only with the degree of its performances of rare virtuosity but with its encouragement and championing of American composers.

Koussevitzky has the precious faculty of conveying through the instruments of his men in the orchestra the highly sensitive effects and the remarkable sense of balance and symmetry which his innermost musical instincts guide him to express. He has made his orchestra men the most malleable material he could desire; the distinction of his musical taste is as reliable as it is elegant and aristocratic; his detection of talent and merit in composers and compositions is sure and relentless.

Of all the facets of his distinguished career none excels in lasting value the stimulation he has kindled in scores of aspiring young composers and musicians. The record of the Tanglewood concerts and of the school at our doorstep in its few short years is evidence and sample of his activities throughout the decades of his American residence. His plans for the current summer and for the Boston season, the awards of the Koussevitzky Foundation for the coming year, are all segments of the pattern of his life and his aims. His Berkshire neighbors are certainly among those most aware of his measure in the musical world.

SCHENECTADY, N. Y. GAZETTE

JUL 26 1944

Today Sergei Alexandrovitch Koussevitzky is celebrating the fact that 70 years ago he was born at Tver in Rusia. In a recent interview with Olin Downs, Mr. Koussevitzky told of some of his interesting experiences.

'I've known complete poverty and great wealth; much discomfort and all conveniences, and I tell you they make little difference.' In order to gain a scholarship at the M w Conservatoire he studied the double bass which was needed in the orchestra. He became leading double bass at the Imperial opera in Moscow and one of the three greatest double bass players that the world has known.

He started conducting by working with the orchestra of the Berlin Hoch Schule and attending rehearsals of the noted conductors—Nikisch, Weingartner, Muck and Richard Straus.

He organized trips with full orchestra and world famous soloists on chartered steamers which made the trip down the Volga. He became director of State Symphony orchestras and director of the Grand Opera at Moscow. He organized the "Concerts Koussevitzky" in Paris.

For the last 20 years Koussevitzky has conducted the Boston Symphony orchestra. Of conducting he says—"Conducting requires a maximum of thinking, concentration and control, amanating principally from the eyes and from the inner self and a minimum of movement, which bring the greatest results from the orchestra. If you are not the master of the situation you will move a great deal and the orchestra will do less."

Koussevitzky says that it is no longer necessary to go to Europe for the best players—"The best players are here, and in abundance."

Koussevitzky has done much to better the position of native composers both in this country and in Russia. Back in 1909, with his wife Natalia Konstaninovna Koussevitzky, he founded the Russian Music Publishing Co., whose profits went to composers. This company published works by such composers as Scriabin, Prokofieff, Stravinsky and Tanieff besides many others less well known. When the critical board of his publishing company rejected composers in whom he had faith, Koussevitzky bought the Gutheil music house and had their works published there.

In this country Koussevitzky has done more for native composers than any other person. Koussevitzky's music center in the Berkshires was founded for the express purpose of training young musicians, especially conductors. It is at this music center that Koussevitzky and the principals and other players of the Boston Symphony orchestra are presenting the Mozart festival this Saturday and Sunday and the Saturday and Sunday of Aug. 5, and 6th. The festival is part of the celebration of Dr. Koussevitzky's birthday. The concerts are being held in the Opera Concert hall and start at 8:30 on Saturdays and 3:30 on Sundays. People who are driving have been asked to share their cars with as many others as possible. Tanglewood is between Lenox and Stockbridge, Mass. on route 183.

The National Broadcasting Co., the Columbia Broadcasting system and the Blue network have made a new contract with the Radio Writers guild, which is a branch of the Authors League of America. The three chains have put into writing their intention to give credit on the air to authors whenever their work is of such excellence or originality to justify it. According to Peter Lyon who is the New York vice president of the guild, the new contract provides minimum salaries for writers for the first time. The minimum wage provision, however, has not been approved as yet by the war labor board.

DAVENPORT, IOWA DEMOCRAT-LEADER

JUL 30 1944

THE FINAL TWO

. . . concerts of the Mozart Festival at Tanglewood, Mass., conducted by Dr. Serge Koussevitsky will be given on Saturday night and Sunday afternoon. Ruth Posselt, violinist will be soloist in the first concert which will be broadcast in the usual Boston Symphony hour over the Blue network. She will play the Concerto for violin and orchestra in D Major. Robert Casadesus, pianist, will be the soloist at the Sunday afternoon concert which will not be broadcast. He will play the "Coronation" concerto, in D Major, "Eine Kleine Nachtmusick" and the serenade in C Minor for two oboes, two clarinets, two horns and two bassoons will be other features of the Sunday program.

Concerts at Tanglewood

Although wartime transportation difficulties have forced suspension of the Berkshire Summer Music Festival, the Boston Symphony has announced it will play a four-concert Mozart series at Tanglewood during July and August.

Those concerts will help keep alive the spirit and tradition of the Berkshire Festival, which in a few years became one of the country's notable institutions in the field of musical enjoyment and education. War conditions compelled curtailment of the Worcester Music Festival, too, in 1942 and 1943, but next October, with Ormandy and the Philadelphia Orchestra and a fine assembly of soloists, the Worcester Festival will be back on full schedule, taking its rightful place in America's music calendar. The Berkshire Festival, with the Boston Symphony, likewise should be able to look forward to a resumption of its regular schedule before long, perhaps in the Summer of 1945.

PATERSON, N. J. CALL

JUL 29 1944

The Music Box For Music Lovers

Conducted by PROFESSOR GEORGE KELLER

Joussevitzky Is Seventy

The greatly admired and eminent conductor of the Boston Symphony Orchestra, Sergei Alexandrovitch Koussevitzky celebrated two anniversaries this year; one was his seventieth birthday on July 26, the other the commemoration of his being conductor of the Boston Symphony for the past 20 years. When America invited this Russian master to her shores, it was truly a splendid idea, for Mr. Koussevitzky certainly maintained the musical standards of Boston and its symphony orchestra. The twin celebration, therefore, will cause some heartening ovations staged in honor of this splendid artist and man, who has deserved them well.

Mr. Koussevitzky was born July 26, 1874 in Tver, Russia. His father, a musician, was averse to his son's desire to follow a musical profession. Young Koussevitzky, however, did not change his mind and left home to enroll at the conservatory in Moscow. Without sufficient financial support, he was more or less left to the mercy of the director of the conservatory, who finally accepted him under the condition that he study the double-bass. This instrument naturally never was considered a very exciting means with which to shine as a soloist; it was the last of all instruments considered by ambitious students. Koussevitzky, nevertheless, was a very attentive and obedient scholar and learned amazingly fast; in fact, he made so great a success of his studies that he became one of the foremost soloists on the double-bass. Soon the professorship at the conservatory, and the position as first double-bass player in the orchestra were given to him. His strong desire for conducting persuaded him, despite his great success as bass-player, to leave his posts and go to Germany, where in Berlin, he studied at the Hoch Schule under the celebrated conductor Arthur Nickisch. Furthermore, he made the acquaintances of the brilliant reign of other conductors such as Mottle, Weingartner, Muck, Schuch, and Richard Strauss, the greatest conductors of their era. Then he returned to his native Russia, where he conducted the State Symphony and the Moscow Grand Opera. His astonishing success was balked by political difficulties which began to sweep Russia, and he was forced, like many of his class, to flee Moscow and seek refuge in Paris, which had become the refuge of Russian aristocrats and artists. Koussevitzky thus had no difficulties in displaying his talents. During his three years' stay in Paris, he gave some of his memorable superb performances as a conductor.

Since 1924, Koussevitzky has been in America and has proved many times to his countless admirers and friends how great he is as an artist and man. His unselfishness, his courage, and his readiness to help, have been unlimited. His sympathy towards struggling young talents persuaded him to arrange reading rehearsals of orchestra scores composed by unknown musicians. Always he was interested in works of contemporaries which made him a publisher also. He helped composers as prominent now as Scriabin, Stravinsky, Tanieff, Copland, George Schuman, and many others. The foundation of the Koussevitzky Music Center in the Berkshires, has given feasts to music lovers from many States. Music festivals and popular concerts arranged by him, gave the best in music to those with limited means

Therefore it should be a pleasure to join in honoring the man and praising the master, who has given so much to our country men, and who has uplifted the reputation of the Boston Symphony to such an extant that America may proudly hail it as one of the most finished and greatest orchestra bodies in the world. Even though he may be seventy, he still is the untiring pioneer and is guiding the endless stream of activities in a manner which gives hope that the celebrated conductor may be with us for many more years to come.

PITTSFIELD, MASS. BERKSHIRE EAGLE

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, has issued invitations for tea from 5 to 7 Wednesday at Seranak, his home in Lenox, in celebration of his 70th birthday. The public celebration will be the Mozart Festival of four concerts that he will conduct at Tanglewood July 29 and 30 and Aug. 5 and 6.

HANNIBAL, MO. COURIER-POST & JOURNAL

JUL 29 1944

Serge Koussevitsky

Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, will present a Mozart festival on the orchestra's scenic estate at **TANGLEWOOD** in the Berkshires, for tonight's broadcast concert over KHMO-Blue at 7:30. Dorothy Maynor, distinguished soprano, will be the guest soloist. The program will include entirely Mozart compositions, including the following:

"Symphony in A Major"
"Divertimento In C Major, No. 34"
Airs From "Don Giovanni"
"The Magic Flute"

[160]

Springfield Republican,

July 30, 1944

Dorothy Maynor Shows Quality In Her Numbers

The Mozart festival directed by Serge Koussevitzky with the assistance of the principals and other members of the Boston Symphony orchestra opened at Tanglewood last night. The concert was held in the smaller auditorium which was built several years ago for opera performances.

Well proportioned and seating about 1200 the hall is admirably suited for music of an intimate nature.

After a full throated rendition of our national anthem Dr Koussevitzky led his men in a superlatively fine performance of Mozart's dignified and stately "Symphony in A major," No. 29 in four short movements, which was followed by the major offering of the evening the "Divertimento" in B-flat, for strings and two horns. The lovely work which is surely Mozart at his best is often played as a work for solo violin with string accompaniment, but last night it was played by an ensemble. Passages, difficult enough as a solo cadenza, were played with an amazing clarity and precision by the eight first violins. The second movement "Andante grazioso," a theme and variations was particularly beautiful and gave one another opportunity of admiring the string section of this organization which is unexcelled by any other major orchestra.

After the intermission, Dorothy Maynor sang "Non Temer," "Il re Pastore" (L'amero) and Pamina's aria from "The Magic Flute." Three better airs could not have been chosen to show the better qualities of this gifted soprano. The high tessitura, the long sustained phrases, the fine sense of legato and the pure lyric quality required for the successful singing of music by Mozart were met perfectly by the soprano who was in unusually fine voice. She received an ovation.

Richard Burgin played a sympathetic violin obligato for the first aria and Bernard Zighera played a skillful piano accompaniment with the strings in the last.

The concert closed with the "Symphony in C major." The performance of this delicate work was one of the high lights of the concert. The tranquil and melodious second movement for strings, bassoon and two violas was particularly moving.

Dr Koussevitzky who has just celebrated his 70th birthday received tremendous applause at the conclusion.

This was not the Tanglewood of the spacious open-air shed with its perfect acoustics, its background of trees and green foliage and an audience overflowing to the large expanse of yard. (There was a small tent at the back of the hall to shelter an overflow of several hundred). Nevertheless there was a festival air about the concert and surely it was better than no Tanglewood at all.

VICTOR PRAHL.

BUFFALO, N. Y.
COURIER-EXPRESS

JUL 30 1944

From Mozart Festival

Ruth Posselt, talented young American violinist, will be the solo artist of the Mozart Festival to be broadcast by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, next Saturday, which will be broadcast at 8.30 p. m. by WGR in the Blue network.

The festival, staged in connection with the 70th birthday anniversary of Dr. Koussevitzky, will be held in picturesque Tanglewood concert hall in Lenox, Mass.

Theater Filled For Opening of Mozart Series

Tanglewood, Lenox, July 29 — Threatening showers and wet grounds failed to dampen the enthusiasm tonight of a capacity audience at Tanglewood theater for the first of four Mozart festival concerts given by the Boston Symphony orchestra, Dr Serge Koussevitzky, conductor. Dorothy Maynor, soprano soloist with her husband, Rev Shelby Rooks, pastor of St James's Presbyterian church, New York, is a guest of Dr Koussevitzky and niece, Miss Olga Naumoff at Seranak.

The music shed is boarded up tight for the duration, otherwise historic and matchless Tanglewood seemed unchanged from prewar days when the Boston Symphony midsummer festival attracted thousands from all over the country. Heavy rain this afternoon made the Tanglewood gardens, with their beautiful hedges, a good place to avoid. These gardens were first laid out 90 years ago by William Aspinwall Tappan, Boston merchant and banker, the grandfather of Mrs Andrew Hopewell Hepburn, Concord, who with her aunt, the late Miss Mary Aspinwall Tappan, gave Tanglewood to the Boston Symphony orchestra in 1937.

With Miss Gertrude Robinson Smith, New York, president of Berkshire Symphonic Festival association from the start, at tonight's concert were her mother, Mrs Charles Robinson Smith; her brother-in-law and sister, Mr and Mrs Lyman Beecher Stowe. Ensign David Stowe; Mrs John Barclay and Malcolm Vaughan, New York.

Noticed with Lester Roberts manager of Curtis hotel and Mrs Roberts were Princess Eugenia Ruspoli and niece, Miss Marja Teresa Berry of Castello de Nemi, Rome. Among others from the Curtis were Mrs E. H. Gammell Slater of Newport, Mrs E. Griswold Hollister, Miss Olice C. Colton, Mrs J. G. Monsarrat, Mme Lenora Blanca Renard; Mrs Grant Squires, Mrs H. F. Stevens, Mrs Andre Beck, Mr and Mrs Joseph May, Mrs Charles J. Raincar, Misses Julia Ryle, Anna P. and Mary E. Deeter, Katherine Geddes, Judge and Mrs H. C. Rudlich.

Mr and Mrs Lowell Thomas came over from Pawling, N. Y., and are at Berkshire inn, Great Barrington for the Tanglewood festival. Proprietor James J. Joyce of the inn had cocktails for them and a group of friends before the concert and a midnight snack afterward.

With Baroness Humbert de Viry, formerly of Savoie, France, who is in residence at Shipton court, Lenox, were her daughters, Mrs Woodbridge Strong and Miss Roselyne de Viry.

Mrs Albert Spalding, wife of the violinist, had as guests, Mrs Ann Reed Brenner and Hudson Strode, the author.

From the Red Lion inn were Mrs Benjamin Walworth Arnold (Elizabeth Van Rensselaer); Mrs George F. Chandler of the Bellevue-Stratford, Philadelphia; Mrs Charles C. Griswold; James O. Stack, vice-president of Ritz Carlton hotel, New York, and Mrs Stack; Enrico Penteardo, first secretary of the Brazilian embassy, Washington and Mme Penteardo.

Willard M. Sistare, Pittsfield, chief usher, was assisted by Fred T. Francis, Carl W. Germeck and Norman B. Hollister. Taking tickets were Harry B. Johnson, David M. Cullen, George P. Hunt, Jr., Franklin C. Pilsbury and Leonard F. Johnson. Miss Martha Hick had charge of the program girls.

Tonight's program was broadcast for an hour from 8.30 over the Blue network. Pierre Luboshutz and Genia Nemenoff, pianist soloists for the concert tomorrow at 3.30, are at Wendell-Sheraton hotel, Pittsfield.

Tanglewood Revival

Herald July 31

Fireflies, thunderstorms and music at Tanglewood in the Berkshires form a welcome wartime combination as Dr. Serge Koussevitzky proceeds with his four-concert Mozart festival. The echoes of this concert season in miniature in the little opera hall at Stockbridge designed by Finland's famed Saarinen stirred the ghosts of pre-war days when the great Berkshire Festivals attracted more than 13,000 spectators. But quality and not quantity is always the reliable gauge in this tuneful art.

Dr. Koussevitzky and his sterling players are once again giving evidence of their devotion to the cause of good music under most difficult conditions. Although the big festivals had to be suspended in 1941 the orchestra's summer public as well as the musicians refused to visualize Tanglewood silent after the great efforts of the past which made it a symbol of excellence to the whole country. If only 2000 attended the first Mozart concert, the small attendance figure was due only to lack of transportation and not to lack of interest. In fact, the presence of those hardy 2000 encourages festival and orchestra officials all the more in their plans for the postwar future. We now have certainty of greater concerts than ever before in the hills where the Boston Symphony Orchestra leader did his vernal pioneering as soon as peace arrives.

TOLEDO, OHIO
TIMES

JUL 30 1944

Music Grants Awarded Four

LENOX, Mass., July 29 (AP)—Four composers, two of American root and two of foreign extraction, have been honored by "composer grants" from the Koussevitzky Music foundation. They are Aaron Copland, Burrill Phillips, Darius Milhaud and Nikolai Lopatnikoff.

If the project matures, the result will be symphonies by Messrs. Copland and Milhaud, a concertino by Lopatnikoff, and an overture by Phillips. No time limit has been set, and Dr. Serge Koussevitzky hopes that some of the compositions will be ready for performance by his Boston Symphony next season.

One of the few one-man ventures of its kind, the music foundation grew directly out of the life-long interest taken by the late Natalie Koussevitzky in the career of her famous conductor-husband. When Koussevitzky and she were married, he was famous as a bass viol player and ambitious to conduct.

Mme. Koussevitzky put a very large fortune at the service of her husband's career. Immediately after her death her husband organized the foundation in her honor, devoting most of its money to subsidizing composers of serious music.

In his years with the Boston Symphony, Dr. Koussevitzky has insisted on the right of the present-day composer to a hearing, even when his subscribers threatened rebellion.

NEW YORK, N.Y.
TIMES

JUL 30 1944

WAR SETS TEMPO FOR TANGLEWOOD

Koussevitzky Conducts First Concert in an Abbreviated Version of Berkshire Fete

Special to THE NEW YORK TIMES.

PITTSFIELD, Mass., July 29— An abbreviated version of the famous Berkshire Music Festival got under way at Tanglewood this evening, under the direction of Dr. Serge Koussevitzky. Because of transportation and other problems arising from the war, only a comparatively small section of the Boston Symphony, thirty-eight players, including first desk men, are taking part in the Mozart festival. However, the proportions of the orchestra, plus the intimacy of the surroundings, should do much toward reproducing the actual concert conditions of Mozart's day.

The concerts are being held in the Tanglewood Opera Concert Hall, which normally seats 1,152. For the festival, an additional 240 persons are seated on the stage, and a large tent, set up just outside the hall, accommodates several hundred purchasers of general admission tickets.

This year's audiences will be much smaller than those of prewar years when 6,000 persons were seated in the huge shed and another 2,000 to 5,000 heard the concerts from the surrounding lawns. Some of the country's leading musicians have been engaged to appear as soloists under Dr. Koussevitzky's baton, while others have assembled at Tanglewood to enjoy the music as spectators.

At the first concert, held this evening, Dorothy Maynor, the distinguished soprano, who was "discovered" by Dr. Koussevitzky at the 1939 Berkshire Festival, appeared as soloist in the concert aria (K. 505) and arias from "Il Re Pastore" and "The Magic Flute." The program also listed the symphony in A major (K 201), the Divertimento in B flat for strings and two horns (K. 287) and the Symphony in C major (K. 338).

The second concert, tomorrow afternoon, will feature Pierre Luboshutz and Genia Nemenoff, duo-pianists, while Ruth Bosselt, violinist, and Robert Casadesus, pianist, will appear as soloists during the final two concerts next Saturday evening and Sunday afternoon.

The Mozart festival was organized to keep alive the tradition of summer music at the beautiful Tanglewood estate. The Berkshire Festival concerts were conducted for several years by Dr. Koussevitzky until 1942, when it was decided that presenting the concerts in the face of wartime difficulties would be impracticable.

Despite that decision, Dr. Koussevitzky organized an orchestra among the students and faculty members of the Berkshire Music Center, which is also housed at Tanglewood, and gave a series of six concerts, which drew large audiences. As there was no summer music at Tanglewood during 1943, the present Mozart festival marks a revival, after a year's lapse, of one of Dr. Koussevitzky's favorite projects.

Organized along practical lines it is designed to serve not so much visitors from far away but residents of near-by communities. Tickets for the four concerts have been in great demand, and the first two concerts are completely sold out. When general admissions went on sale at noon today, a line had already formed.

Hotel accommodations have not been as scarce as during pre-war festival years, when every bed within a radius of twenty or thirty miles was requisitioned, but there has been a considerable influx of visitors at Pittsfield, Lenox, Stockbridge and other near-by towns, with many visitors having difficulty finding transportation to Tanglewood.

Sunday Advertiser (Boston) July 30

Koussevitsky Plays 'Peace Music' at Fete

LENOX (AP)—The 1152 seats in Opera Hall were sold last night and hundreds of people, who came in from nearby farms, stood outside to hear the Boston Symphony Orchestra's first of four programs [illegible] of a Mozart festival.

Dr. Serge Koussevitsky, who marked his 70th birthday anniversary last Wednesday and his 20th year with the Boston Symphony, described the festival and the response of this Berkshire Hills community as "another milestone in the history of the Boston orchestra."

Dr. Koussevitsky, who recently offered his plan to send the great artists and orchestras of each nation to the postwar peace conference gave a sample of his "peace music."

Dorothy Maynor, Negro soprano, in arias from "Il Re Pastore" and "The Magic Flute" was soloist, marking the fifth anniversary of her discovery by Dr. Koussevitsky at a Berkshire music festival.

The orchestra of 38 players, which Dr. Koussevitsky directed, was not much larger than the one [illegible] Mozart wrote. Thirty-two of the players are Boston Symphony members, who in pre-war days, were members of the faculty of Dr. Koussevitsky's Berkshire music center.

Music critics were agreed that "Mozart himself never heard his music played as beautifully, partly because of higher instrumental standards today and partly because the director has an affinity for the youthful music of the composer and took the trouble to rehearse exhaustively."

[161]

Koussevitsky Opens 4-Concert Mozart Festival at Stockbridge

Globe
July 30

By CYRUS DURGIN

STOCKBRIDGE, July 29—Tonight there was music "Tanglewood" for the first time in two years, as Serge Koussevitzky began a four-concert Mozart festival.

It was not heard in the huge, fan-shaped music shed—now boarded up because of wartime circumstances—but in the quaint little Opera-concert Hall designed by Eliel Saarinen. More than 2000 persons are estimated to have attended. This figure includes about 200 seated on the stage behind the orchestra, and others placed in a tent on the lawn in front of the Opera-concert Hall.

Promptly at 8:30 Mr. Koussevitzky was welcomed to the stage by the applause of an audience which rose in greeting. He conducted a white-coated orchestra of about 38 principal and other members of the Boston Symphony Orchestra.

"The Star Spangled Banner," which all were invited to sing, preceded the Mozart music, which assembled the A Major Symphony (k. 201), the divertimento for strings and two horns (k. 287), the little, three-movement symphony in C Major (k. 338) and three soprano arias sung by Negro soprano Dorothy Maynor. These last were "L'Amero, Saro Costante" from "Li Re Pastore"; Pamina's "Ach Ich Fuehls" from "The Magic Flute," and the "Non Temer, Amato Bene," with its preceding recitative (k. 505).

Unpredictable as always, the Berkshire weather had brought a thunderstorm in the afternoon, but by concert time the air was cool and misty and fireflies twinkled over the green lawns.

Dampness Interfered

This atmosphere was too damp for the good of stringed instruments, with the result that the orchestral tone was a bit soggy. After a slight roughness during the opening movement of the introductory with accustomed delicacy and indescribable grace of phrasing. Miss Maynor's singing was in her usual, careful-prepared style.

This is not a festival of pre-war proportions, and it is given under the management of the Boston Symphony Orchestra, Inc., not the Berkshire Festival Committee. The war caused temporary abandonment of the big festivals after 1941. The one in 1942 was by students of Mr. Koussevitzky's Berkshire Music Center, which was closed after the season of 1942.

Transportation from Lenox to "Tanglewood" is understood to have been carried on by private automobile and individual taxis. The ODT did not grant permission to commercial bus lines to extend their mileage to the concert grounds. For the first time the ushers are girls.

Mozart Festival in the Berkshires

Dr. Koussevitzky Conducts Opening Tanglewood Concerts

By L. A. Sloper

Lenox, Mass.

A friendly informality informs the Boston Symphony Orchestra's Mozart festival now being given at Tanglewood.

This was especially evident at the second concert of the series yesterday afternoon. Pierre Luboshutz and Genia Nemenoff were performing with the chamber orchestra the Concerto in E flat major for two pianos and orchestra. As they neared the end of the first movement a thunderstorm arose, which added to the score effects that the composer had not intended.

Nevertheless, Dr. Serge Koussevitzky went on with the slow second movement. The storm grew heavier, and much of the delicacy of the music was necessarily lost. The conductor had directed a few measures of the finale when the thunderclaps and the downpour on the roof became so noisy that they all but drowned out the music. Suddenly Dr. Koussevitzky halted the performance, turned to the audience and suggested an intermission. The director and the soloists, who had been smiling at the interruptions of the elements, grinned at the listeners, who grinned back and applauded.

When the storm had subsided, players and audience returned, and Dr. Koussevitzky began an announcement:

"Since you heard so little from the beautiful andante. . ."

At this point the audience interrupted with loud applause, and the conductor spread his hands, smiled, shrugged, and turned around to resume with the slow movement. Then the audience laughed heartily, and the director, who is a showman as well as an artist, faced them briefly with a Puckish grimace, and the music began again. At the end there was an ovation for all concerned.

The incident was characteristic of a festival that is blessed with a happy comradeship between the brilliant conductor and orchestra and the musically aware audience. A festival in the Berkshires that included no interruptions by thunderstorms would not be in the tradition. And players and listeners understand each other so well that every mishap is an added attraction.

The concerto was the central feature of a program which began with the great "Haffner" Symphony in G minor, throwing in the overture to "La Clemenza di Tito" along the way.

The festival, which began Saturday evening with Dorothy Maynor as soloist in three Mozart Arias, and with three symphonic numbers—the symphonies in A major, No. 29, and in C major, No. 34, and the Divertimento in B flat major—is already established as a success, thus justifying Dr. Koussevitzky's faith in reviving on a smaller scale the festivals interrupted last year by war conditions.

The concerts are being given, not in the vast shed, but in a smaller auditorium which holds about 1,100 persons. This hall was sold out, and outdoor seats in the rear and at the sides of the building were filled by several hundred more listeners—probably 1,500 in all. It is said that this response, and the enthusiasm shown by the audiences, may lead to a resumption next year of the full-scale festival.

Serge Koussevitzky and Dorothy Maynor

The conductor of the Boston Symphony Orchestra's Mozart festival, now in progress at Lenox, with the soloist at the opening concert, last Saturday.

SPRINGFIELD, MASS.
EVENING UNION

JUL 24 1940

LENOX CHURCH 175 YEARS OLD

Extensive Program Includes Koussevitzky Greetings

PITTSFIELD, July 23—The Congregational Church of Lenox today observed its 175th anniversary with a service in the morning and extensive program in the afternoon.

The church building, at the top of the steep hill in the Lenox-Pittsfield Road, is one of the oldest in the county. It was built 138 years ago and was dedicated in 1806 with Rev. Samuel Shepard, pastor, giving the sermon. The church society was organized in 1769 and the first worship building was erected in 1770 just south of the present site and adjoining the cemetery beside which the present church stands. The church is one of the few truly colonial structures of its kind in Berkshire.

Rev. J. Herbert Owen, pastor for two years, preached this morning, and there was much special music. Victor Polatschek, first clarinetist of the Boston Symphony Orchestra, played the Handel Largo, and the Curtis Trio of the Hotel Curtis played Raff's "Cavatina."

At the afternoon session music was furnished by the Tanglewood Quartet composed of Rolland Tapley, first violin; Frank Macdonald, second violin; George Humphrey, violin and Carl Zeise, cello. Greetings were given by Serge Koussevitzky, conductor of the Boston Symphony Orchestra and greetings from pastors of Berkshire churches were read.

An exhibition of articles having to do with the history of the church was a feature. Among them were the first Bible used in the church and an ancient cello which once furnished music for the parishioners, now owned by the Lenox Library; newspapers printed in Lenox when it was the county seat and bidding for first place among the towns of the county and various old deeds to pews.

MUSIC FESTIVAL OPENS AT TANGLEWOOD

Dr. Koussevitzky and Symphony Orchestra Principals in Mozart Programmes

BY WARREN STOREY SMITH

In the 19th century they didn't, just as a matter of course, have Mozart festivals. For that ardent age the peerless boy was altogether too impersonal, too classic, in the strict sense of the word. Nevertheless, the romantic movement owed him quite a lot. The end of "Don Giovanni" is still spookier than anything in Weber. The C minor Fantasy for piano anticipates the free chromaticism of Chopin and Wagner.

Perhaps he was then primarily a composer's composer. Both Tchaikovsky and Richard Strauss declared their overwhelming preference for his music. But that, you might have said, was a pose, a blind, since their own music, their own esthetic was so very different. Or else it was merely that they were captivated by his seemingly effortless mastery of all the problems of composition, by his ever-present feeling for beauty of sound and form.

But with the exit of romanticism Mozart, along with Bach, came into his own, and together they came to be looked upon as the apostles of pure music. Actually, of course, neither of them was really that, since they both spent a large part of their time expressively setting words to music. And today Mozart festivals, like Bach festivals, are taken quite for granted.

The true beginning in Mozart's case was made in Salzburg, the picturesquely beautiful city of his birth, though when the Salzburg festivals got into full swing there was no Mozart monopoly. In 1930 your roving musical reporter heard operas there by Beethoven, Donizetti and Gluck, orchestral works by Beethoven, Tchaikovsky and Mahler (the Kindertotenlieder," of which more below).

* * *

Then there were the Glydnebourne opera performances in England, established in 1934 by Captain John Christie, on his Sussex estate 60 miles from London. These performances, which regretfully I never attended, were given in a specially constructed theatre seating 500. Fritz Busch, later with New York's New Opera Company, conducted. In the interval a table d'hote dinner or a cold supper would be prepared and served by the six chefs and 60 waiters who were housed in their own dormitory. For four summers only Mozart operas were given, but in 1938 Verdi's "Macbeth" and Donizetti's "Don Pasquale" were added to the repetoire. Perhaps after the war this widely celebrated festival will be resumed.

And this brings us to Dr. Koussevitzky's first Mozart festival, which was inaugurated last evening at Tanglewood, near Lenox, the home of the Boston Symphony Orchestra's Berkshire festivals, which will undoubtedly be resumed when the war has ended. These four concerts, the second of which takes place this afternoon, and the remaining ones next Saturday evening and Sunday afternoon, are given in the smaller of the two auditoriums, the combined concert hall and theatre accommodating 1100. Nor does the conductor have the full symphony at his disposal, only the principals and a few others, some 30 in all. Enough, however, for Mozart's music in these intimate surroundings. As announced, last evening's programme consisted of the Symphonies in A major and C major, K. 201 and K. 338, a Divertimento in B-flat for strings and two horns and soprano arias by Dorothy Maynor. Today's concert will bring the "Haffner" Symphony and the famous "G minor," the Overture to "La Clemenza di Tito" and the two-piano Concerto in E-flat, with Pierre Luboshutz and Genia Nemenoff as soloists.

Collectively, the final programmes will assemble the little G minor, E-flat major and "Jupiter" Symphonies, the Overture to "Idomeneo," the Serenade in C minor and the "Eine Kleine Nachtmusik" for strings. Saturday's soloist, Ruth Posselt, will play the D major Violin Concerto, and on Sunday, Robert Casadesus will offer the "Coronation" Concerto for piano. These Mozart concerts, by the way, are given in observance of Dr. Koussevitzky's 70th birthday, which befell last Wednesday.

* * *

This Mozart Festival accomplished, the Symphony "principals and others" will reassemble in Boston for the first of four pairs of concerts in New England Mutual Hall on Sunday and Monday evenings, Aug. 13 and 14, through Sept. 3 and 4. Bernard Zighera will conduct the first pair, G. Wallace Woodworth, the second, and Richard Burgin, the fourth, while the third will be given over to the Boston Society of Ancient Instruments and the Boston Flute Players Club, which still means Symphony men.

In seven similar pairs of concerts last season we learned that a great deal of music, old and new, can be heard to excellent advantage under these particular conditions. Some of the elder symphonies sound well with relatively few performers, and there are many pieces for the so-called chamber orchestra. Mr. Zighera's programme for the opening concert, for example, consists of Bach's Third Brandenburg Concerto, Mozart's C minor Serenade, Martinu's "Tre Ricercari" and the Mahler "Kindertotenlieder," with Mary Davenport as the singer. This notable and affecting song-cycle has had but one performance in this city, that given by the Conservatory's Converse Club, Stanley Hassell, conductor, with Evelyn Duncanson as the soloist on May 9, 1940.

SPRINGFIELD, MASS.
EVENING UNION

JUL 3

CONCERT DRAWS AUDIENCE OF 2500

Rain Brings Intermission at Tanglewood Event

PITTSFIELD, July 30—Twenty-five hundred persons from a half dozen states traveled in 1000 automobiles this afternoon to Tanglewood in Lenox where Serge Koussevitzky and 35 members of the Boston Symphony Orchestra gave the second concert in a series of four comprising a Mozart festival. The series opened Saturday night and will be concluded next Saturday and Sunday.

The heavens opened during the andante of the "Concerto in E-Flat Major" for two pianos and orchestra, and drowned it out in a rattle of raindrops on the roof of the theater, and a booming of thunder that reminded thoughtful persons of Normandy, Guam and Russia.

So noisy was the storm that Dr. Koussevitzky temporarily called the concert off, and the intermission was taken at that point. The rain again poured down just as the concert closed, drenching those running for their cars, and causing a few autos to become stuck in the slippery parking field.

The music produced this afternoon was, as with all that given by the Boston folks, without peer. The program opened with the "Symphony in [illegible] Major," the "Haffner," and closed with the overture to "La Clemenza di Tito" and the "Symphony in G Minor," No. 40. Pierre Luboschutz and Genia Nemenoff were the artists in the two piano concertos. They received an ovation from the audience and Miss Nemenoff, a chaste kiss on the forehead from Dr. Koussevitzky.

Mr. Koussevitzky declared intermission.

Soon the storm was past and when the orchestra and soloists had reassembled the andante was repeated and the final heard through.

Words are pretty inadequate to describe the razor-keen piano playing of Mr. Luboschutz and Mme. Nemenoff. Their four hands might be one instrument; their range of dynamics is amazing, and they play Mozart with the utmost tenderness. This in short, was a magnificent performance.

Mr. Koussevitzky has slightly changed the seating of his orchestra for these concerts, and has transferred the violas to the left of the stage, behind the first violins, with the second violin placed where the violas customarily sit. The last two concerts of the festival will be given next Saturday and Sunday.

First Half of Mozart Festival Is Ended

By CYRUS DURGIN

STOCKBRIDGE, July 30—The first half of the Mozart Festival, presented by Serge Koussevitzky and 8 members of the Boston Symphony Orchestra, was ended here today. An audience even larger than last night's gathering of more than 2000 was on hand. The program brought the "Haffner" Symphony (K384): The Overture to "La Clemenza di Tito" (K 621): The "Great" G Minor Symphony (K 550) and the E-Flat Concerto for two pianos, (K 365 in which the soloists were Pierre Luboshutz and his wife, Genia Nemenoff.

In general and in detail it was a superb concert, although as at the first program of the festival, the opening movement of the first symphony fell short of that magical precision and blending which is the Boston Symphony at best. Otherwise the playing was a marvel of refinement, grace, tone richness and style.

Though the Berkshire sun fell benignantly on "Tanglewood" through the morning and early afternoon, it was evident a thunderstorm was in the making soon after the concert began.

It broke soon after the beginning of the concerta. All hands sat patiently, waiting to launch into the lovely, soft andante. This was punctuated with rolls of thunder. Finally, at the outset of the final,

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NEW YORK, N.Y.
TIMES

JUL 31 1944

TANGLEWOOD FETE CALLED A SUCCESS

Koussevitzky's Reading of Mozart, With Only 38 Pieces, Has Charm, Brilliance

By MARK A. SCHUBART

Special to THE NEW YORK TIMES.

PITTSFIELD, Mass., July 30—The first of two week-ends of Dr. Serge Koussevitzky's Mozart Festival at Tanglewood came to an end this afternoon, and it would be no exaggeration to say that not only is the festival a success, but that it is a musical achievement of major proportions. With an orchestra made up of thirty-eight members of the Boston Symphony, Dr. Koussevitzky has given us readings of the Austrian composer's music which nave charm, brilliance and meticulous musicianship.

No small share of the pleasure of the two concerts in the opera concert hall came from the small dimensions of the orchestra. Whether or not Mozart himself preferred a group of this size is a matter of speculation. He once characterized a performance of his C major symphony (K.338) as "magnifique" when it was played by an orchestra which was as large or larger than our present day symphony groups. But the fact remains that conditions at Tanglewood were those often found at eighteenth century concerts and hearing the music expertly played under these conditions was of more than passing interest.

The Risks of a Small Unit

In some respects, playing Mozart with a small orchestra is a hazardous undertaking. The conductor cannot rely on masses of tone to cover up sloppy playing and the very size of the group makes each instrumental part proportionately more prominent and more noticeable. Furthermor., with eight first violins, instead of the usual sixteen or eighteen, the listener hears more of the characteristic string tone, while such instruments as the horns and the timpani stand out to a much greater degree. All these factors place more responsibility on the shoulders of each member of the orchestra and make the clean playing and admirable tonal balance of Dr. Koussevitzky's orchestra appear all the more remarkable.

Last evening's program featured Dorothy Maynor as soprano soloist in three Mozart arias, and though the opening "L'Amerò, Sarò Costante" from "Il Re Pastore" found her singing somewhat overcautiously, the ensuing recitative and aria of "Pamina" from "The Magic Flute" was delivered with admirable control and touching sentiment. There was applause for Miss Maynor after her first two arias, and an ovation after the brilliant concert recitative and rondo (K. 505) which followed. Richard Burgin, the orchestra's concert master, and Bernard Zighera, pianist, provided tasteful obbligatos for Miss Maynor.

Work of the Orchestra

Among the purely orchestral performances on the program, each had its remarkable features. Particularly rewarding was the delightful divertimento in B-flat major for strings and two horns (K. 287) which Dr. Koussevitzky directed with sparkle and his unfailing sense of the style. The second movement, a theme and variations, was particularly fine and the final variation resembling a perpetual motion was a feat of orchestral virtuosity.

The program also listed two symphonies, the A major (K. 201) and the C mojar (K. 338). Of the two, the earlier A major work received the most well-rounded performance, perhaps because its lighter instrumentation is better suited to the extremely sensitive acoustics of the Opera Concert Hall.

Rain Interrupts Program

Today's concert was an equally satisfying affair, though it had to compete with a vociferous thunderstorm which interrupted a performance of the concerto in E-flat major for two pianos (K. 365) with Pierre Luboshutz and Genia Nemenoff as soloists. The rumble of thunder and the patter of rain on the roof broke into the quiet andante, so Dr. Koussevitzky called a halt to the performance while the storm spent itself.

Besides the concerto, Sunday's program included the "Haffner" symphony, the sparkling little overture to "La Clemenza di Tito" and, as a fitting finale to the week-end, the great G minor symphony. There was an ovation for Dr. Koussevitzky and the orchestra was asked to rise several times to share in the applause.

SCHENECTADY, N. Y.
GAZETTE

JUL 31 1944

Many Attend First Concert of Mozart Festival

Overflow Audience Hears Performance By Boston Orchestra; Miss Maynor Sings

Some persons undoubtedly were kept from attending the opening concert of the Tanglewood Mozart festival Saturday night at Stockbridge, Mass., by the weather, but nevertheless the opera concert hall was completely sold out by 7:30 p.m. The hall seats 1,350 and the concert was attended by an estimated 2,000. Seats were made available on the stage in back of the orchestra and were placed under canopies at the back of the hall to accommodate the overflow audience.

The orchestra was made up of a picked group of the first chair and principal players of the Boston Symphony orchestra and gave a wonderful performance under the baton of the ever dynamic Koussevitsky. The entire evening's performance was a marvelous demonstration of what can be done with a small orchestra composed of A-1 players.

Dorothy Maynor, with her sincere and [illegible] manner, her beautiful legato, and her supreme vocal instrument completely won her audience and received a true ovation.

The program opened with the Symphony in A major, (No. 29, K. 201) which was composed when Mozart was about 20 years old. The entire mood of this symphony is one of joy from the quiet opening of the strings in the first movement to the last note of the "allegro con spirito". The long andante with the muted strings and the gay "menuetto" were particularly effective.

The "divertimento in B flat major" for strings with two horns, K. 287 was written in 1777 for the name-day of the Salzburg Countess Antoine Lodron. This type of music was very popular in 18th century Austria and was intended for performance in private homes.

This particular divertimento was originally scored for string quintet and two horns—on Saturday evening it was played by string orchestra and two horns—which of course throws the horn parts out of balance. The effect achieved by Saturday night's performance was that of a string orchestra with horn obligato. The "andante" and the "adagio" were the outstanding movements, and the noble theme of the "adagio" is one which will long be remembered by most of the audience.

After the intermission Dorothy Maynor sang a group of three Mozart arias accompanied by the orchestra. "L'amero, saro costante" is from Mozart's dramatic cantata, "Il Re Pastore", and Miss Maynor gave a most enjoyable interpretation of it. Richard Burgin played the intricate violin obilgato which accompanied the vocal cadenza and trill. This was followed by the recitative and aria of Pamina from the ever lovely "Magic Flute". Miss Maynor concluded her part of the program with the dramatic recitative, "Ch'io mi scordi di te" and the rondo, "Non Temer, Amato Bene" (K. 505) which Mozart composed for soprano with orchestra and piano obligato. Bernard Zighera played the typical Mozart piano obligato with a rippling, clear-cut technique which emphasized Miss Maynor's lovely controled tones.

Mozart's vigorous Symphony in C major, (No. 34, K. No. 338) with its three movements—allegro vivace, andante di molto, and finale brought the first concert of the series to a close.

Dr. Hugo Leichtentritt expressed the hope of many musicians when he wrote to Dr. Koussevitzky and suggested the possibility that Tanglewood might revive the Mozart festivals which formerly found their home at Salzburg and make "a permanent home for the art of Mozart at Tanglewood".

Koussevitzky in Brilliant Performance at Tanglewood

By RUDOLPH ELIE, Jr.

LENOX, July 30—Not the one to be thrown off balance by a sharp thundershower, Serge Koussevitzky, conducting the second concert in his Mozart festival series at Tanglewood this afternoon, called a halt in the two-piano concerto featured on the program, dismissed the audience for an intermission, and picked up where he left off when the shower disappeared over the Lenox hills as quickly as it had come.

This sort of thing is fairly old stuff to the people of the locality who make up the lion's share of the 2000-person audiences these two concerts in the series have drawn, so the sudden, violent turn to the previously beautiful weather was taken in strike, and virtually no one left the opera hall when a rumble over the hill sounded the warning.

BEAUTIFUL PERFORMANCE

The concert had gone exceedingly well up to the downpour. The Haffner symphony, which opened the concert, was performed beautifully, if possibly a little too overrefinedly, while the tonal quality was far superior to the previous night's concert because of the drier, clearer atmosphere.

The music was better performed from a technical standpoint, too, as last night there were occasionally faulty attacks, especially in the recitative section of the divertimento.

The orchestra and the soloists, Pierre Luboschutz and Genia Nemenoff, got to the cadenza of the first movement of the E-flat two piano concerto before the competition from the thunder and heavy rain on the roof outshouted them. Koussevitzky sat down to wait a bit, and during a lull started the second movement. Practically nobody heard it or the first few bars of the finale which followed. It was at that point the conductor turned to the audience and suggested an intermission. In 10 minutes the rain was over and the concert resumed with a repetition of the slow movement.

The storm, incidentally, sneaked back over the hills just in time to drench the audience as it scooted for home after the concert.

DELIGHTFUL CLARITY

The final half of the program listed the overture to "The Clemency of Titus" and the great Symphony No. 40 in G minor, both performed excellently but not comparing, in the final analysis, with mid-season performance in Symphony Hall. However, it must be said that the smaller orchestra, of 30-odd symphony musicians, which more nearly approached the size of the orchestra of Mozart's time, allowed of a certain clarity of line which was delightful.

The weather mishap was but one of many for the audiences of the festival, those of whom who had not made reservations having been practically camping out. The ODT had forbidden the bus companies to extend their run the mile and a half from Lenox to Tanglewood, so many walked. The local restaurant's larder was bare early in the day, and as the town's hotel is capricious in such matters anyway, the dining situation was indeed, as one of them advertises, a "Duncan Hines adventure," but in reverse.

The next two concerts in the series will be given on Saturday night and Sunday afternoon, Aug. 5 and 6, at which time Ruth Posselt, violinist, and Robert Casadesus, pianist, will be the soloists.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Composers Given Grants

Koussevitzky Foundation Announces Awards

LENOX—Dr. Serge Koussevitzky announces the composer grants for 1944 awarded by the Kouseevitzky Music Foundation, Inc., which was established in memory of Natalie Koussevitzky.

The grants were awarded to the following composers: Aaron Copland, for a symphony; Darius Milhaud, for a symphony; Nikolai Lopatnikoff, for a concertino; and Burrill Phillips, for an overture.

It is expected that some of these compositions will be ready for performance during the 1944-1945 season.

Copeland, born in Brooklyn in 1900, has been a pioneer among American composers and has been intimately identified with Tanglewood since its inception.

Milhaud, born in Aix Province in 1892, is now professor at Mills College, Cal. Since his arrival in America he has suffered various ailments and is now a semi-invalid.

Lopatnikoff, 1903 Russian born, was educated in Helsingfors, Finland. He has been a regular attendant at the Tanglewood Festivals.

Phillips is Omaha born, 1907, and now teaches composition at Eastman School of Music, Rochester.

HARTFORD, CONN.
TIMES

JUL 24 1944

Four Composers Win Foundation Grants

Lenox, Mass.—(AP)—Four composers have been honored by "composer grants" from the Koussevitzky Music Foundation. They are Aaron Copland, Burrill Phillips, Darius Milhaud and Nikolai Lopanikoff.

If the project matures, the result will be symphonies by Copland and Milhaud, a concertino by Lopatnikoff, and an overture by Phillips.

One of the few one-man ventures of its kind, the music foundation grew directly out of the lifelong interest taken by the late Natalie Koussevitzky in the career of her famous conductor-husband.

Mme. Koussevitzky put a very large fortune at the service of her husband's career. Immediately after her death her husband organized the foundation in her honor, devoting most of its money to subsidizing composers of serious music.

N. ADAMS, MASS.
TRANSCRIPT

JUL 25 1944

Mozart Festival To Open Saturday

Nation-Wide Programs From Tanglewood on Next Two Saturday Nights to Mark Koussevitzky's 70th Anniversary.

From 8.30 to 9.30 o'clock on the next two Saturday evenings, the celebration of the 70th birthday anniversary of Serge Koussevitzky, conductor of the Boston Symphony orchestra who will lead 35 of its principal and other members in the nation's first Mozart Festival at Tanglewood, will be broadcast from 146 stations.

The details of putting the concerts on the air from the opera-concert hall of the Berkshire Music Center are expected to cause little difficulty as the auditorium is wood and acoustically satisfactory. Addison Armor, who has directed the Saturday night programs from Symphony hall, Boston, and the shell of the Esplonade on the Charles river with Harold Campbell, engineer, will arrive at Tanglewood tomorrow to make the necessary arrangements.

Program notes prepared by John N. Burk, author and member of the Symphony hall staff who writes the notes for the regular concerts, will be read by Donald Low, who has previously announced the concerts from Boston.

HARTFORD, CONN.
TIMES

JUL 24 1944

Festival to Mark 70th Birthday For Koussevitsky

Directly after the 70th birthday of Serge Koussevitzky, which takes place Wednesday, the conductor of the Boston Symphony Orchestra will step out of his summer retirement at Lenox to rehearse for the opening concerts of the Mozart Festival at Tanglewood.

The Festival will consist of four programs, to be given on Saturday evening, Sunday afternoon, Saturday evening, Aug. 5, and Sunday afternoon, Aug. 6. This will be Dr. Koussevitsky's only public appearance before the opening of the regular Boston Symphony season next October.

The Festival revives and keeps alive the purpose to which Tanglewood, the summer estate of the Boston Symphony Orchestra, is dedicated—the study and performance of music of the first order in the "out of season" summer months. Mozart performances are especially remembered in the intimate Opera-Concert Hall of the Berkshire Music Center, and it is in this auditorium seating 1,200, that the Festival will be held.

Dr. Koussevitsky will traverse in the four programs the principal types of Mozart's instrumental music, both early and late, and this diversification will be made possible by the appearance of notable soloists, all of whom have previously appeared with the Boston Symphony Orchestra, Ruth Posselt and Dorothy Maynor at regular Festival concerts.

The remarkable talent of Miss Maynor first came to public attention at Tanglewood when Dr. Koussevitsky asked her to sing. Pierre Luboshutz and Genia Nemenoff, the duo-pianists, and Robert Casadesus, the eminent French pianist, are both summer residents in the Berkshires. Tickets for the single concerts are still available at England Brothers in Pittsfield, the Curtis Hotel in Lenox, the Red Lion Inn in Stockbridge, and the Berkshire Inn in Great Barrington, or by mail order to Symphony Hall, Boston.

BUFFALO, N. Y.
NEWS

JUL 24 1944

'COMPOSER GRANTS' AWARDED TO FOUR

LENOX, Mass., July 24 (AP).—Four composers, two of American roots and two of foreign extraction, have been honored by "composer grants" from the Koussevitzky Music Foundation. They are Aaron Copland, Burrill Phillips, Darius Milhaud and Nikolai Lopatnikoff.

If the project matures, the result will be symphonies by Messrs. Copland and Milhaud, a concertino by Mr. Lopatnikoff, and an overture by Mr. Phillips. No time limit has been set, but Dr. Serge Koussevitzky hopes that some of the compositions will be ready for performance by his Boston Symphony next season.

One of the few one-man ventures of its kind, the music foundation grew directly out of the lifelong interest taken by the late Natalie Koussevitzky in the career of her famous conductor-husband. When Dr. Koussevitzky and she were married, he was famous as a bass viol player, and ambitious to conduct.

Mme. Koussevitzky put a very large fortune at the service of her husband's career. Immediately after her death her husband organized the foundation in her honor, devoting most of its money to subsidizing composers of serious music.

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Its Glamorous Self Again Tanglewood Is Nearly Like

The Berkshire Evening Eagle

Dorothy Maynor, Luboshutz And Nemenoff, Are Soloists With Boston Symphony Orchestra

July 31, 44

By JAY C. ROSENFELD

Tanglewood in Lenox was nearly again its old glamorous self yesterday afternoon and the previous evening when Serge Koussevitzky conducted the first two concerts of a Mozart festival with 35 of the principal men from his Boston Symphony Orchestra in the theatre of the Berkshire Music Center. Nearly, because only the greater numbers which the huge shed used to seat in pre-war days were lacking from the gala atmosphere which is the unique feature of performances in this now-famed spot. At it was, the hall, the stage behind the musicians, the tent erected to the rear of the auditorium, and all the many portals, were just jammed with eager, extra cordial music-lovers.

Concerts Brilliant

The concerts were brilliant, and the happy excitement and applause were well deserved, but Tanglewood audiences come with a predisposition to be pleased, and thus there is an admitted absence of discrimination and a general hearty approval of all and everything. This, in turn, has a salutary effect on the performers, for everyone, from the conductor down, (or up), senses the spirit of exhilaration and the interpretations soar to heights a less sympathetic audience would not evoke. The ovations accorded the soloists, the orchestra and the conductor were novel only to Tanglewood-tyros, but as old stuff as it may have been to the habitues, it was just as nerve-tingling and new and part of the show as always.

The general plan of the programs is to begin and end each concert with a symphony, and within this crust to use a soloist and an overture or serenade as filling. No one but the genius of Salzburg offers such ample and rich choice. Indeed, his position in music rests to a certain extent on his eminence in all the various branches of composition rather than on a specialized one as does the reputation of some of the other immortals. From the works of what other composer could such rewarding programs be constructed with music for orchestra, string and wind groups, solos, both instrumental and vocal, etc.?

In the afternoon Sunday the symphonies were the "Haffner" and the big G minor. Mozart's more than 40 symphonies had only key identifications when he wrote them, thus time (and Mr. Kochel) have attempted further to identify them, and avoid confusing duplication. These are two of the last great half dozen. On the opening concert on the previous evening there had been two of the early youthful symphonies. Such references in the case of Mozart are merely relative, however, for, because he was only granted only 35 years on earth, he crammed and wrote swiftly, if not feverishly, as if he knew his term would be short and that he must do in 35 years what could be done in the normal double granted span. Thus a symphony of Mozart at 20 is not really comparable to one of another immortal at the same age but who lived longer.

Saturday Program

Nothing in the two concerts just played, and we venture to predict, nothing in the two to come this coming week end, will exceed in pure inspiration the tempo selected by Koussevitzky for the opening movement of the A major symphony on Saturday night. To remove it from the ordinary, to elevate it above the usual, that was the accomplishment of the conductor. It is to his credit, naturally, too, that the performance was impeccable, but the choice of tempo, the poise and grace, the variety of color established in that one movement set the standard which was maintained throughout the programs. In the B flat divertimento for strings with horns, the first violins distinguished themselves in the broad adagio, and Koussevitzky graciously shook hands with the concertmaster, Richard Burgin, and asked the whole section to stand to receive the homage they had won and which the audience so vociferously accorded. On the whole, though, this number had been less certain than the symphonies and at times dipped below the inspired level which was the rule.

Dorothy Maynor received a tremendous ovation. Her pure voice and distinction of style were perfectly suited to the trio of songs she chose: arias from "Il re Pastore" with the violin obbligato played by Burgin, a recitative and aria from the "The Magic Flute," and the recitative "Ch'io mi scordi di te" and the rondo, "Non temper, amatto bene" with the piano obbligato by Bernard Zighera. With unforced ease the wholesome substance of her voice carried to the far corners of the hall with all the beauty and taste of style she has consistently developed since her debut and launching on the identical boards on which she returned Saturday night. The recitatives could have been installed with more eloquence, but the voice was never less than enchanting.

Sunday Program

Sunday's symphonies were more substantiated in character than those of the preceding evening, but all the Mozart symphonies in the Boston mens' fingers and embouchures, and in the repertoire of their conductor, have acquired a finish and a texture which is the result of years of effort and thought. It is not enough to give a little intensive application to a Mozart symphony to prepare it for an audience. Only ceaseless care and restudying can bring it to the point to which it was played yesterday. The great G minor, one of the famous 'trilogy' of symphonies of 1788, cannot be adequately described. It was done with such astonishing beauty and yet with such obvious and natural refinement that one is apt not to notice the polish lavished on the innumerable details.

The sun of the early afternoon was obscured as the concert began, and, by the time Luboshutz and Nemenoff appeared for the E flat double-piano concerto, the skies had become gruff and lowery. The rain competed for the audience's attention before the first movement was over. After a wait and some stage consultations, the second movement was attacked, or, to be exact, wooed, for in spite of the B flat thunder the mood was one of great tenderness. After a few bars of the final rondo, Koussevitzky threw up his hands in despair, and suggested that the intermission be taken then. As a friend suggested, the next number was to be a Jupiter Pluvius symphony. The decision was imperative and, as it proved, wise, for after a reasonable recess the concert could resume.

Repeat Performance

Returning to the stage, Dr. Koussevitzky turned to the audience and said, "You have heard so little from the beautiful andante." Here applause cut off any amplification he may have intended, for the audience knew they were to hear the second movement again, instead of only the sole remaining movement which had not been heard. The conductor gave an understanding shrug and turned to his men. This two-piano concerto was a repeat performance, for they had played the same number, Mozart's only effort for this combination, in the Shed three years ago. It was even better yesterday than the first time. The accompaniment was not only extremely sympathetic, but the size of the orchestra was admirably adjusted to the nature of the piece. Mozart surely never envisioned an accompaniment for this concerto of more than twenty-five strings.

Each movement of the concerto was given individual contour. Encasing the exquisitely handled slow movement were the two allegros, one made properly assertive, and the other engagingly light and gay. Not a note lacked its exact relation to the whole concept, and every phrase was polished with consummate artistry. It may also be said in all candor, and with due deference to the gentleman of the team, that Madame Nemenoff's appearance caused those who chose to listen with their eyes closed to miss an important attribute of the performance. The artists were recalled repeatedly, and when they could force Dr. Koussevitzky to return, shared their honors with him

Dr. Serge Koussevitzky acknowledges an ovation from the audience at the opening of the Mozart Festival by the Boston Symphony in the opera theatre at Tanglewood Saturday night.

The Weather

LOCAL WEATHER

U. S. Weather Bureau noon report

Temperature 8.30 AM	66
Temperature at 12 noon	77
Highest temperature 24 hours, 3.30 PM	81
Lowest temperature 24 hours, 6 AM	66
Precipitation 24 hours	.39 inch rain
Temperature range year ago today	81, 52

ALMANAC

Sun rises at	5.44
Sun sets at	8.11
New moon	Aug. 18
Full moon	Aug. 4
Lamps lighted at	8.44

Mozart Festival Makes 16,000 Words of News

In spite of shortage of newsprint, manpower and transportation facilities, the musical importance of the Mozart Festival is such that the concerts were attended by more than 30 critics, who telegraphed 16,000 words of criticism, in addition to copy telephoned, mailed or carried by hand.

Among the newspapers, magazines and press services represented were The Associated Press by John Selby; New York Times, Mark Schubart; Boston Globe, Cyrus Durgin; Christian Science Monitor, Leslie A. Sloper; Boston Herald, Rudolph Ely; Hartford Times, Carl Lindstrom; Worcester Telegram, Raymond Morin; Albany Times-Union, Edgar Van Olinda; Musical America, Grace Stutsman; Springfield Republican, Carey S. Hayward; Springfield Union, Donald L. Coleman; Millerton News, Peter Haworth; Northampton Gazette, Robert Hadesh; North Adams Transcript, James A. Hardman Jr.; Burlington News, Berkshire Courier, and various radio stations.

As in other years, many concert patrons heard the music while they were seated on the lawn. In the large overflow audience Saturday night and yesterday afternoon were many servicemen.

HARTFORD, CONN.
TIMES

AUG 3 - 1944

All Seats Sold At Mozart Festival

With all seats sold for the final concerts of the Mozart Festival at Tanglewood, hundreds of music lovers are expected to listen this weekend from the grounds surrounding the opera-concert hall where Serge Koussevitsky will conduct the principals and other players of the Boston Symphony Orchestra.

Ruth Posselt, celebrated violinist, who played with the orchestra in the Berkshire Festival days, will appear at the Saturday concert, and at the Sunday matinee Robert Casadesus, the French pianist, will be heard.

The program will be as follows:

Saturday evening at 8:30: Symphony in G Minor (K 183), Concerto for Violin and Orchestra in D Major, Overture to "Idomeneo, Re di Creta," Symphony in E-flat Major.

Sunday afternoon at 3:30: Serenade ("Nacht Musique") in C Minor, for Two Oboes, Two Clarinets, Two Horns and Two Bassoons; Concerto in D Major for Piano and Orchestra ("Coronation Concerto"), "Eine Kleine Nachtmusik", Symphony in C Major ("Jupiter").

Admission to the grounds, where the music can be heard and the musicians seen through the open doors, will be on sale from noon of each concert day, at the box office.

SACRAMENTO, CALIF.
BEE

AUG 1 - 1942

World Of Music

NEW YORK—Aug. 1.—(UP)—Dr. Serge Koussevitzky's Berkshire Music Center at Lenox, Mass., has started its Summer music festival, to continue on weekends until August 16th. It replaces the annual Berkshire Festival of the Boston Symphony Orchestra.

Beginning today, there will be six Saturday and Sunday concerts by an orchestra of ninety six advanced students from all parts of the country, directed by Dr. Koussevitzky. Rose Posselt, violinist, and Luboshutz and Nemenoff, duo pianists, will appear as soloists. At the concert of August 16th, Dr. Koussevitzky will conduct the first concert performance in the western hemisphere of Shostakovitch's new Seventh ("war") Symphony.

There will be two opera performances of Nicolai's The Merry Wives Of Windsor, five chamber music concerts and four lecture concerts by Olin Downes, critic.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 4 - 1944

Trumpet Player and Wife Prove Artists Are Practical by Living Off the Land

Proving that musicians can be practical, George C. Mager, French-born trumpter with the Boston Symphony Orchestra, and his wife are producing their own butter, milk, meat and vegetables on their 72-acre farm in West Stockbridge, which they purchased three years ago. Babette and her bull calf are two of the Magers' pets and receive as much tender care as does Mr. Mager's trumpet.

George C. Magers Farm It in West Stockbridge

WEST STOCKBRIDGE—If anyone claims musicians cannot be practical, and at the same time artists, he should visit the old Pixley farm where in three years a trumpet player and his wife transformed a tumble-down house and abandoned farm into a charming home where they produce with their own hands all the food they eat in summer and much of their winter's larder.

Three years ago, George C. Mager, one of the principals of the Boston Symphony Orchestra, and Mrs. Mager, decided that since they were to spend future summers near Tanglewood, so that he could teach at the Berkshire Music Center and play in the Berkshire Symphonic Festival, they would settle in the Berkshires. When a real estate agent took them to the top of a hillside between Glendale and West Stockbridge, where the view was good but the house run-down, they bought on the spot the house in which they saw possibilities, and 72 acres of land.

Still No Electricity

With the advice of an architect the house was restored and modernized as far as it is possible to modernize where there is no electricity, no running water and no telephone. The electricity and telephone are promised. They took the porch off the front of the house and added an open one on the back, overlooking a valley. Mr. Mager reinforced the timbers in the barn, divided it into rooms and gave it a coat of whitewash.

They planted vegetable and flower gardens, which Mr. Mager cultivates. Mrs. Mager's departments are the house and the livestock, which now includes two cows and a calf, two pigs, a thoroughbred New Zealand rabbit with three babies, one day to become stew, 75 chickens, two thoroughbred German shepherds, two blue love birds and a canary.

The cows are named Babette and Fauchette, but the calf has no name because he will go to the butcher. Mrs. Mager tells proudly of rehabilitating Babette from a scrawny little animal, bred too early, to the plump healthy cow she was four weeks later. The dogs are Petroushka and Wonder; the rabbit, Melanie; and the spotless pigs are Isadore and Pericille. All, they say, "speak French." Mrs. Mager does the milking to save her husband's hands.

With no ration problems they live, literally, off the fat of the land. The surplus vegetables and fruit and chickens, that have not reached the pot by September, are canned. One half of the 375 jars went to Brookline last fall, for winter consumption. The other half remained for their return in May.

Mrs. Mager's War Work

After the eight-month season with the Boston Orchestra, when Mrs. Mager puts in almost full time as a volunteer nurse at the Brookline Free Hospital for Women, they come to Sky Terrace. Their 15-year-old son, Pierre, joins them at the end of the school year. A student at Manlius Military Academy, he plans a Navy career. Mr. Mager travels each week to Boston for two days, to teach. They return to Brookline in October, for the opening of the symphony season.

Mr. and Mrs. Mager met at the Paris Conservatory of Music, where they were studying singing. They still sing together on occasion, though Mrs. Mager long since decided that her home was more important than a musical career. In 1918 Mr. Mager came to the United States with a French military band, playing at camps all over the country and twice in Boston. When some of the German members of the Boston orchestra left he was invited to remain as a viola player. After a year he returned to the trumpet. His wife joined him here a year later.

At first they returned to France every three or four years, but they decided it was not right to make their living in one country and give their allegiance to another. They have been American citizens for many years. They are enthusiastic about the friendliness of their neighbors in the Berkshires, and say they have never felt at home as they do now. They are happy that Tanglewood is again open with the Mozart Festival.

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN

AUG 6 - 1944

Hundreds Unable to Get Seats Attend Concert

Tanglewood, Lenox, Aug. 5—Despite torrid weather and threatening showers, hundreds of persons unable to secure seats attended tonight's Boston Symphony orchestra Mozart festival concert at Tanglewood. All seats had been sold 10 days ago, but scores of others were willing to run the risk of getting wet through failure to "make the tent" near the main entrance of the music hall. As at the first two concerts all the 240 stage seats were occupied. It was said unofficially tonight that the overflow audiences were needed to furnish profits for the Boston Symphony orchestra which undertook the enterprise and has carried it through with great success. It has been under the direct charge of George E. Judd, manager of the orchestra, who is staying at Curtis hotel, Lenox. Mrs Judd arrived today for the last two concerts.

Among others from the Curtis noticed in the audience tonight were Dean Frederick W. Beekman, former rector of the American cathedral in Paris and Mrs Beekman; Mrs Grant Squires and her guest, Mrs Zinn Gould; Lieut-Comdr Thomas V. Murtha, USN, and Mrs Murtha, Lester Roberts, manager of the Curtis, and Mrs Roberts.

With James J. Joyce, owner and manager of the Berkshire inn, Great Barrington, were Mr and Mrs Lowell Thomas.

From Red Lion inn were Mr and Mrs Charles E. Van Norman of Springfield, Mr and Mrs Thomas H. Pratt and Mr and Mrs Melville E. Stone of St George, L. I.; Mr and Mrs S. C. Buckner of 280 Park avenue, New York.

Mrs Albert Spalding had as guests Miss Marion Beckett and Hudson Strode, the author.

With Rev Dr and Mrs Anson Phelps Stokes were her brother and sister-in-law, Mr and Mrs Clarence Blair Mitchell of New York.

Lieut-Comdr John D. Kennedy, USN, and Mrs Kennedy had as guests Mrs Kennedy's son, Able Seaman Herbert Parsons Patterson, and Mrs James V. Forrestall of Washington.

Mr. John H. P. Gould had a supper party of 40 tonight at Mahkeenac farm, Stockbridge, after the concert at Tanglewood.

N. ADAMS, MASS.
TRANSCRIPT

AUG 5 - 1944

Many Tanglewood Patrons Lose Out

Fail to Obtain Seats—Hundreds to Risk Weather —Ruth Posselt to Play Tonight — Robert Casadesus Tomorrow.

Many of the would-be patrons to the Boston Symphony orchestra Mozart festival concerts at Tanglewood this evening and Sunday afternoon have been disappointed in not securing seats for the final performances. Hundreds of the concert enthusiasts are to risk the weather and buy lawn seats and hope they will get under the tent provided near the entrance.

Ruth Posselt, violinist, in private life the wife of Richard Bergen, concertmaster of the orchestra, is to be the assisting artist tonight at 8:30 o'clock and Robert Cassues, pianist, is to play in a concerto Sunday at 3:30 o'clock.

BUFFALO, N. Y.
NEWS

AUG 3 - 1944

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Two Saturday Night Mozart Concerts To Be Broadcast

The celebration of the 70th birthday of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who will lead 35 of its principals and other members in America's first Mozart Festival at Tanglewood for the coming two week ends, will be made nationwide by the broadcasting of the two Saturday night concerts.

Over the entire Blue Network of the National Broadcasting Company on a sustaining program, the Festival will be heard from 146 stations from 8:30 to 9.30. Because the programs must start precisely at 8.30 the audience must be seated before that hour.

Addison Armor, who has directed the Saturday night programs from Symphony Hall and now from the shell of the Esplanade on the Charles River, with Harold Campbell, engineer, will arrive at Tanglewood Wednesday to work out details of putting the concerts on the air from the opera-concert hall of the Berkshire Music Center. Because the auditorium is of wood and is acoustically brilliant no difficulty is expected. The details will be worked out during rehearsals, which will not be open to the public.

Donald Low, who has announced the concerts from Boston, will arrive Saturday. He will read program notes prepared by John N. Burk, author and member of the Symphony Hall staff, who writes the notes for the regular concerts.

Albany Music Notes

By Edgar S. VanOlinda

WITH all seats sold for the final concerts of the Mozart Festival at Tanglewood, hundreds of music loves are expected to listen this week-end from the grounds surrounding the opera-concert hall where Serge Koussevitzky will conduct the principals and other players of the Boston Symphony Orchestra. At the opening concerts last week-end the hall was filled, including 240 stage seats, and despite the rain on Sunday many enjoyed the music from benches on the lawns, continuing a Berkshire Festival custom.

Ruth Posselt, celebrated violinist, who played with the orchestra in the Berkshire Festival days, will appear at tomorrow's concert, and at the Sunday matinee Robert Casadesus, the French pianist, will be heard.

The program follows:

TONIGHT AT 8.30

Symphony in G minor
Concerta for Violin and Orchestra in D Major
Overture to "Idomeneo, Re di Creta."
Symphony in E-flat Major

SUNDAY AFTERNOON AT 3:30

Serenade ("Nacht Musique") in C Minor, for two Oboes, Two Clarinets, Two Horns and Two Bassoons.
Concerto in D Major for Piano and Orchestra ("Coronation Concerto")
"Eine Kleine Nachtmusik" (Serenade for Strings) in G Major.
Symphony in C Major ("Jupiter").

Admission to the grounds, where the music can be heard clearly and the musicans seen through the open doors, will be on sale from noon of each concert day, at the box office.

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KINGSTON, N.Y.
FREEMAN
BALTIMORE, MD.
NEWS-POST
CINCINNATI, OHIO
TIMES-STAR
DETROIT, MICH.
TIMES
MIDDLETOWN, CONN.
PRESS
CHICAGO, ILL.
HERALD-AMERICAN
AUG 4 - 1944
SPRINGFIELD, OHIO
NEWS

THESE DAYS

by

George E. Sokolsky

The Logic of Civilization

The other night, at Tanglewood in Stockbridge, Massachusetts, Mr. Koussevitzky directed a Mozart concert. Mozart was a German. So was Beethoven. So was Wagner. Brahms was a Hungarian. During the last war, there were wild men who protested the playing of Mozart, Beethoven, Wagner and Brahms. This time, we have more sense. We do not visit upon the culture and civilization of all mankind our antipathies to a partciular country.

Art, like religion, is universal. It belongs to all people. It knows neither politics nor economics nor the madnesses of hate which every so often beset human beings. Art, like religion, knows neither race nor creed nor nationality. It raises the weak and backward as it humbles the strong and aggressive.

And that is what is so hard to understand about the Germans. In music, they have excelled all the peoples upon this earth. If German composers were removed from the symphonic operatic programs, they would indeed become thin. Yet, these same Germans can produce a Hitler, a Goering, a Himmler. What curious psychology makes this people so rich in mind and emotions and yet so ruthless in the pursuit of their political ends? Perhaps politics is a strange region for them and not knowing where to go, they lose their way. The Japanese unquestionably have lost their way, for when they are not fighting, they appear so meek and gentle.

As one listened to Mozart at Tanglewood, the war was for a moment forgotten, although there were plenty of young people there in the uniforms of all the services. And they, too, for the moment forgot, for Mozart is timeless and one listens as though in another century, the facts of the moment being driven far way from the miserable reality of campaigns and speeches and wars and radio commentators. Yet, it was impossible not to recall just this: Politics and economics are absorbing us too completely in this generation. These mechanisms of our living are grinding us instead of being managed by us. We have erected machines that are so intricate that we no longer altogether understand how to handle them. They play tricks on us—and they frighten us.

Man invented politics to set up rules for his relations with other men. He invented government as an agency for the management of communal affairs. At first, it was all very simple. The father controlled his offspring and their communal relationships which in time became tribal. By now, however, government is a fightingly complex organism which relates itself not only to communal matters but to everything that an individual does. In some countries, it even attempts to control the mind, determining what the individual is to believe and think and pray for. Government has grown from a mechanism of utility to a master of man.

This has happened often before. In fact, history is an endless struggle between the need for some kind of government and the tendency of all governments to expand their functions and powers until they overwhelm the individual into slavery. Then there is resistance—at first passive resistance as with the Chinese who when they weary of a tyrannous officialdom, shut up their shops and schools and houses and do nothing. And doing nothing, they produce such a stagnation that the state itself might die of desuetude. Officials soon cringe before that type of passive resistance which is utterly paralyzing. But when that fails, revolution is the only course—the fight of free minds for freedom of thought and action.

It is another curiosity of history that those who praise revolution in other countries, abhor it in their own. The Russians have at various times stimulated revolutions in every country, but they put down any form of opposition as ruthlessly as Hitler does in Germany. The hero of freedom elsewhere becomes the traitor in his own country. Yet, free minds and free men will ever appear in lands where cruel tyranny and oppression become the tools of government.

I don't know what Mozart has to do with all this. Yet, as I passed from Lenox through Lee to Otis hidden deep in the hills, my mind played not upon melody but liberty.

DULUTH, MINN.
HERALD
FORT WAYNE, IND.
JOURNAL-GAZETTE
COLUMBUS, OHIO
DISPATCH

AUG 5 - 1944

These Days

Life's Mechanics Overwhelm Man

By George E. Sokolsky

THE other night, at Tanglewood in Stockbridge, Mass., Mr. Koussevitzky directed a Mozart concert. Mozart was a German. So was Beethoven. So was Wagner. Brahms was a Hungarian. During the last war there were wild men who protested the playing of Mozart, Beethoven, Wagner and Brahms. This time we have more sense. We do not visit upon the culture and civilization of all mankind our antipathies to a particular country.

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AS one listened to Mozart at Tanglewood, the war was for a moment forgotten, although there were plenty of young people there in the uniforms of all the services. And they, too, for the moment forgot, for Mozart is timeless and one listens as though in another century, the facts of the moment being driven far away from the miserable reality of campaigns and speeches and wars and radio commentators. Yet, it was impossible not to recall just this: Politics and economics are absorbing us too completely in this generation. These mechanisms of our living are grinding us instead of being managed by us. We have erected machines that are so intricate that we no longer altogether understand how to handle them. They play tricks on us—and they frighten us.

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THIS has happened often before. In fact, history is an endless struggle between the need for some kind of government and the tendency of all governments to expand their functions and powers until they overwhelm the individual into slavery. Then there is resistance—at first, passive resistance as with the Chinese who when they weary of a tyrannous officialdom, shut up their shops and schools and houses and do nothing. And doing nothing, they produce such a stagnation that the state itself might die of desuetude. Officials soon cringe before that type of passive resistance which is utterly paralyzing. But when that fails, revolution is the only course—the fight of free minds for freedom of thought and action.

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I DON'T know what Mozart has to do with all this. Yet, as I passed from Lenox through Lee to Otis hidden deep in the hills, my mind played not upon melody, but liberty.

FORT SMITH, ARK.
SOUTHWEST AMERICAN

AUG 7 - 1944

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 7 - 1944

The Mozart Festival

Perhaps we parents, together with Dr. Damrosch, deserve some of the credit, but there is no doubt that the younger generation know more about music than we ever even suspected when we were their age.

The large number of young men and women who overcame the obstacles of transportation and braved heat and thunder storms to journey to Tanglewood the last two week ends are a tribute that Mr. Koussevitzky knows how to appreciate. Mozart certainly should also welcome the demonstration if the news of it gets across the Styx. The tribute is the more important and significant because it was unintentional and incidental. The chief reason the youngsters lay or stood outside or huddled under canvas for two hours was because they wanted to hear Mozart's music played by a portion of the orchestra that a non-Bostonian like Oscar Levant has referred to as "unquestionably the finest in the world." The contributing cause was that their elders, because of greater foresight or a better financial position, had all the inside seats. The fact that despite all handicaps there were overflow crowds at all four performances is evidence of the popularity of the annual music festival and is a happy augury, as Mr. Jerome Greene suggested yesterday in his birthday felicitations to Dr. Koussevitzky, for summers after peace has returned and the full orchestra again plays in big Shed, not only Mozart but Beethoven, Brahms, Sibelius and Shostakavitch.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 5 - 1944

Overflow Crowds To Attend Finale of Mozart Festival

More than 1000 persons are expected to find their way to Tanglewood—many by foot—this evening and tomorrow afternoon, in addition to the 1100 who have reserved seats in the opera theatre, to hear the last two concerts of the Mozart Fesival from the spacious lawn outside the theatre.

Reserve tickets are sold out, but the box office will be open at noon today and tomorrow for the sale of admission tickets to the grounds which will entitle early arrivals to seats on benches under the canvas or on the grass.

Ruth Posselt, violinist, will be soloist this evening. She will play Mozart's Concerto for Violin and Orchestra in D Major. Also included on tonight's program will be Symphony in G Minor, Overture to "Idomeneo, Re di Creta," and Symphony in E-Flat Major.

Casadesus To Play

Robert Casedesus, pianist, will be the second Berkshire musician to play at Tanglewood when he joins the Boston Symphony Orchestra in the final concert tomorrow afternoon in the Concerto in D Major for Piano and Orchestra (Coronation). The first Berkshire summer resident to appear at Tanglewood was Albert Spalding, violinist, now with the OWI in Italy.

Mr. Casedesus, director of the summer music school at the Barrington School in Great Barrington, was head of the music school at Fontainebleau, France, until the war brought him to this country.

Sunday's program includes Serenade ("Nacht Musique") in C Minor, for two oboes, two clarinets, two horns and two bassoons, "Eine Kleine Nachtmusik" (Serenade for Strings) in G Major and Symphony in C Major ("Jupiter"). The audience is requested to be in their seats shortly before 8.30 tonight as the first half of the concert will be broadcast over the Blue Network.

ROBERT CASEDESUS, pianist, who will play at Tanglewood tomorrow

SPRINGFIELD, MASS.
SUNDAY UNION
& REPUBLICAN
AUG 6 - 1944

THIRD PROGRAM AT TANGLEWOOD HAS WIDE APPEAL

Koussevitsky Selection of Mozart Compositions Is of Sufficient Contrast to Hold General Interest

Attracting larger numbers at each concert, the third program of the Mozart festival at Tanglewood under the direction of Dr Serge Koussevitsky was given last night before an audience that filled every seat in the hall, on the stage, and the benches in the tent at the rear of the auditorium. In addition there were numerous standees outside each door.

Although devoted entirely to the works of one composer, Dr Koussevitsky has been discriminate in choosing numbers of sufficient variety and contrast to hold the interest of the average listener whether he be a Mozart fan or not. Another youthful work written when Mozart was 20 years old, the "Symphony in G minor" opened the program. As the key of C minor was dear to the heart of Beethoven, so was the key of G minor a favorite with Mozart for expressing some of his more passionate and moving phrases. The "Andante" particularly, as played last night was a moment of haunting beauty.

The talented and dependable Ruth Posselt, remembered by local concert-goers for her fine performance of the Tschaikowsky concerto with the Springfield Symphony orchestra last spring, was the soloist in Mozart's "Violin Concerto in D major (all seven of Mozart's violin concertos were composed during the year of 1777). Remarkable for the limpid melodic line of the "Andante Cantabile" and the contrasting, lilting rhythms of the rondo, rather than the conventional mold of its opening movement, Miss Posselt gave a sympathetic, sensitively phrased and technically perfect performance of this work, displaying an amazing bit of virtuosity in the cadenzas of the first and second movements. There was enthusiastic applause and the artist was recalled several times.

Following the intermission the orchestra played the overture to the opera, "Idomeneo," a work composed in 1780 when Mozart was under the musical influence of Gluck. Written in the grand manner, Dr Koussevitsky gave it a reading of dignity and breadth in keeping with its stately style.

A truly magnificent performance of the great "Symphony in E-flat" perhaps the most emotionally expressive of all the symphonies, "a triumph of beauty in sound," as Jahn put it, was the closing number. Impressive was the majestic "dagio" and the brilliance of the contrasting "Allegro" of the opening movement. The prevailing tonal beauty of the violin section was again in evidence throughout the lovely "Andante" and the "Menuetto." After the thrilling "Finale: Allegro," there was more than the usual applause, round of cheers, and "bravos," bringing Mr Koussevitsky back to the stage repeatedly.

The final concert of the series will be given tomorrow afternoon at 3.30 when the French pianist, Robert Casadesus, will be the soloist in the D major (Coronation) piano concerto.

SPRINGFIELD, MASS.
REPUBLICAN
AUG 7 - 1944

DOWNPOUR FAILS TO KEEP CROWDS FROM TANGLEWOOD

Record Attendance Enjoys Final Mozart Concert—Dr Koussevitzky Accorded Birthday Felicitations

Tanglewood, Lenox, Aug. 6 — A shower which left 1.15 inches of rain in one hour this afternoon at the United States weather bureau, Pittsfield, seemed to be an incentive to help break the record for attendance at the final of four Mozart festival concerts by the Boston Symphony orchestra. The storm broke soon after 2, and there was a veritable deluge with the first arrivals. It continued right up to 3.30 and Dr Serge Koussevitzky wieided his baton for the start exactly on time.

Gordon Simpson, in charge of the box office, said today's attendance was 2750; last night it was 2700, and for the first and second, respectively, 2000 and 2200, making a grand total for the series of 9650, far exceeding expectations. This afternoon, as at the other concerts of the festival, every seat in the music hall was taken, and there were 240 chairs occupied on the stage back of the 35-piece orchestra. The others had general admission tickets. There were hundreds with only blankets between them and the rain-soaked oozy greensward.

Just before the start of the second half of the program, Jerome T. Greene, president of the board of trustees of the orchestra, appeared on the stage and extended 70th birthday greetings to Dr Koussevitzky in behalf of the trustees and the Mozart festival audience. Mr Greene's address which brought forth waves of applause follows:—

"Ladies and gentlemen: As this series of concerts draws to its close, I venture to speak on your behalf as well as for the trustees of the Boston Symphony orchestra in a greeting to Dr Koussevitzky whose offering of this Mozart festival we have associated with his recent birthday. What happier setting could there be for the celebration of that anniversary.

"We may apply to our good friend in his accustomed health and matchless vigor the memorial inscription to Sir Christopher Wren, the great English architect of St Paul's cathedral "If you seek his monument look about you." What a monument it is. The natural beauties and the facilities of Tanglewood; the superb orchestra he has led and molded to his art; the hundreds of eager young musicians to whom he and the faculty you see on this platform have given instruction, encouragement and inspiration at the Berkshire Music center and finally the scores of thousands who have attended the festival of former years who owe to him the recreation and joy that great music can bring and who will count the sure renewal of the festival after the war as one of the rich blessings of returning peace.

"Dr Hu Shih, the late embassador of China, on receiving an honorary degree at the Harvard tercentary remarked, 'It is Harvard's birthday, but we get the presents.' It is your birthday, Dr Koussevitzky, but we get the presents in the form of this beautiful festival. What can we offer in return? Our admiration, gratitude and affection expressed not only by our presence here today but also by our determination to maintain the ideals you embody and to preserve this temple of art which you have built.

"And so, Dr Koussevitzky, we wish for you and also for ourselves, many happy returns of the day."

HARTFORD, CONN.
TIMES

AUG 7 - 1944

Tanglewood Triumphs

Ruth Posselt, Robert Casadesus Win Ovations as Mozart Festival Soloists

By CARL E. LINDSTROM

THE SECOND PAIR of Mozart concerts at Tanglewood turned out to be personal triumphs for the two soloists, Ruth Posselt who Saturday night played the D major violin Concerto and Robert Casadesus in the so-called "Coronation" piano Concerto on Sunday afternoon.

This reviewer is violently prejudiced in favor of Miss Posselt. He would nominate her to perform any violin concerto from Mozart to Tschaikowsky, even over any of the great virtuosos —name them yourself. This is because of her perfect command of tone. There are bigger tones, but none purer. She is incapable of offending the ear either by imperfections of pitch or quality. Her phrasing is precise, eloquent, artistocratic.

Are there any other prerequisites to artistic Mozart playing? In a hypercritical estimate of Miss Posselt's interpretation, the question came to my mind as to whether she had warmth. Certainly there was humanity in the rondo as well as the slow movement. Out of curiosity this question was put to a friend during intermission who replied with the dictum, "Perfect musical tones can't be anything but warm". Which may be a moot point but I would not willingly debate against it.

* * *

IF by some topsy-turvy reversal of protocol the ovation had come before the performance, one's opinion of Casadesus might have been influenced by his exemplary reception of the prolonged acclaim which he received. He was modest and generous in his insistence that Dr. Koussevitzky and the orchestra share in the plaudits. But he had the self-assurance of a congressman and had you known he was so business-like you wouldn't have trusted him with Mozart. And what a mistake that would have been!

Here again was primarily a great Mozart technique—jewelled scales and arpeggios, bubbling trills—everything crystal clear. He was perhaps over-fond of the una corda pedal, and his conception of the piece was of exquisite rather than robust proportions.

The finale was emphatic, resolute. He began it abruptly lest he be interrupted by applause after the larghetto as he was after the first movement. The larghetto was, as the youngsters say, quite out of this world. It framed two of Mozart's greatest attributes, simplicity and songfulness, by which people for generations have been sent.

* * *

IN spite of the fact that his players and his audiences have risen to their feet to do him homage, and in spite of the congratulatory speech made Sunday afternoon by Jerome D. Greene in behalf of the BSO trustees on the occasion of the Doctor's 70th birthday, Koussevitzky has studiously underlined the fact that W. A. Mozart was the hero of this Festival.

Even when he stood there conducting the wind octet in the C minor Serenade it was the composer and what he had to say that counted. There has been no spectacular conducting, no personalized interpreting. The E flat Symphony on Saturday and the "Jupiter" on Sunday afternoon afford plenty of opportunities for a build-up of the conductor but Dr. Koussevitzky was not at Tanglewood for that purpose.

Your reviewer does not pretend to inside knowledge when he says that the great Boston leader alone was responsible for the fact that Tanglewood reopened its doors this summer. It was a success and the credit is his.

But it was quite apparent that this Mozart Festival burst its bonds. Not only was it a sell-out, opera-concert hall and several hundred seats on the stage but overflow accommodations were taken far beyond what even the most sanguine planners expected. Sunday afternoon the lawn for quite some distance away from the concert hall was strewn with listeners—this in spite of the fact that a heavy shower preceded the concert by about an hour.

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SPRINGFIELD, MASS.
REPUBLICAN

AUG 7 - 1944

MOZART FESTIVAL CLOSING PROGRAM PLEASES AUDIENCE

Wind Instrument Octet Plays Rarely-Heard 'Serenade' — 'Kleine Nachtmusik' Performed Perfectly

By VICTOR PRAHL

The Mozart festival at Tanglewood directed by Serge Koussevitsky with the assistance of members of the Boston Symphony orchestra came to a close with yesterday afternoon's concert. Comprising some of Mozart's finest music, the final program opened with the rarely heard "Serenade" ("Nacht Musique") in C minor for eight wind instruments. Regarded as an outstanding example and superior to his other efforts in this field, Mozart himself liked this work well enough to arrange it as a quintet. In spite of its title, this "Serenade" in four movements, is an exciting, dramatic work and at times profoundly impressive and revealing. Scored for two oboes, wo horns, two clarinets and two bassoons, the composer exercised his ingenuity in using some rare and unusual combinations of these instruments. Especially in the canon of the "Menuetto," did the tonal texture of the different winds seem particularly appropriate to the contrapuntal treatment, while the closing "Allegro" exhibited originality in and mastery of the variation form. It was good to hear the members of the wind section—all skilled soloists—in this admirable and unusual composition. At the finish, Dr Koussevitsky shook hands with each member of the octet individually and the compliment was well deserved, for this work was one of the high lights of the festival.

Although the four other soloists of the festival had appeared here in previous seasons, this was the debut of Robert Casadesus, the well-known French pianist, in this setting. He played the D major piano concerto, popularly known as the "Coronation," due to the fact that Mozart first played it at the coronation festivities of Emperor Leopold II, in 1791. The orchestra plays a more important part in this score than in some of the better known concertos (Mozart wrote 28 concertos for the piano). The approach to this work by this musician-pianist was entirely admirable. While the more brilliant passages for the solo instrument of the first and last movements stood out with sparkling clarity, the piano always seemed at one with the orchestra and in the lyrical "Larghetto," the subtle ensemble constituted a moment of music at its purest. Mr Casadesus had a tremendous success with the audience which brought him back repeatedly.

The second half of the program began with the familiar "Kleine Nachtmusik." It was a pleasure to hear this much played work performed so perfectly. While most of Mozart's music of this genre dates from his youth, this composition in four movements written in his later years, in 1787, reveals his complete mastery of form and style in this idiom. This was followed by the closing number, the greatest and noblest of all the Mozart symphonies, that in C major, known as the "Jupiter," and socalled on account of "its Hellenic clarity even in complexity, its power combined with supreme beauty and its unsurpassed art." This symphony as played yesterday afternoon was in the nature of an event for not only was it Mozart at his greatest, but Dr Koussevitsky at his best, the rare combination resulting in an inspired performance. The audience reacted to the occasion by giving the conductor and his men an ovation which they will probably remember for a long time.

The printed program of the festival contained an open letter to Dr Koussevitsky from the distinguished musicologist, Dr Hugo Leichtentritt, in the course of which he wrote, "In these troubled times of war, Mozart's music, if performed with the perfection that we may justly expect at Tanglewood, will act, more than any other music, as a consoling, healing, purifying power beyond comparison. No other of the great composers can compete with Mozart in this power of rejuvenation of the soul, because his music is the idealization of youth. As long as men will continue to long for youth, a youth already past and lost, they will find in Mozart's music the final and ever valid expression of that longing."

The audience, the largest of any of the four concerts, numbered approximately 3000.

Mozart Festival Attendance Comes Close to 10,000 Mark

Many Notables Heard Concerts At Tanglewood—Woman Bicyclist Spends Night Under Tree

Eagle
Aug 7

Using their umbrellas, those who were lucky or foresighted enough to have brought them, for protection from the rain, and an hour later as sunshades, an overflow audience of 1300 attended the final concert of the Mozart Festival. Among the audience of the last two concerts, as on the previous week end, were many persons famous in the musical world.

The crowd had started to gather at 1.30, two hours before the first note was struck. On the south lawn, overlooking Stockbridge Bowl, were a dozen picnic parties. At 2.30, when the rain came, the overflow audience ran for cover under the canvas north of the hall that had already done its duty as protection against the storm of the previous Sunday. The front line, however, with choice seats, good-naturedly sat through the rain as at a football game, protected by soaking blankets that they had brought to sit on, or not protected at all.

Increasing with each concert, from 2200 to 2720 yesterday, the total audience for the festival was just under 10,000, who came by car, taxi, on foot and bicycle. It would have been far larger but for the contrary weather. The largest number of cars in the parking field was yesterday's total of 551.

Many Use Bicycles

A young woman arrived by bicycle from Charlemont Saturday, slept under a Tanglewood tree, bought vegetables and milk from a near-by farmer, heard both concerts, and started back at 5.30 yesterday to care for her baby whom she had left with her mother-in-law. Eight Mt. Holyoke students bicycled from South Hadley and a bus load of students from the French summer session of the Northampton School for Girls and a score of Waves came from Northampton.

Among the noted figures were Mrs. Lytle Hull, vice-president of the New York Philharmonic Orchestra and founder, president and backer of the New Opera Company of New York, who was a guest, on her way from Northeast Harbor, Me., of Dr. and Mrs. Artur Rodzinski at their Stockbridge summer home; Fritz Reiner, conductor of the Pittsburgh Symphony Orchestra, and Mrs. Reiner; Arthur Lourier of New York, composer and writer; Dr. Hamilton Holt, president of Rollins College, Winter Park, Fla., and Mrs. Holt, who are spending the summer at Woodstock, Conn.; Madame Olga Samaroff of New York and Tyringham; Mr. and Mrs. Charles Swift (the former opera singer, Clara Dux), of Chicago, also guests of Dr. and Mrs. Rodzinski.

The musicians left for Boston and their summer homes last night and this morning, excepting Rosario Mazzeok, clarinist, who is staying in the house at the Pleasant Valley Bird and Wild Flower Sanctuary, George Mager, trumpet player, who has a farm in West Stockbridge, and Victor Polatschek, clarinetist, who has bought a summer home on Stockbridge Bowl.

Boston Season Next

The orchestra will open its Boston season in early October with eight of its members in the armed forces, playing in military bands overseas and in training camps. Before Pearl Harbor the men were playing benefit concerts and in the past two years they have constantly given their services as an orchestra in concerts at military camps, in Symphony Hall for performances for men and women in uniform, and for Russian, British and United Nations Relief.

Because 30 per cent of the players are French-born, the war early affected them and their wives, whose relatives and friends in France have not been heard from in the past four or five years. Some of the Frenchmen came to replace German musicians in World War I, and haver emained.

Each man in the service left with a watch on his wrist, the joint gifts of his colleagues and the orchestra, and the promise of his job when he returns.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 8

PROMINENT ART PATRONS, Mrs. Lytel Hull, vice-president of the New York Philharmonic Orchestra, founder, president and backer of the New Opera Company of New York and the former Mrs. Vincent Astor, greets Serge Koussevitzky, conductor of the Boston Symphony Orchestra, backstage at the close of the Mozart Festival Sunday at Tanglewood. She congratulated Dr. Koussevitzky and wished him a happy 70th birthday.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

Ten Years Ago Tonight

When the 1934 Lewishon Stadium concerts were over, Henry Hadley brought 65 members of the New York Philharmonic Orchestra up to the Hanna Farm on the Stockbridge back road ten years ago tonight and conducted in a flimsy plywood shell the first of three concerts which had been organized for that week end and were advertised with the slogan, "Music under the moon." The importance of that event hardly could have been sensed by any one of the three thousand among the blanketed, be-coated audience seated within the horse-exercising ring. Many an unimaginative head had wagged in depreciatory incredulity at the "mad" undertaking.

The descending dew, a stalwart echo, and a few other unforeseen inconveniences can be remembered with a smile, but the items on the favorable side far outweighed any minor obstacles. The venture was a success to the extent that the deficit was small and was enthusiastically absorbed by the several local guarantors.

It was conceived, of course, as a local institution. But the standard of performances which Mr. Hadley established at the outset and later was expanded and raised by Serge Koussevitzky and the Boston Symphony Orchestra, caused the enterprise to become of national musical importance. Its present eminence may be due to a combination of advantages, but certainly what has given Tanglewood its unique position among summer musical ventures in America is its uncompromising adherence to the highest musical standards.

If Mr. Hadley, frail and ailing though he was at the time, furnished the artistic spark, it was Gertrude Robinson Smith, among several Central and South Berkshire co-workers and sponsors, who fed the spark the bulk of the fuel.

One committeeman who does not pride himself necessarily on his perception was moved to prophesy: "With such strong motive power this thing will go through."

And how it went through now is common knowledge from coast to coast to all who are interested in music. The courage and vision, the intrepidity, of those pioneers of 10 years ago, can be appreciated better from this vantage point of time than they possibly could be at the moment. Miss Robinson-Smith and her hard-working, unselfish corps of helpers, working with Henry Hadley, Massachusetts-born, Massachusetts-trained, but world-renowned, accomplished something which not only earned them great honor and the gratitude of their fellow-citizens, but brought rich rewards to musical America.

ALBANY, N. Y.
TIMES UNION
AUG 9 - 1944

Around Town

By EDGAR S. VAN OLINDA

WELL, the Mozart festival at "Tanglefoot" is now honorable history. The members of the Boston Symphony orchestra, have by now, packed up their trailers, and returned to the "Home of the Cod and the Beans," while Serge Koussevitzky has gone to his "Tanglewood" estate, which he calls "Serak" on a high hill, overlooking the Stockbridge Bowl and the music sheds of the Berkshire Music center for a well-earned holiday.

E. S. VAN OLINDA

Celebrities were a dime a dozen. During one intermission, we noted Dr. Artur Rodzinski, conductor of the New York Philharmonic orchestra and his attractive wife, Halena, who have a 240-acre estate about a mile from the Red Lion Inn at Stockbridge. He is practically a native son. And then we saw Fritz Reiner, conductor of the Pittsburg symphony. We could not help but wonder what they really thought of the conducting of Mr. Koussevitzky. We thought it "tops."

The Sunday afternoon concert scheduled for 3:30 o'clock looked for a few minutes as if it might be washed out. There was a deluge from 3 o'clock right up to five minutes before the down beat. But the sun came out, and Jupiter, the "Rain God," was relegated to his rightful position on the program, and the festival came to a triumphal conclusion with the playing of the symphony which bears the Sun God's tag.

One sees funny sights over at Tanglewood. For instance, during the intermission, we noted one attractive young lady with a penciled sign pinned on her back where all might see, which read as follows: "Attention! Will you give me a ride to New York? Am willing to pay!" We wouldn't be surprised if some Albanians returned to our fair city by way of the metropolis. She was that attractive.

And then there was the lady, who entered the music shed in her bare feet, carrying her shoes and stockings. At first, we thought she might be an Oriental and had removed her foot coverings before entering the sacred precincts of the concert hall. But no! She confided that she was shy on shoe rationing coupons and was protecting her precious investment from the wet ground. Truly, music, like politics, makes strange bedfellows. When we chatted for a moment with manager Judd, of the Boston Symphony orchestra, and referred to the festival as the "American Salzburg," he said: "Let us forget that. It's all over. This should be publicized as 'The American Tanglewood'." We think Brother Judd has something there.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 8 - 1944

The Mozart Festival

To the Editor of THE EAGLE:—

With the bravery and spirit of America and her Allies hovering over the scene, Koussevitzky carried on to a brilliant finish what would have been the 11th Berkshire Symphonic Festival. From the very depths of every instrument's soul went forth a message to this ravaged world. The idyllic surroundings of the Berkshires, with only peace and serenity in the atmosphere, emitted a challenge to the forces of war and hatred.

The glamour, the pomp, the overtones of youthful exuberance, the color, and the gaiety of the '34-'41 festivals had all gone to war. The shed, once brimming over with enthusiastic music-lovers, for many years the vortex of a colorful panorama, stood closed and silent, catching the reflected glory of the little opera house. The big festival, the tremendous crowds, the extravagance of the former spectacles, were not in evidence, but the spirit and soul of the ideal, conceived so brilliantly by Koussevitzky, survived and flourished.

In a world where nothing has been preserved because of sacred significance, where the enemy recognizes only strength and cunning, the untouched splendor and exquisite natural setting of Tanglewood becomes more poignant. The spacious lawns, the rolling hills, the Bowl sitting in earth's own saucer, the grandeur of the open spaces, and the infinite ethereal sky—all like Koussevitzky's art and charm remain unaltered. Tanglewood, the shrine of music-lovers, once again received its pilgrimage, took its artistic worshippers to the altar of Mozart, there to find rejuvenation of spirit and soul.

How encouraging is the thought that the harmony and splendor of music succeed in raising their voices above the din of the raging battlefronts. Though the deafening roar of guns is far from our shores, the repercussions are in the hearts of every American. And for those who sought the comfort of music—in and out of uniform—Koussevitzky in his beloved Tanglewood brought uncontested peace and renewed vigor to their disconcerted minds!

IDA LIGHTMAN KAY
North Adams.

DAYTON, O.
NEWS
PHILADELPHIA, PA.
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CHARLOTTE, N. C.
NEWS
READING, PA.
EAGLE
AUG 12 1944

A Woman's New York

By Alice Hughes

THE great Boston Symphony Orchestra and its presiding genius, Serge Koussevitsky, were going to play a Mozart festival at their beautiful summer quarters in the Berkshires this summer—and play it they did, in spite of everything. Thanks to my Boston surgeon, who loves music and has considerable gas for his car, I managed to be present at this wartime version of what, when peace comes, will be a worthy rival of the great musical feasts at Salzburg—of hallowed memory.

Alice Hughes

Of course, this year Koussy couldn't use the huge Music Shed, near Stockbridge, as the audience was made up of summer Berkshire residents and a few diehards like myself, minus the wonderful crowd of starched old Boston Brahmins who used to come to these wonderful musical experiences before Pearl Harbor. This time the concerts were held in a smaller theatre on the beautiful grounds called "Tanglewood"—and the crowd overflowed onto the lawn. In the rapt mob I saw a few of my friends who had also managed the pilgrimage—Mrs. Lowell Thomas, wife of the oracle; Leo Godowsky, son of the great musician, and his wife Frankie, sister of the late George Gershwin.

The orchestra was only a third its normal size, but the maestro explained that this was the number of musicians used in Mozart's time, which made it all right. During one symphony, a cloudburst descended, with the usual thunder, and sent the overflow scurrying to shelter. Koussy repeated the entire number when the storm abated so that the devotees shouldn't miss a single note. The soloist was the great Negro soprano, Dorothy Maynor, who had made her big-time debut under Koussevitsky's patronage, there at "Tanglewood." Her art and artistry have grown vastly, and her singing now reflects her happiness since her marriage to a Harlem clergyman.

It was a wartime Mozart festival under every possible difficulty, but everyone lucky enough to be at that lovely spot will tell you that it was wonderful—and far better than no Mozart at all from Koussy and his Boston band boys.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 7 - 19

Crowds Fill Theatre and Lawns For Fourth Tanglewood Concert

Jerome D. Greene, Board President, Pays Tribute to Dr. Koussevitzky and Orchestra for Gift of Music to Berkshire County

By JAY C. ROSENFELD

The fourth concert of the Mozart Festival yesterday afternoon brought the series to a magnificent close. The storm and threatening weather passed on to leave the skies bright, the air crystal-clear, and the ground underfoot passable, at your own risk. Every seat inside the theatre and all the temporary seats and arrangements placed outside the building, were filled to the last inch with a loyal and extra cordial multitude of music lovers.

Koussevitzky and the 35 men of the Boston Symphony Orchestra rewarded them with a program signalized by extra snap and sparkle. It becomes difficult to differentiate between performances of the matchless Boston Orchestra, but we cannot recall a program in which they all seemed more on the beam. The program started with the holiday for wind instruments, the C minor serenade for two oboes, clarinets, bassoons and horns; through the D major piano concerto with Robert Casadesus as soloist; the string section's recompense for their colleagues' short grasp of the spotlight, the "Kleine Nachtmusik" and ended with a truly glorious performance of the Jupiter symphony.

Just before the program resumed after intermission, Dr. Koussevitzky escorted Jerome D. Greene, president of the board of trustees of the Boston orchestra, to the platform where he gave a short honorary and laudatory address to the orchestra's director on the occasion of his recent 70th birthday and the unique achievement of this Mozart Festival.

The choice of symphonies was exceptionally astute. In addition to four of the late and so-called big ones, there was a rich selection of the early ones. Two overtures of which "Idomeneo, King of Crete" was played Saturday evening are almost never heard, and while it was interesting to make their acquaintance, there can be little doubt that the judgment of time in neglecting them has been understandable and valid. The divertimenti, or serenades, of Mozart are examples of his extremely facile genius. He evidently dashed these off as a newspaperman reports a traffic collision but they often proved to be the most inspired and lasting of his entire production.

"Eine Kleine Nachtmusic" for strings alone is a prime exhibit. Yesterday it was dashed off by the men of the orchestra with a confidence which allowed them to play with abandon and yet maintain the immaculate virtuosity which is their normal manner. The finish of details and the general conception of this piece, as in the symphonies, are the material on which rests the peerless reputation of the Boston orchestra and that of its leader. These are the major pillars in the edifice of their musical character. The size of the orchestra, on this occasion and for this purpose, is not only adequate but ideally suited to the music and to the hall.

The C minor serenade for wind instruments is essentially chamber music. Dr. Koussevitzky conducted, although such a procedure is debatable. When it is played in the other version in which Mozart also wrote it, for string quartet with added second viola, it is played of course without anyone conducting. Nevertheless, the performance is the thing, and it was indeed a beautiful piece of work. The opportunity to hear the winds of the Boston orchestra, unencumbered by their colleagues of the strings, afforded them the too rare chance to display what has been long regarded as one of the prime exhibits of orchestral perfection. The blending of their tone, the finesse and grace of their phrases, and the general character of the performance was a high spot of the entire Festival. The andante was taken at a tempo which dragged considerably, but otherwise it was a superb performance.

DESPITE RAIN-DRENCHED GRASS yesterday, more than 1300 music lovers spread out coats and blankets and sat on the lawn at Tanglewood to hear the fourth and last Mozart concert of the Boston Symphony Orchestra. One woman, with an eye toward comfort, brought her deck chair.

The strings got their chance later in the program. Their attributes and abilities are too well known to be astonished now at anything they may do, but they distinguished themselves again as could have been expected. Going into the closing number of the Festival, the Jupiter symphony, they maintained the level established at the very outset and were accorded an ovation, which their conductor most graciously shared with them on innumerable recalls.

Probably the most striking individual success of the Festival was that of Robert Casadesus in the D major (Coronation) piano concerto. With poetry in every note, even when he employed his most decisive and virile pianism, he gave the music a spirit and a style with which Mozart would have been gratified, could he have returned to observe the honor being accorded him here in the Berkshires after some hundred seventy-five years. His playing was completely without mannerisms, indeed there was a humbleness before the music, and attention to the business of the moment, which marked him as an artist through and through. In an afternoon and in a series in which applause has been on tap in unlimited quantities, his reception stood out as among the most sincere and spontaneous, as deserved.

Saturday Concert

Saturday evenmg the orchestra was at its brilliant best. A cool breeze moved through the Theatre to dispel the oppresive humidity. There was a definite lift to the whole program. In the beautiful little G minor symphony, especially the first two movements, there was some of the most exquisite orchestral ensemble playing achievable, and, still more specifically, in the second subject of the andante, the interplay, the dialogue between the strings and the wind, oboes, bassoons and horns, was unforgettable, so smoothly and so sympathetically did the statements of the strings find response in the winds.

Later in the program came the great E flat symphony, and again did the same spirit pervade every note of the score. The andante under Koussevitsky's glances, (at this point the baton is redundant,) reaches the pinnacle of perfection in the performance and in the evening. And probably it is this very unity of musical good taste and instrumental proficiency which combine to give the Boston orchestra's Mozart its special bouquet. For, with all the care and finish of detail, there is a confidence which allows relaxation and flexibility. This was no cautious feeling-out as a cat advances on padded paws, but the assured and proud march-past of musicians certain of their artistic integrity.

The seating of the orchestra at these concerts has been altered in one particular, the second violins were to the right of the conductor, exchanging normal positions with the violas. This was no doubt dictated by the numbers of the various sections, as there were six seconds and four violas in the first brace of concerts. In these final concerts another desk of seconds has been added to match the numerical strength of the firsts. This was a wise move because in several instances in the preceding concerts there was a suspicion of inadequacy in substance in the second violins. In the slow movement of the most beautifully done A major symphony on the opening evening, the seconds repeat the theme immediately after its statement by the firsts, and here, for an example, the melody did not emerge sufficiently. The new arrangement in this half of the festival overcame that situation.

Ruth Posselt Plays

The soloist was Ruth Posselt in the D major violin concerto. We wish we might say that her performance was as stunning as her appearance, but the concerto was marked by an evident studious assiduity, mellifluous in tone, clean as a whistle, and the accompaniment was all that could be asked. Miss Posselt played flawlessly and without ever suggesting that her tone was forced, but there remained an impression of lofty correctness. She received a tremendous and spontaneous ovation.

In these four concerts a large and astute selection of Mozartiana has been offered large audiences. The standard of the performances has been of the degree to attract music-lovers from afar, in addition to the loyal ones from the neighboring communities. Dr. Koussevitzky must appreciate that the calibre of his work and that of his men of the orchestra is recognized. Such Mozart is the result of years of accumulation in experience, study and actual performance. The leader may provide the spark at any particular program which gives the individual performance its vitality, but the symmetry, of the nuances, and the general persuasiveness are all worked out through long years of application. The results were evident during the past two week ends.

PROVIDENCE, R. I.
JOURNAL
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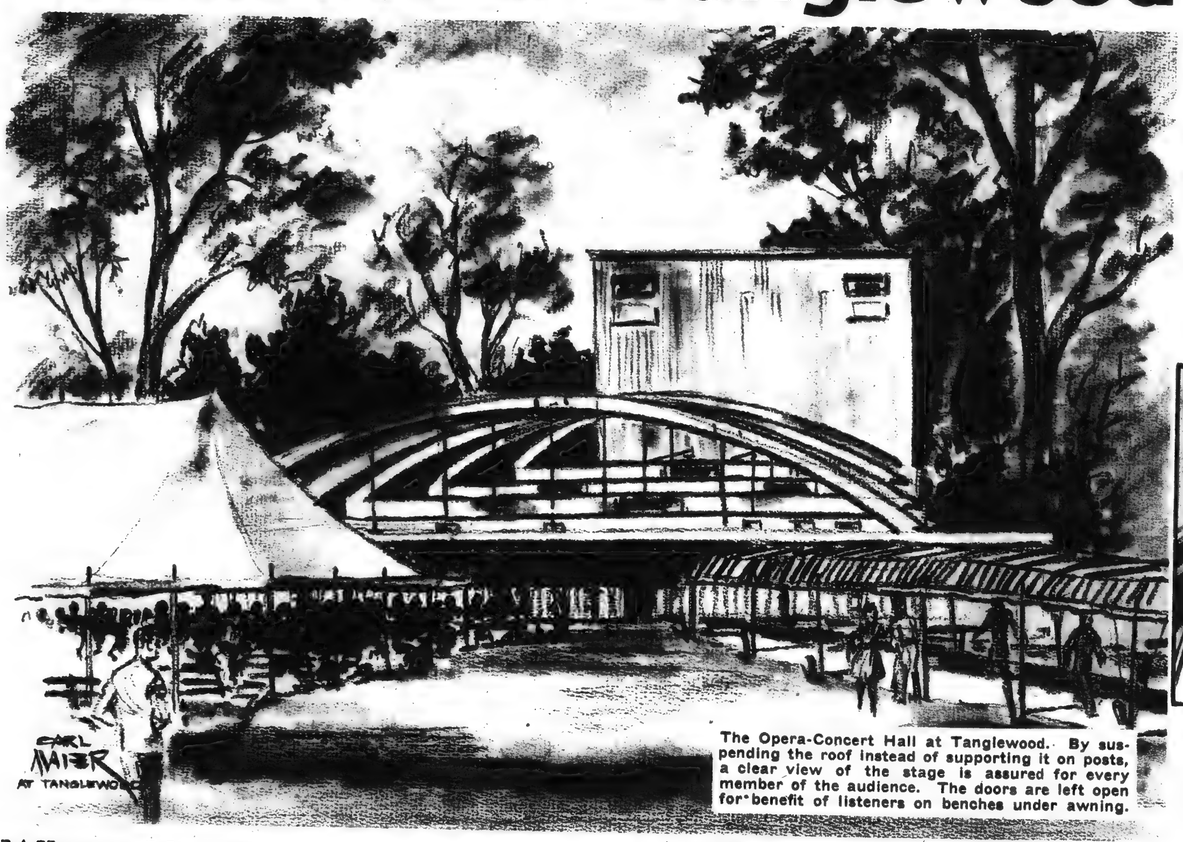
MOZART at Tanglewood



The Opera-Concert Hall at Tanglewood. By suspending the roof instead of supporting it on posts, a clear view of the stage is assured for every member of the audience. The doors are left open for benefit of listeners on benches under awning.

Bench customers, of whom there were several hundred at each concert, are pictured above. At the left are some of the listeners inside.

Dr. Koussevitzky conducts a small orchestra in a symphony by Mozart at one of the evening concerts. The musicians are on a platform built over orchestra pit.

Where Hawthorne Worked, Summer Audiences Now Gather Without Formality to Hear Dr. Koussevitzky and Orchestra

STORY BY G. Y. LOVERIDGE—SKETCHES BY CARL F. MAIER

SATURDAY EVENING—The concert will not begin for more than an hour, but there are a few cars parked outside the fence even now, and a few persons strolling among the tall pines and birches and the thick hemlock hedges, or under the grape arbor with its green bunches ripening. Some of the visitors sit on the porch of the closed residence, a large, gray, slate-roofed, deteriorating building, witness to many architectural influences. The view is across lawn, hedge, and woods to Lake Mackinac and the Berkshires. Mist enhances the mass and outline of the hills.

This is Tanglewood, an estate in the towns of Lenox and Stockbridge; it is remembered as a place where Hawthorne worked and it is famous as the summer home of the Boston Symphony Orchestra. The big music shed is boarded up until the world is calmer. Tonight's concert will be in the much smaller Opera-Concert Hall. Dr. Serge Koussevitzky, who was 70 last month, is celebrating with a Mozart festival of four concerts.

Miss Posselt

The crowd gathers gradually. There is little formality in dress—here and there a gown sweeping the grass, but mostly sports clothes and ordinary garb, a few young men and young women in uniform. There are not many young men at all. People of means buy tickets for seats inside. The hall holds 1200 normally. More than 200 more will be seated behind the orchestra. Others will sit outside on benches, under an awning or unprotected, and others will lie on blankets on the grass. About 2300 are expected.

At the rear of the hall, musicians in black trousers and white jackets are strolling and talking, playing phrases on violins, stopping, trying something else. A bassoon leans in an angle of the building. In the wings, the radio men test their apparatus.

Presently the auditorium is filled. The lights go out, except those needed by the musicians. Dr. Koussevitzky appears. The applause is fervent. He smiles and bows. He seems remarkably vigorous for his age. It is said that in rehearsal it is the players who tire, not he.

A symphony in G minor, composed by Mozart in his youth, is followed by the concerto in D major, No. 4, K. 218, for violin. Ruth Posselt is soloist. She is a blonde, young, in a blue, gauzy dress with a few spangles. She keeps a small handkerchief under Dr. Koussevitzky's music stand to dry the perspiration from fingers and fingerboard. Her performance is exquisite. The audience claps ecstatically. She shakes hands with Dr. Koussevitzky, who is smiling, nodding, trying to leave the stage to her. She shakes hands, with particular warmth and affection, with the concertmaster, Richard Burgin. He is her husband.

Somebody shouts, "Bravo!" Every such audience has a man who shouts, "Bravo!" This time it is a young man with dark, curly hair. He is wearing a white linen suit. Afterwards he staggers up the aisle, rocked to his soul, exhausted, clutching a cigarette. He gasps a word or two to acquaintances as he goes along. Perhaps he is the representative of the mute thousands sitting at home by their radios, unable to applaud Miss Posselt. They have heard his "Bravo!" and they are relieved, though their representative has hazarded lungs and nerves to speak for them and won't be worth a nickel for a week.

After an overture and a symphony, the automobiles jam slowly along West road towards Lenox, under a cloudy sky.

SUNDAY MORNING—"Koussie," as he is generally referred to, has a summer estate called Seranak (Serge and Natalie Koussevitzky). It occupies an eminence affording a Mozartian prospect of lake and hills—elegant in variation, proportion, and contrast, profound yet simple, enchanting the beholder with distant music rather than striking him dumb with mighty chords.

To one side, through tall poplars, Tanglewood can be seen in the valley. Not far away is an estate once owned by Carnegie; the scenery reminded him, it is said, of Scotland. The Jesuits have acquired the property for a school.

Koussie has several ladies and gentlemen as guests. One is the conductor Fritz Reiner. The host, in light trousers and a blue jacket, is cordial. He consents to be interviewed for a few minutes, and leads the way into a drawing room in which stands a huge portrait of himself with his double-bass, by Shoukhaieff.

If there is one thing he desires, Dr. Koussevitzky says, it is to see the public accept modern music. The attitude is far better than it was even 10 years ago. Now, at least, people listen. Modern music is the expression of modern man, a man who goes from New York to Chicago in five hours instead of 20, talks to London in five minutes instead of communicating by letter. It is not a freakish expression, but the result of evolution. Even traditions grow. Why cannot people understand and approve the voice of their own age, their own lives, the appeal to unaccustomed emotions? But they will. He smiles earnestly, confidently.

SUNDAY AFTERNOON—Near the Tanglewood box-office, not yet open for the afternoon concert, a young lady in shorts, jersey, and blue bandana is sitting on the grass writing. Her name is Mrs. Henry Scarborough. Yesterday afternoon she left her eight-months-old boy with her mother in Charlemont and pedalled forty miles to Pittsfield on her second-hand bicycle. She couldn't get a room, because of the festival crowds, so she slept under a tree; she had brought a blanket roll. At 3 o'clock this morning, it began to rain. She got up and finished her sleep on the porch of a store. Then she rode here, getting breakfast at a farmhouse on the way. At the moment, she is writing instructions for the care of her baby while she is away later on a two-weeks' canoe trip in the Adirondacks. She has brought a red skirt to wear at the concert. . . . .

Dr. Koussevitzky

Several picnic parties are beginning to establish themselves under the trees, with their blankets, jugs, and boxes of lunch. The sky promises, then threatens. Occasionally a few drops are felt.

Finally, just before the concert, when the auditorium and the outside benches are filled, it does rain. Then it clears. The wet grass does not deter the blanket trade. The orchestra comes in, in white suits. The tympanist takes his mallets out of a brief case. An elderly lady going down the aisle says to her companion, "Our seats are right under the guns." Now Dr. Koussevitzky, in a brown, double-breasted suit with a light pin stripe, enters from the wing. He conducts the audience in "The Star Spangled Banner."

Robert Casadesus, the pianist, plays the "Coronation Concerto." His tone and style suit the music perfectly, and the orchestra participates with the finest balance and vitality of expression. The crowd is overwhelmed. Casadesus bows. He has a tug-of-war with Koussie to get him out from behind the piano. More applause. More and more.

At intermission, the audience smokes, talks, and strolls on the grounds. In one of the hedged enclosures a fish-and-cherub fountain splashes in the sun.

The auditorium breathes the crowd in again, and the "Kleine Nachtmusik" and the "Jupiter" symphony end the Festival. . . .

The bus returning to Providence from Pittsfield passes Mrs. Scarborough unconcernedly pedalling back to Charlemont.

Before the concert; the musicians warm up outside the theatre. Their acquaintances and the general public go to talk with them or to get informal glimpses of them.

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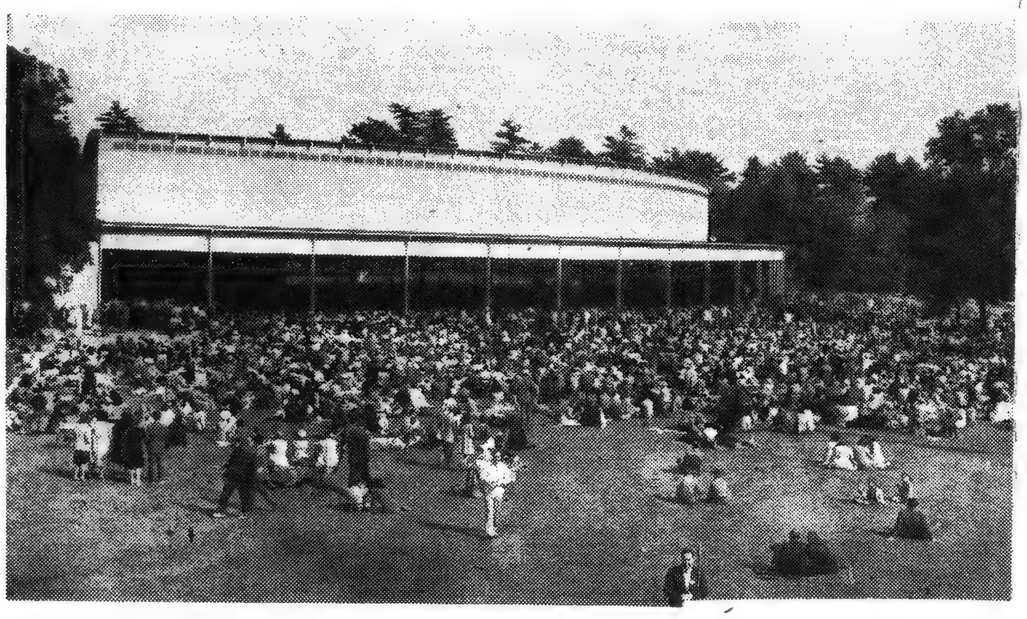
PITTSFIELD, MASS.
BERKSHIRE EAGLE

Music Under the Moon

Ten years ago tonight the Berkshire Symphonic Festival's initial concert was heard by 3000 patrons who sat under a clear August sky at the Hanna Farm, Interlaken. Under the baton of the late Henry Hadley, the orchestra played before a shell with the audience in the open in the horse show ring in front of the spacious shingled barns of the summer estate. Later a tent was used and then when Dr. Hadley was obliged to discontinue because of failing health, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra took over and has since conducted the concerts. The programs of 1936 and '37 were given on the estate of Mrs. Margaret Emerson, now occupied by Foxhollow School. The gift of Mrs. Gorham Brooks' estate, including a large house and acreage,—



Tanglewood, gave the Boston Symphony a permanent home and then in 1938 came the huge shed accommodating 8000, a concert theatre and smaller buildings comprising the Berkshire Music Center where students are attracted from all parts of the country. The war caused curtailment and discontinuance of full-symphony concerts although this summer a Mozart festival of six concerts was given in the small concert hall to the pleasure of several thousand music lovers.

[171]

EL PASO, TEXAS
TIMES
SEP 17 1944

Music speaks movingly to Anne Conners and Corp. Arthur Weinstein. Their faces reflect rehearsal thrills provided by Boston Symphony Orchestra.

Musical Week End

The perfect vacation, in the opinion of some 3000 persons who this year attended the Berkshire Music Festival in Massachusetts, is one that combines the study of the best in music with the joys of the outdoors.

That's why girls like Anne Conners, a lyric soprano from Danbury, Conn., spend a musical week end near Stockbridge and the Festival. At home they call daughter Anne "the girl with the singing smile." Why? That's easy to see—and so is Anne!

In prewar days, the Festival boasted a school of music that attracted students from all over the world. Today only the very hardiest of easterners —perhaps with seven-league boots—manage to overcome travel obstacles.

Anne comes by her music by way of a Dad who is an organist. She has three sisters who play the piano, violin and cello. In winter she studies at Juilliard School of Music, where she'll soon get her master's degree. Dramatics and ballet prepare her for a stage career. Then comes summer again at Stockbridge and the ballet of the woodland creatures set to the world's finest music on Nature's own vast stage, roofed over by the sky.

PARADE QUICK QUIZ:

- QUESTION A: *What instruments do the members of Anne's family play?*
- QUESTION B: *Whose works were being played at the festival Anne attended?*
- QUESTION C: *What instrument is the man in the left foreground in the above picture playing?*

Answers on page 27

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CONTINUED FROM PRECEDING PAGE

Just what Anne and Arthur are listening to is anybody's guess. They can't see the orchestra but they can hear perfectly. Under the odd shaped music shed in the rear sit many of the 3000 persons who went to Stockbridge this summer for a musical vacation.

The drummer's having about as much fun as Anne as she wields a couple of wicked sticks after a rehearsal. Snap it up, Anne!

Here Anne's learning how to make friends and influence base viol players. Her "singing smile" is working a charm all its own.

"Musical Promenade" might well be the title of this picture. Anne and Arthur are treading a harmonious measure through Tanglewood paths toward a Saturday concert. They're discussing plans for a hike and swim. That's how it's done at the Music Festival.

This old wall has heard a lot of musical discussion in its time. Maybe that's what makes it look so cut up. Anne and Arthur are deep in the study of an all-Mozart program with Serge Koussevitsky conducting. This, incidentally, is the Festival's eleventh year.

Anne finds quaint relics fascinating and Arthur's fascinated, too, obviously, as they visit Lennox Town Hall's antique show.

Yes, there's a fringe on top. Anne and Arthur have rented a surrey, complete with horse, from a farmer. Now to have real fun.

The end of a perfect day, and of a perfect musical week end, finds Anne and her friends singing around the fireside at the hotel.

The Berkshire Music Festival with its outdoor joys is just about over, but it will live on in their hearts and in their songs.

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THIS CLIPPING FROM
LIFE
CHICAGO, ILL.
SEP 1 - 1941

Relaxed on the grass, these listeners soak up sunshine and music at the same time. They pay $1.50 admission. Below: Koussevitzky has tea with the student-conductors at his hilltop home. These are the young Americans who, he believes, will soon develop into orchestral leaders as accomplished as any that Europe could provide.

The fan-shaped Music Shed, designed by famed Finnish Architect Eliel Saarinen, is acoustically so perfect that an orchestral pianissimo can be

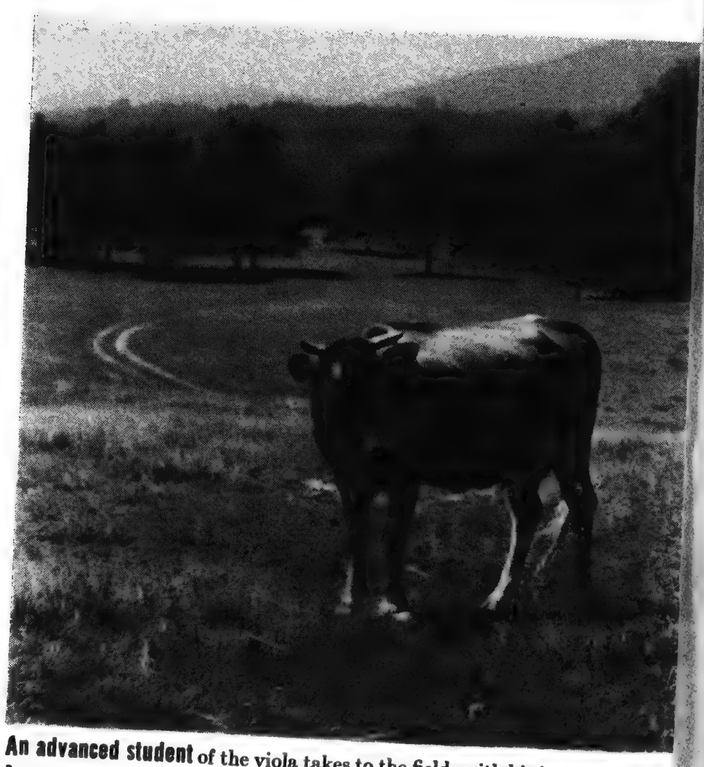
Life Goes to the

Thousands of Americans find new

Troubled peoples have always turned for solace to the church and to music, the art form most closely related to religion. Significant therefore in the U. S. today is the ever-increasing popularity of summer music performed outdoors. To natural concert halls scattered over the country (New York's Lewisohn Stadium, Chicago's Ravinia Park, Hollywood's Bowl, Cincinnati's Summer Opera, Denver's Red Rocks, Philadelphia's Robin Hood Dell) swarm Americans who in more carefree times thought of relaxation in terms of amusement parks and beach clubs. Not only to the cultured and well-to-do but to all who can hitchhike, bus-ride or tramp their way, these centers of aesthetic pleasure have become part of emotional survival.

Foremost summer musical event is the Berkshire Symphonic Festival, which in the last eight years has grown from an experiment in a tent to Salzburg's heir-apparent. It now has a $90,000 Music Shed between Lenox and Stockbridge, Mass., on the beautiful green acres of the Tanglewood estate where Hawthorne lived and worked.

There, in a quiet bowl of land surrounded by blue hills sloping to a polished silver lake, the Boston Symphony Orchestra and its dynamic conductor, Serge Koussevitzky, annually send waves of symphonic sound to melt among the ancient pines. Filling the Shed to its 6,000 capacity and overflowing in multi-



An advanced student of the viola takes to the fields with his instrument for undisturbed practice. Right: under the stately aisle of white pines

3 X

Berkshire Festival (continued)

A CONDUCTOR'S FACE IS A CALL TO MUSIC

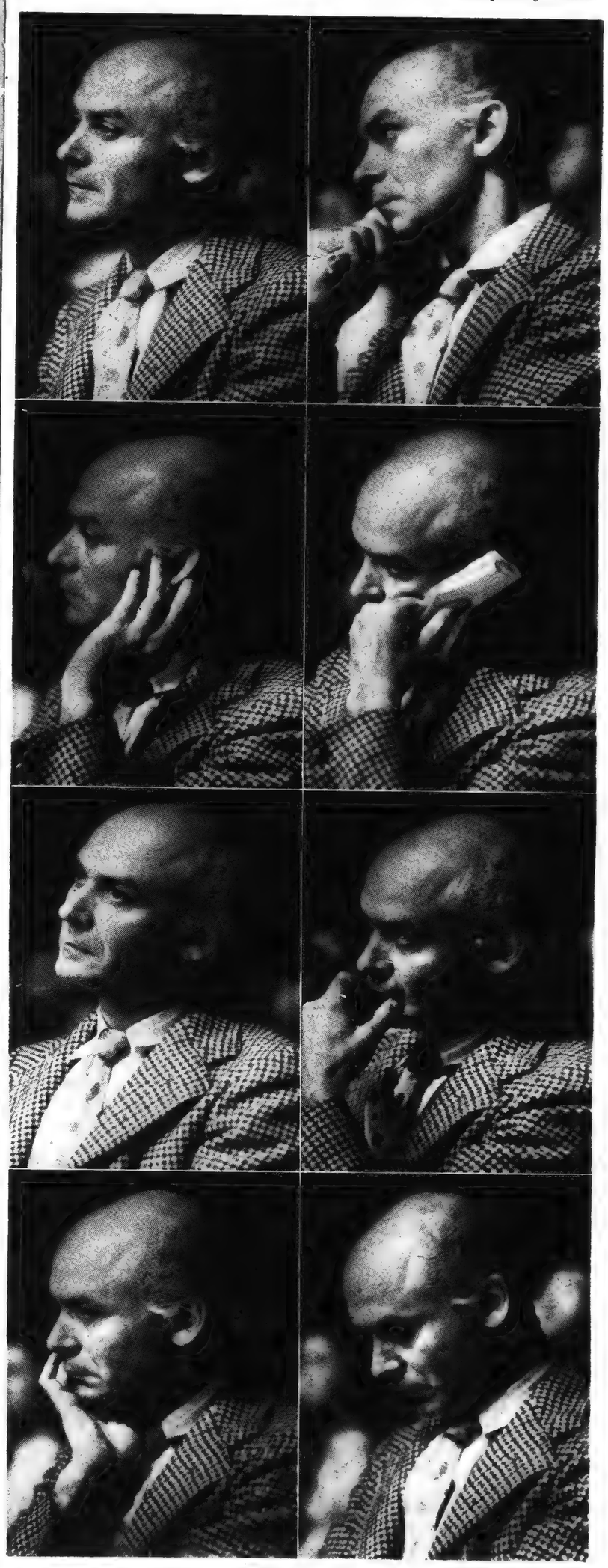
With compelling gestures, Serge Koussevitzky leads his orchestra through a rehearsal of the immortal passages of Beethoven's *Eroica*. As the music swells, his hands slash the air, his mouth silently implores the instruments to give up their very souls, his whole face calls for more, still more ardor.

3X

ON NEXT PAGE 75

A LISTENER'S FACE IS AN ANSWER TO MUSIC

Professor Hugo Burghauser, one-time president of the Vienna Philharmonic Society, listens to the *Eroica*. A skilled musician and a skilled listener, his face reflects the music's changing moods. Not all concertgoers look so absorbed; some close their eyes, some smile, some are completely blank.



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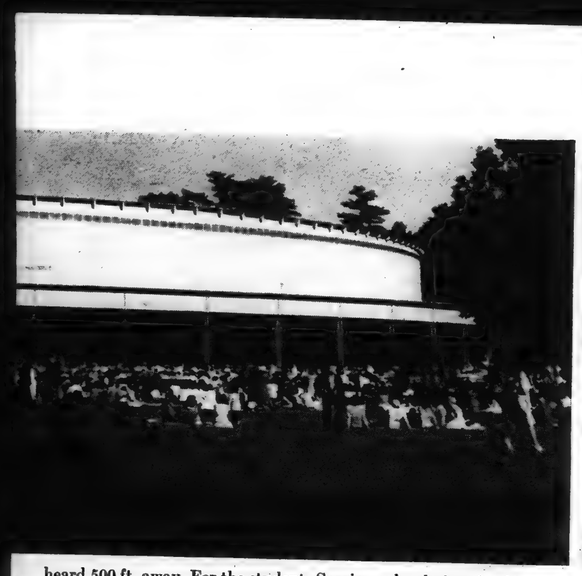

heard 500 ft. away. For the students Saarinen also designed a Chamber Music Hall and a Theater Concert Hall, which were completed this year.

Berkshire Festival

peace and joy in outdoor music

tudes on the smooth lawns around it, the church-silent audiences —which this year reached a record total of 13,000 at a single concert—seem to breathe with the music.

They come from cities and suburbs and villages, from resort hotels and tourist camps and farmhouses. Those who cannot afford seats or who prefer the open air sprawl on blankets in the grass. They bring picnic meals and their children, take off their shoes, sit linked in close couples under the trees.

Inside the Shed, the small but intense figure of Koussevitzky hovers over his orchestra like a presiding spirit. Though to many of his listeners (*see upper left*) he is invisible during the concerts, he nevertheless becomes to them a symbol of the peaceful joy which they find at Tanglewood.

"Koussie," as he is affectionately called by his students and colleagues, is also the moving spirit of the associated Music Center, a super-school for advanced musicians which was started last year, fulfilling a long-time dream of the great conductor. The Center puts 340 hand-picked students through a stiff six-week course, definitely establishes Tanglewood as a fountainhead of U. S. music. The primary object of the school, says Koussevitzky, is "to train young musicians both as performers and as composers that they may be at one and the same time givers and receivers, administering the sacrament of sound."

known as Hawthorne Row, members of the student orchestra rehearse under the direction of Georges Moleux, first double bass of the B. S. O.

CONTINUED ON NEXT PAGE 75

A LISTENER'S FACE IS AN ANSWER TO MUSIC

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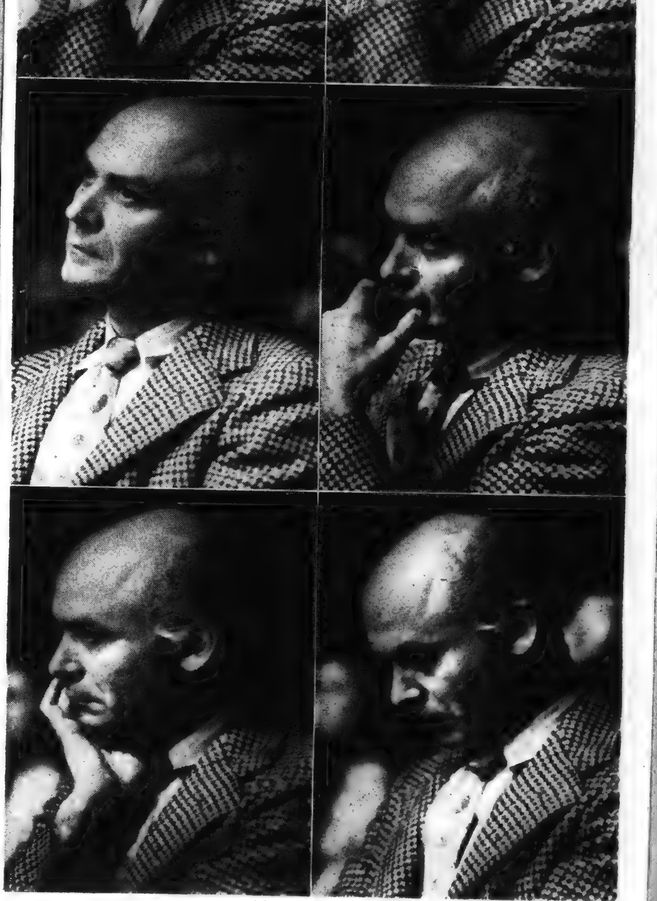


Opera News – March 10, 1941

TRAINING FOR TOMORROW'S OPERA

By HERBERT GRAF

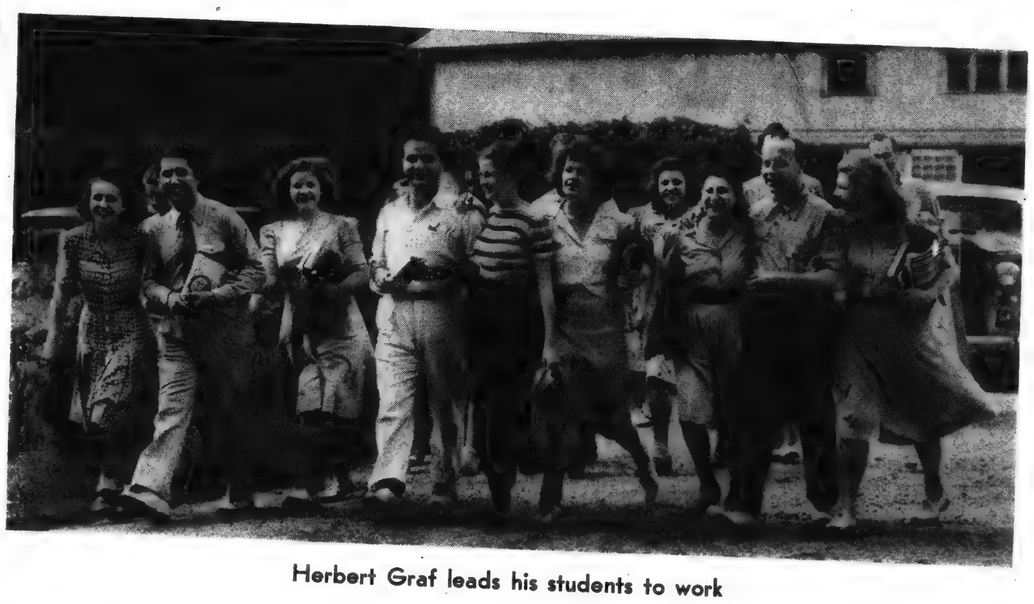
THE STAGE DIRECTOR OF THE METROPOLITAN TELLS OF STARS IN THE MAKING

The European war flings its challenge to opera in the United States. Without the provincial theatres of Germany, Italy and France, where is young America to secure its practical training for the future? What is the young graduate of our conservatories to do before he may apply to the existing opera companies in his own land? How can such local opera companies be stimulated without trained material to fill their ranks?

Questions such as these are being answered this summer in the Berkshire Music Centre where last July the first experimental steps were taken under the idealistic leadership of Serge Koussevitzky. In 1939 it was my privilege to meet the distinguished conductor as a member of the audience of the Berkshire Symphonic Festival. When he told me of his ultimate plans for festival plays, and the development of the scenic aspects of the festival, I suggested that a foundation might be laid in one department of the summer school which he then had in mind, the Berkshire Music Centre.

After brief deliberation, Dr. Koussevitzky and the trustees of the Boston Symphony Orchestra wired their consent. A year later the department was in full swing with Boris Goldovsky and Richard Rychtarik assisting me in the training of twenty young men and women.

Chosen from among 200 aspirants from every part of the country, this student body represented the talented potentialities of the stage, most of them between the ages of 20 and 25. Fifteen hours each week they worked



Herbert Graf leads his students to work

with me over the particular requirements of operatic acting. Five hours they studied their roles individually or in ensemble. For two hours Eric Hawkins taught them physical training, and for two more Roland Partridge grounded them in diction. The same curriculum is being planned for the coming summer with the addition of two other periods devoted to work in scenic and costume design and the problems of make-up with Mr. Rychtarik.

As the best stage training consists in stage activity, we put on a series of scenes from standard operas, some in English, to try its effect on the audience and work out a practicable presentation; and some in the original language, which would be valuable to young singers seeking employment in the established companies.

The Papageno scenes from *The Magic Flute* excited applause which surprised us all—so immediate was the reaction of even our unsophisticated hearers. The Letter Scene from *Eugen Onyegin* tested our young players in their ability to put over a dramatic and tender emotion in their own language, while the *Acis and Galatea* was presented in its original English against the charming background of the Tanglewood garden, and Hindemith's *Hin und Zurück*, also in English, demonstrated the contemporary repertory.

The first act finale from *Bohème*, the first act from *Contes d'Hoffmann* and acts from *Rigoletto*, *Freischütz* and *Don Carlos* were given in their original Italian, German or French.

The audiences, which paid no admission, came in increasing numbers through our six weeks season. Toward the close as many as 1200 people sat in the fields surrounding our simple covered stage. Costumes were make-

Acis and Galatea in the Berkshires

Dr. Graf rehearses the death of Acis

shift, usually executed by the students themselves: one could find Papageno, sitting in the grass, sewing feathers to his tunic, or Olympia, threading her ruffles with ribbon on a garden bench.

The approval of the Carnegie and Rockefeller Foundations, as well as the generous support of Mrs. Curtis Bok, resulted in substantial grants to make the school possible. In the future it is hoped to add a modern theatre to the present inadequate equipment, and Eliel Saarinen has already designed an appropriate theatre building to harmonize with the vast Music Shed for which he was also responsible.

Orchestra, chorus and folk-dancing were independent features of the Music Centre, both contributing their services to our stage presentations.

Again this Spring, auditions are being held in New York (March 15), Baltimore (March 25), Boston (March 29-30) and Cleveland (April 15). Applications may be secured from the offices of the Boston Symphony Orchestra (Mrs. Margaret Grant, Executive Secretary) in Symphony Hall, Boston. A modest tuition fee and inexpensive board and lodging bring the facilities of the Centre to a wide range of young people.

Serge Koussevitzky's vision is of so wide a perspective and so long a view that he tempts all of those who work with him to similar faith. In the future I can see the opera department of the Berkshire Music Centre promoting other such ventures all over the country, laying a solid foundation for operatic effort. Local companies will surely multiply under such stimulus. Eventually American operas may come into being, as composers will be encouraged by the existence of a great body of well-trained singers, able to sing both in the vernacular and in the language of the classic repertory.

Ahead of us the path has endless variations toward its goal. Today we can rejoice that the path is open.

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Montag
2. September 1940
Blatt 5

Neue Zürcher Zeitung

Mittagausgabe
№ 1260

Aus der Tätigkeit des Schweizerischen Roten Kreuzes

Dem Direktorialbericht des Schweizerischen Roten Kreuzes für das Jahr 1939 ist zu entnehmen, daß das Berichtsjahr in den ersten acht Monaten vor allem dem Ausbau der Kriegsvorbereitungen gewidmet war. Die schon 1938 begonnene Kontrolle der Rotkreuz- und Samariterdetachemente wurde wesentlich gefördert; verschiedene große Spitäler führten Kurse für Hilfspflegerinnen durch, ferner wurde mit der Organisation von Sanitätsformationen für den Grenzschutz begonnen. Zu den 31 Spitälern, die im Vorjahr der Uebereinkunft über die Militarisierung für den Kriegsfall beigetreten waren, sind in der Berichtsperiode weiter 79 hinzugekommen. Der Anschaffung von Spitalmaterial wurde weiterhin alle Aufmerksamkeit geschenkt und das neue Materialdepot in Bern bezogen. Mit den verschiedenen Schwesternschulen und dem Schweizerischen Krankenpflegebund wurde eine neue Vereinbarung aufgestellt und die Ausarbeitung eines Ausbildungsprogrammes in Angriff genommen. Infolge der Mobilisation konnte aber die Angelegenheit nicht zum Abschluß gebracht werden. Außerdem hat sich das Schweizerische Rote Kreuz bei Anlaß der Beratung der eidgenössischen Räte über die Wirtschaftsartikel energisch für eine eidgenössische Regelung der Ausbildung des Pflegepersonals eingesetzt. Die vorgelegte Fassung wurde vom Nationalrat zuerst angenommen; später aber schloß er sich der Ablehnung durch den Ständerat an.

Ueber die Tätigkeit im Jahre 1939, die vom September an wesentlich durch die Generalmobilmachung beeinflußt wurde, enthält der Direktionsbericht u. a. noch folgende Mitteilungen: Eine Erdbebenkatastrophe in Chile forderte zahlreiche Todesopfer und Tausende wurden obdachlos. Zur Linderung der Not stellte das Schweizerische Rote Kreuz 1000 Fr. zur Verfügung, dem der Bundesrat den Betrag von 2000 Fr. beifügte. Bei Beendigung des spanischen Bürgerkrieges wurde Südfrankreich von spanischen Flüchtlingen überflutet; zudem wuchs in Spanien selbst die Not der Zivilbevölkerung. Das Schweizerische Rote Kreuz eröffnete eine Sammlung zugunsten dieser Notleidenden und richtete einen Appell an die Kantone und größeren Städte zugunsten der notleidenden Zivilbevölkerung verschiedener Länder. Auch hier wurden die eingelangten Beträge dem Internationalen Komitee zur Weiterleitung überwiesen. Das Schweizerische Rote Kreuz stellte außerdem dem Eidgenössischen Justiz- und Polizeidepartement die Summe von 10 000 Fr. für die durch den Bürgerkrieg in Spanien in Not geratenen Schweizer zur Verfügung. Das Geld soll diesen Landsleuten die Schaffung neuer Existenzmöglichkeiten erleichtern.

Die in Zürich abgehaltene Rotkreuztagung brachte in eindrucksvoller Weise das Interesse zur Geltung, das weiteste Volkskreise dem Roten Kreuz entgegenbringen. An der Delegiertenversammlung wurde mit Bedauern vom Entschlusse des Präsidenten, sein Amt niederzulegen, Kenntnis genommen; Oberst von Schultheß-Rechberg wird in-

[illegible] die Spitze des [illegible]

[illegible]ens geschwungen. [illegible] Berkshire Hills liegen wenige [illegible]ahnstunden nördlich von New York im Staate [illegible]assachusetts und vereinigen somit die Annehmlichkeit einer rasch[illegible] Verbindung der Großstädte [illegible]r Ostküste mit der Landschaft, wie sie sich für den

finanzielle Hilfe des Bundes erfüllt werden; als neuer Posten steht in den Passiven das Darlehen der Eidgenossenschaft von 900 000 Fr. Die Direktion gibt aber der Hoffnung Ausdruck, daß er aus dem Ergebnis der Sammlung für die Nationalspende und für das Rote Kreuz abgelöst werden könne und daß darüber hinaus die nötigen Mittel zur Verfügung stehen werden, um den weiteren Aufgaben im Dienste der Armee gerecht zu werden.

Kantone

Solothurn

Kantonale Volksabstimmung

Solothurn, 1. Sept. ag In der kantonalen Volksabstimmung vom Sonntag wurden beide Vorlagen angenommen: das zweite Arbeitsbeschaffungsprogramm mit 8229 Ja gegen 1183 Nein und die Teilrevision des Jagdgesetzes mit 7900 Ja gegen 1445 Nein.

St. Gallen

Arbeitsbeschaffungsprojekte

St. Gallen, 29. Aug. Der Kriegsausbruch hatte vor Jahresfrist den Krisenkanton St. Gallen mitten in der Ausführung verschiedener großer Bauarbeiten überrascht, die seither, wenn auch unter nicht zu vermeidenden Verzögerungen, weitergeführt wurden. Es handelte sich vorwiegend um Straßenbauten, wie die Erstellung der neuen Walenseetalstraße, die Korrektion der Straße Buchs-Wildhaus und Stein-Neßlau, der Stoßstraße von Altstätten bis zur Appenzellergrenze und der Staatsstraße Altstätten-Heerbrugg-Berneck mit der gleichzeitigen Ersetzung des Trams durch den Trolleybus. Dazu kamen die Korrektion des Rapperswiler Seedamms, der Dreimillionenbau der neuen Straßenbrücke über die Sitter bei St. Gallen, die Errichtung des neuen kantonalen Frauenspitals in St. Gallen und die Erweiterung des kantonalen Krankenhauses in Grabs. Verschiedene dieser Bauten stehen vor ihrem Abschluß.

Für den Fall, daß neue Bauarbeiten bereitgestellt werden müssen, fehlt es nicht an Projekten, deren Ausführung nicht nur als wünschbar, sondern als notwendig bezeichnet werden muß. Wohl ohne weiteres begonnen werden könnte, nachdem die Kredite vor mehr als einem Jahr durch Bund und Kanton bewilligt wurden, mit der Regulierung des alten Rheinbetts zwischen Rheineck und der Einmündung des frühern Flußlaufes in den Bodensee. Ganz besonders dringlich erscheint die Beseitigung der Geschiebeanhäufung im Diepoldsauer Rheindurchstich, die im ganzen Rheintal Beunruhigung verursacht. Daneben harren zwei große Meliorationen der Verwirklichung. Während wohl noch einige Zeit verstreichen wird, bis die Vorarbeiten für die Melioration der Rheinebene im Oberrheintal ausgeführt sind, ist zu hoffen, daß mit der Melioration der Linthebene, die die Zustimmung der eidgenössischen Instanzen wie der Stimmbürger der Kantone St. Gallen und Schwyz gefunden hat, nicht mehr allzulange zugewartet wird, um dieses Siedlungswerk, dem für [illegible] die „[illegible]“ [illegible] nicht einen Hauch von ihrer Wirkung verlieren, die im Gegenteil durch das leise Rauschen der Bäume noch gesteigert wird. Das Publikum ist ungewöhnlich aufmerksam und gediegen. Es berührt einen Europäer fremdartig und zugleich sehr sympathisch, daß ein

Himmelserscheinungen im September

P. S. Jedenfalls stellt der Himmelsanblick von heute nicht etwas für alle Ewigkeit Gegebenes dar, sondern bedeutet lediglich eine Entwicklungsphase des kosmischen Geschehens. Auch der gestirnte Himmel offenbart uns ein stetiges Kommen und Gehen: Sonnen werden geboren, Sonnen sterben. Nur die kurze Lebensdauer des Menschengeschlechtes täuscht einen unwandelbaren Himmel vor. Moderne Wissenschaft und Technik haben dem Forscher raffinierte Mittel in die Hand gegeben, die erlauben, das Alter von Weltkörpern — etwa das unserer Sonne oder der Erde — annäherungsweise bestimmen zu können. Ein gangbarer Weg zu solchen Erkenntnissen ist der folgende: Nach den neueren Auffassungen des Naturgeschehens sind Stoff und Energie nur zwei verschiedene Aeußerungsformen ein und desselben Etwas. Dementsprechend verliert ein Körper, der Energie abgibt, unweigerlich an Stoff. Unsere Sonne strahlt nun ständig ungeheure, aber zuverlässig meßbare Energiemengen aus und der dadurch bedingte Gewichtsverlust kann leicht gerechnet werden. Eine Tafel, die diese Gewichtsverluste infolge Ausstrahlung verzeichnet, würde etwa so aussehen:

Heutiges Gewicht der Sonne					1,0000
Vor 2000 Jahrmillionen wog die Sonne					1,00013
„ 1 Jahrbillion wog die Sonne					1,07
„ 2 Jahrbillionen	„	„	„		1,16
„ 5,7	„	„	„		2
„ 7,1	„	„	„		4
„ 7,4	„	„	„		8
„ 7,5	„	„	„		20
„ 7,6	„	„	„		100

Nun ist aber die Sonne nur ein Stern unter Sternen. Eines der wichtigsten Forschungsergebnisse der modernen Sternkunde lautet aber so: Das Gebiet der Sterne — also auch das der Sonne — kann nicht beliebig groß sein. Sterne, die eine Masse von etwa dem Fünfzigfachen unserer Sonne besitzen, und solche, die nur über eine Zehntels-Sonnenmasse verfügen, sind unmöglich. Tatsächlich bestätigt die Beobachtung diese theoretisch gefundene Gesetzmäßigkeit und zeigt eine überraschende Gleichförmigkeit der Sterngewichte, die alle wenig um den Wert des Sonnengewichtes streuen. Die obige Tafel zeigt nun, daß das höchstmögliche Sonnenalter bei 7½ Jahrbillionen liegen muß. Die Sonne mag also innerhalb dieser ungeheuren Zeitspanne irgendwann entstanden sein. Anderweitige Ueberlegungen, deren Darlegung hier zu weit führen würde, nötigen zu dem Schluß, daß ein „minimales“ Sonnenalter von etwa vier Jahrbillionen angenommen werden muß. Zwischen diesen beiden Zahlen wird also das wirkliche Sonnenalter zu suchen sein. Selbstverständlich kommt es hier auf irgend eine genaue Zahl gar nicht an und auch die angegebenen Schätzungen erheben keinen Anspruch auf Genauigkeit. Immerhin wird mit solchen Ueberlegungen die „Größenordnung“ des Sonnenalters festgelegt.

Nicht lange nach dem Verschwinden des Tagesgestirns glimmt in der hellen Dämmerung scheitelnahe die bläuliche Wega, der Hauptstern im kleinen Bild der Leier auf. Kurz nachher folgen wenig ostwärts von Wega der weiße Deneb im Schwan und in halber [illegible] diesem „Musikdorf“ vermittelt aufschlußreiche Einblicke in die Art und Weise des amerikanischen Musiklehrbetriebes. Was dem Fremden dabei auffällt, ist die große Gewissenhaftigkeit und der unermüdliche Fleiß, mit dem selbst bei vierzig Grad im Schatten

Schweizer Hilfe an den Kriegsopfern

(Eing.) Die Schweizerische Arbeitsgemeinschaft für kriegsgeschädigte Kinder (S. A. K.) setzt ihre Hilfsaktionen in Frankreich fort und wird über die dort geleistete Arbeit von ihren Vertrauensleuten auf dem laufenden gehalten.

Im Zentrum der Stadt Constantine wurde neuerdings eine Kantine eröffnet, in der jeden Nachmittag zwischen vier und fünf Uhr den Flüchtlingskindern ein Becher Milch verabreicht wird; im Barackenlager von St-Cyprien (Toulouse) leben zurzeit 800 belgische Flüchtlinge, deren Ernährung vorerst sichergestellt werden konnte; nur für die Kinder fehlte das Wichtigste: die Milch. Nun konnte die S. A. K. vier Tonnen Pulvermilch dorthin senden, die mit Hilfe des Belgischen Roten Kreuzes und der dortigen Behörden verteilt wurden. Seither können die Lagerleiter den Kindern regelmäßig ihre Milch ausschenken. Dreißig Kilometer von Toulouse entfernt, entstand die Schweizer Kantine von Muret, deren Milchausschank am 10. August eröffnet wurde.

In der Kantine von Luchon kommen die Kinder um neun Uhr morgens zum Milchtrinken; jedes bringt sein Stück Brot mit. Die Zahl der kleinen Gäste wächst täglich, seitdem man weiß, daß es da „Milch aus der Schweiz“ gibt. Zuerst ließen die kontrollierenden Aerzte nur die dringlichsten Fälle zur Milchverteilung zu, weil sie die ihnen überlassenen zwei Kisten Trockenmilch für das ganze ihnen zukommende Quantum hielten. Jetzt sind sie glücklich, eine größere Anzahl Kinder versorgen zu dürfen. In der Kantine von Luchon erhalten auch Säuglinge unter ärztlicher Aufsicht ihre Milch.

In der Gegend von Montuban zeigte sich auch ein Bedarf an Milchpräparaten, die die Aerzte den Säuglingen, die noch keine Kuhmilch ertragen, verabreichen. Darüber hinaus denkt man auch hier an die Eröffnung einer Milchkantine für Flüchtlingskinder zwischen drei und zwölf Jahren, um während des nahenden Herbstes und Winters die karge Nahrung durch eine tägliche Tasse Milch ergänzen zu können.

Wenn wir, schreibt die Schweiz. Arbeitsgemeinschaft, mit all unseren Kräften versuchen, das Los zahlloser Unglücklicher, wo immer wir können, zu erleichtern, so tun wir das nicht nur aus Treue zu unserer humanitären Tradition, sondern auch weil unsere bisherige Vorzugsstellung uns dazu treibt. Wir haben freilich schon auf viele Hilferufe geantwortet, aber wir müssen noch mehr tun. Wir haben nicht das Recht, uns vor so großem Leid zu verschließen, wir müssen an die Augen all jener denken, die bittend und erwartungsvoll auf uns gerichtet sind. Unsere Jugend möge ihre Anstrengungen mit den unsrigen vereinen, damit wir allen unglücklichen Opfern des Krieges die Antwort nicht schuldig bleiben.

Am 7. September veranstaltet die Schweizer Arbeitsgemeinschaft für kriegsgeschädigte Kinder einen „Schweizer Tag für die Opfer des Krieges. Bereiten Sie sich darauf vor in Ihrem Herzen und mit Ihrer Spende.

[illegible] Festivals zum temporären Mittelpunkt der Musik nicht nur Nordamerikas, sondern der ganzen Welt machen kann.

Walter Duclour

Montag
2. September 1940
Blatt 5

Neue Zürcher Zeitung

Mittagausgabe
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dessen dem Roten Kreuz seine Dienste als Direktionsmitglied auch weiterhin zur Verfügung stellen. Als Ausdruck tiefgefühlten Dankes für seine 40jährige Rotkreuztätigkeit wählte ihn die Delegiertenversammlung zum Ehrenmitglied. Dann bestätigte sie die Wahl von Oberstdivisionär von Muralt zum neuen Präsidenten.

Mit der Kriegsmobilmachung der schweizerischen Armee im August/September 1939 trat das Rote Kreuz unter die direkte Leitung der Abteilung für Sanität. Nach den Bestimmungen der Sanitätsdienstordnung übernahm der Rotkreuz-Chefarzt schon mit dem 30. August die allgemeine Leitung des Roten Kreuzes. Das Zentralsekretariat steht seither mit Personal und Einrichtung für die Dauer der Mobilmachung zur Verfügung.

Die Jahresrechnung ist natürlich auch kriegsbedingt. Die Bilanz zeigt gegenüber dem Vorjahr verschiedene Veränderungen. Die Immobilien haben durch den Neubau des Lagerhauses eine Werterhöhung von 47 000 Fr. erfahren. Dagegen hat der mit der Mobilisation eingetretene Kurssturz der Wertschriften den Fonds aufgezehrt, der anläßlich der Frankenabwertung geschaffen worden war. Bedingt durch die Zeitverhältnisse ist ferner das Verschwinden der Reserven für Spitalmaterial. Zum Verbrauch dieser vorsorglichen Rückstellung kamen noch die großen Mobilisationsanschaffungen an Spitalmaterial von 374 000 Fr., die denn auch an der Verminderung des Vermögens um 339 852 Fr. den hauptsächlichsten Teil tragen. Die bisherigen Aufgaben des Schweizerischen Roten Kreuzes, über deren Lösung der Rotkreuzchefarzt in einem Sonderbericht Rechenschaft ablegen wird, konnten nur durch die [illegible] kommt, zu verwirklichen.

Auch gegenüber den Bundesbahnen machen sich heute neuerdings Wünsche geltend. Man denkt in der Zeit der Kohlenknappheit vor allem an die Elektrifikation der Strecke Wil-Wattwil, der letzten Bundesbahnlinie auf st.-gallischem Boden, die mit Dampf betrieben wird. Der heutige Zustand auf dieser Strecke, die auch dem Wintersportverkehr dient, hat den Nachteil, daß in Wattwil vor der Weiterfahrt nach Neßlau ein Maschinenwechsel nötig ist. Daneben wird das Begehren nach neuen Doppelspuren gestellt. Im Vordergrunde steht, neben der Erstellung des zweiten Geleises zwischen Flums und Unterterzen auf der Strecke Zürich-Chur, der Bau der Doppelspur zwischen St. Fiden und Rorschach, und zwar vor allem auf dem Teilstück Goldach-Rorschach. Hier ist vorgesehen, das Anbringen der Doppelspur mit einer Tieferlegung der Bahn zu verbinden, um nahezu ein Dutzend Niveauübergänge in der Gemeinde Rorschach beseitigen zu können. Schließlich harren die beiden Grenzbahnhöfe Buchs und St. Margrethen, die heute einen unerquicklichen Anblick bieten, einer Ausgestaltung.

Auch auf dem Gebiete des Straßenausbaues steht im Vordergrund die Umgestaltung der allzu schmalen Straßenverbindung von der Schwägalp nach dem Obertoggenburg, die dem Verkehr seit der Eröffnung der Säntisschwebebahn nicht gewachsen ist. In diesem Zusammenhang wird auch wieder dem alten Plan einer Fortsetzung dieses Straßenzuges von Neßlau über die Amdenerhöhe nach Weesen gerufen, einem Projekt, dem durch die Erstellung der Kistenpaßstraße vermehrte Bedeutung zukommen wird.

Himmelshöhe genau im Süden Atair im Sternbild des Adlers. Goldgelb flammt tief im Westen Arktur auf und wenig über dem Nordhorizont funkelt Capella im Bild des Fuhrmannes. Zwischen Arktur und Wega, etwas näher bei jenem, finden wir leicht den Sternenkranz der Krone. Etwas höher gegen Wega treffen wir die ausgedehnte Gruppe des Herkules und unterhalb dieser Konstellation die ein weites Himmelsareal ausfüllenden Bilder der Schlange und des Schlangenträgers. Zwischen Himmelspol und Ostpunkt durch zieht sich jetzt die sehr eindrucksvolle Sternreihe der Andromeda, die W-förmige Gestalt der Cassiopeia unterstreichend. Nach links zeigt der flache Sternbogen der Andromeda auf die in allen Farben funkelnde Gruppe der Perseussterne, rechts von ihm liegt das ungeheure Sternviereck des Pegasus. Aus den Dünsten des nordöstlichen Sehkreises steigt der prächtige Sternhaufe des Siebengestirns empor.

Die prachtvolle und seltene Konstellation von Jupiter und Saturn beherrscht jetzt allmählich den Abendhimmel. Im Verlaufe des Monats September verfrüht sich der Aufgang des schönen Sternpaares von 21 Uhr auf 19 Uhr. Da die Umlaufszeiten der beiden Riesenplaneten sehr lang sind, scheinen sich von uns aus gesehen auch ihre Verschiebungen unter den Fixsternen recht langsam zu vollziehen. Das hat zur Folge, daß das Beisammensein der beiden Himmelswanderer nur allmählich sich löst und wir den eindrucksvollen Himmelsanblick für längere Zeit genießen dürfen. Der Planetenbeobachter hat es jetzt denkbar bequem: die beiden weitaus interessantesten Objekte für das Fernrohr liegen in der nämlichen günstigen Stellung. Für das unbewaffnete Auge ist der Anblick noch besonders reizvoll, weil nicht weit von Jupiter und Saturn das schöne Sternhäufchen des Siebengestirns steht. — Die Herrschaft über den Morgenhimmel übt Venus aus, die den ganzen Monat hindurch als glänzender Morgenstern zwischen ein Uhr und zwei Uhr im Osten emporsteigt. Ihre Leuchtkraft überstrahlt alle andern Himmelslichter um ein Beträchtliches. Am 5. September erreicht die Venus ihren größten westlichen Abstand von der Sonne. Im Winkelmaß gemessen beträgt dieser fast 47 Grad. Der Morgenstern durchwandert jetzt das Sternbild des Krebses und bewegt sich rechtläufig gegen den Stern Regulus zu. Merkur und Mars bleiben wegen zu großer Sonnennähe unsichtbar.

Das Verfolgen des Mondlaufes ist während dieser Berichtsperiode besonders empfehlenswert. Am 2. des Monats haben wir Neumond. Als zunehmende Sichel steht der Mond am 4. bei Spica in der Jungfrau und am 8. beim rötlichen Antares im Skorpion. Der 16. September ist Vollmondtag. In wieder abnehmendem Licht besucht sodann am 20. der Erdbegleiter das Sternpaar Jupiter und Saturn und vereinigt sich mit diesen zu einem Himmelsbild besonderer Schönheit. Zwei Tage darauf findet eine Sternbedeckung statt, auf welche der Sternfreund ganz besonders aufmerksam gemacht werden möge: auf seinem Lauf schreitet der Mond über Aldebaran im Stier hinweg, das Märchen vom Rotkäppchen von neuem illustrierend. Der Mond ist der Wolf, der Rotkäppchen — den rötlichen Stern Aldebaran — verschlingt. Man begebe sich etwas nach 21 Uhr auf den Beobachtungsposten. Im Feldstecher ist die Erscheinung einer Sternbedeckung

„The Berkshires"

Nordamerikas Sommer-Musikzentrum

Während der Krieg die Durchführung von internationalen Musikfestspielen in europäischen Städten entweder vollständig verhindert oder nur in stark reduziertem Umfang zugelassen hat, ist das sommerliche Musikleben Nordamerikas zu einer Regsamkeit und Vielgestaltigkeit emporgeblüht, die das im Winter mehr oder weniger gesättigte Europa kaum erreicht hat. Nicht nur veranstaltet fast jede größere Stadt, die ein Symphonieorchester besitzt, Freiluftkonzerte in Stadien oder eigens hierzu errichteten, akustisch meist vorzüglichen sogenannten „Bowls", unter Beiziehung weltberühmter Dirigenten und Solisten; sondern die Lehrtätigkeit der Konservatorien und populären Musikschulen wird in einer großen Anzahl von Sommer-Musikschulen und Ferienlagern, die in erster Linie dem Zwecke der musikalischen Erziehung dienen, aufrechterhalten. Diese Institutionen sind über das ganze Land hin verbreitet und erfüllen in der Musikerziehung der amerikanischen Jugend eine Mission, deren segensreicher Einfluß heute noch gar nicht überblickt werden kann.

Im Laufe weniger Jahre haben sich die Berkshire Music Festivals, die jeweils im August stattfinden, an die Spitze des nordamerikanischen Sommermusiklebens geschwungen. Die Berkshire Hills liegen wenige Bahnstunden nördlich von New York im Staate Massachusetts und vereinigen somit die Annehmlichkeit einer raschen Verbindung der Großstädte der Ostküste mit der Landschaft, wie sie sich für den erwähnten Zweck nicht idealer denken ließe. Sanftes, waldreiches Hügelland, durchsetzt mit zahllosen kleinen Seen, schafft den Rahmen, in dem sich alljährlich Tausende von musikbegeisterten Amerikanern aller Klassen zusammenfinden, um den Festkonzerten zu lauschen.

Der künstlerische Leiter des Unternehmens ist Serge Kussevitzki, und die Hauptereignisse der Festwochen sind seine Konzerte mit dem Bostoner Symphonieorchester, einem der hervorragendsten Instrumentalkörper der Welt. Dieses Jahr, das siebente in der Reihe, sieht neun Konzerte vor, worunter als Höhepunkt der Aufführung von Bachs h-Moll-Messe, und ein zehntes als Wohltätigkeitsveranstaltung zugunsten des Roten Kreuzes. Das Festspielhaus, wenn mann es so nennen kann, ist eine riesige gedeckte Halle, deren Grundriß die Form eines Kreissektors besitzt und die schätzungsweise 10 000 Personen faßt. Das von einer Sperrholzverschalung überwölbte Podium befindet sich in der Spitze dieses Sektors, während der Zuschauerraum nach allen Seiten hin freien Ausblick gewährt. Das Gebäude selbst steht inmitten einer großen, von hohen Ulmen locker bestandenen Wiese, die nach drei Seiten hin von dichtem Wald umsäumt ist, während eine Seite gegen einen kleinen See abfällt. Auf dieser Wiese lagern Tausende von Zuhörern, die sich keinen Platz in den Konzerten leisten können. Die Akustik ist so vollkommen, daß selbst Stücke wie das „Prélude à l'Après-midi d'un Faune" nicht einen Hauch von ihrer Wirkung verlieren, die im Gegenteil durch das leise Rauschen der Bäume noch gesteigert wird. Das Publikum ist ungewöhnlich aufmerksam und gediegen. Es berührt einen Europäer fremdartig und zugleich sehr sympathisch, daß ein weltberühmter Dirigent in Hemdärmeln vor sein ebenfalls in Hemdärmeln spielendes Orchester tritt, um eine Symphonie von Brahms zu dirigieren, ohne daß jemand daran Anstoß nimmt und ohne daß die Weihe des Anlasses im geringsten darunter leidet.

Um diese Konzerte gruppiert sich eine reiche Fülle von kleineren musikalischen Anlässen, vor allem Kammermusikkonzerten. Die Vorliebe des Amerikaners für Kammermusik ist überaus stark, und es ist bezeichnend, daß z. B. die Kammermusikwerke Regers viel leichter den Weg in die Herzen des amerikanischen Publikums finden als seine Orchesterwerke. Diese Kammermusikkonzerte finden nicht in der erwähnten Halle statt, sondern in kleinen, hübschen Sälen, von denen man einen Ausblick auf einen See oder Wald genießt. Ausführende sind einzelne der führenden Ensembles des Kontinentes.

Die wichtigste Institution der Berkshire Festivals außer den großen Konzerten ist die Sommer-Musikschule, die dank der Bedeutung der mitwirkenden Lehrer Tausende von jungen Musikern aus Nordamerika zu ihren Schülern zählt. Der Unterricht ist dadurch besonders anziehend und angenehm, daß er zum Teil im Freien abgehalten wird, sofern die Witterung dies gestattet. Um das Festspielhaus herum gruppieren sich in weitem Abstand, getrennt durch reizvolle Parks und Gärten, eine Anzahl von mehr oder weniger einfachen Bauernhäusern, die in kleine Konservatorien umgewandelt wurden. Ein Besuch in diesem „Musikdorf" vermittelt aufschlußreiche Einblicke in die Art und Weise des amerikanischen Musiklehrbetriebes. Was dem Fremden dabei auffällt, ist die große Gewissenhaftigkeit und der unermüdliche Fleiß, mit dem selbst bei vierzig Grad im Schatten gearbeitet wird. In einem der Häuser hält Kussevitzki seinen Dirigierkurs, dessen Teilnehmer zu den Proben des Boston Orchesters Zutritt haben. Im Park eines andern Hauses hält Herbert Graf, der Oberregisseur der Metropolitan Oper, seinen Kurs für operndramatische Darstellung, während in einem dritten Haus der Konzertmeister des Bostoner Orchesters eine Gruppe junger Geiger im Orchesterspiel unterweist. Im Schatten eines hohen Baumes erblicken wir eine Gruppe von Kontrabassisten, die unter der Leitung eines jungen Kapellmeisters die Stretta aus der dritten Leonorenouvertüre exerzieren. Der Abstand zwischen den einzelnen Häusern und Gärten ist so groß, daß man sich gegenseitig nicht stört. Aus einem Fenster ertönt ein feierlicher Posaunenchoral, während irgendwo abseits Paul Hindemith mit einer Anzahl von Studenten Bachs „Kunst der Fuge" erörtert. Die Studenten haben ein eigenes großes Orchester, das von Zeit zu Zeit von Kussevitzki inspiziert wird und in dem aus diesem Grunde mit einer Hingabe gearbeitet wird, die in wenigen Wochen bereits erstaunliche Resultate gezeitigt hat.

Heuer, da die Parole „Reise in der Heimat" dem Amerikaner durch die Verhältnisse im Ausland besonders nahe gebracht ist, war die Nachfrage für Berkshire so stark wie noch nie zuvor. Wenn Europa tatsächlich auf Jahre hinaus kulturell völlig lahmgelegt bleibt, dann stehen wir hier vielleicht am Beginn einer Entwicklung, die diese Berkshire Musical Festivals zum temporären Mittelpunkt der Musik nicht nur Nordamerikas, sondern der ganzen Welt machen kann.

Walter Ducloux

Wellesley College News

XLIX 2311 WELLESLEY, MASS., APRIL 3, 1941 No. 24

Music Center Plans For Coming Season

The ears of many collegiate musicians will be tuned to the Berkshire Hills this summer as the plans now in progress for the second season of the Berkshire Music Center, directed by Dr. Serge Koussovitzky, culminate in six weeks of "living and working in music." Last summer, ten Wellesley students and seven alumnae were among those singing, playing, and listening to great music at Tanglewood, the beautiful estate where the Center is located. Already this spring there is lively talk about Billings concerning Koussevitzky, the Beethoven *Missa Solemnis* which will be prepared for performance under him, and the members of the Boston Symphony Orchestra whom students will come to know both as teachers and performers. Wellesley also contributes a faculty member to the Music Center in Mr. Malcolm Holmes, conductor and violinist.

Mr. Malcolm Holmes

Offering as teachers men like Paul Hindemith and Aaron Copeland, composers; Olin Downes of the New York *Times;* Gregor Piatigorsky, 'cello virtuoso; and Herbert Graf, stage-director of the Metropolitan Opera Company, the Music Center has attracted students varying widely in experience and interest. The section of the Center known as "The Department of Music and Culture," draws the largest number of college men and women, since it makes no professional entrance requirements except a certain amount of experience in playing and singing. This season, the choral and instrumental groups of the "Department" will approach music from an historical point of view. But unlike most college courses in music history they will study the growth of music from the 14th century by singing and playing it themselves. A week will be devoted to music of the present day in an atmosphere where it is actually being made and played by its modern creators.

Music Center students will attend the nine concerts of the Berkshire Symphonic Festival by the Boston Symphony Orchestra. But if last summer's activities were an example, they will hear the music discussed, meet the men who play it, and come to its rehearsals before the actual concerts tal place.

No study of the Music Center could omit mention of "Woody," Mr. J. Wallace Woodworth—whose official winter title is Chairman of the Harvard Music Department and Director of the Harvard Glee Club. In the summer he turns to preparing the Music Center Chorus for their performance with Dr. Koussevitzky. This year, Hugh Ross, Director of the famous Schola Cantorum of New York, will aid him in teaching the proper way to sing. Students interested in choral conducting will have time to acquire the proper technique of wrist and baton under these experienced teachers.

Collegiate instrumentalists can take time out for a string quartet or flute trio just before a swim at Tanglewood, oboe-ployers can practice in a truly bucolic atmosphere complete with cows and meadows, embryonic composers may consult with Mr. Hindemith or Mr. Copeland. Whatever one's particular bent, the Music Center offers one a summer of "music for the fun of it" at its very best.

Berkshire Center Offers Student Unforgettable Musical Experience

If you want a musical experience that cannot be duplicated, if you want a vacation spent in the most beautiful and famous part of Massachusetts, if you want to associate with the most proficient musicians in this country, if you want to work hard but have fun every minute, or if you want to make friends with people who have lived interesting lives, then go to the Berkshire Music Center next summer. As Koussevitzky said in an address to the Academy, the experiment at Tanglewood was intentionally called a Center rather than a School. The directors, in naming it, hoped to make the old home of Mrs. Gorham Brooks, the Shed, the little red barn, and the Little Theater the center of musical education in this country, a place to which the best teachers would come to give of their talent and experience, and from which the young musicians of America would leave, enriched and ready to give generously to others the rewards of their summer in the Berkshires.

A visitor to the Center during its six weeks' session would have found the three hundred and twenty-five students busily and noisily occupied. On the stage of the Shed, an enormous open auditorium seating six thousand, he would have seen and heard the Institute orchestra, the group from the advanced half of the Center, in rehearsal for their weekly concert. This orchestra of about eighty men and women was directed by the five promising young student conductors, chosen from a larger group of aspirants to be in Koussevitzky's conducting class. Every morning from nine to twelve the five conductors rehearsed their small symphony orchestra under the direct coaching of Koussie, as he is familiarly called, and Stanley Chapple, formerly guest conductor of the London Philharmonic Orchestra. In the afternoon the orchestra broke up into quartets and trios to work under and with the first desk men from the B. S. O. (Boston Symphony).

Our visitor would have heard great arias bursting forth from the Little Theatre. Here, the twenty-five students in the Opera Dramatics class rehearsed short scenes and acts from the great operas under the direction of Herbert Graf, Stage Director of the Metropolitan, and Boris Goldovsky of the Cleveland Institute of Music. Twice during the summer these budding opera stars presented excerpts from opera in evening programs.

In the main house, Tanglewood, our visitor would very likely have heard conscientious violinists and pianists practicing in what seemed a deliberate attempt to outdo each other. In several rooms he might have seen young composers struggling to write masterpieces under the guidance of Aaron Copeland and Paul Hindemith.

After a short walk down the hill and across the road, the spectator would have seen a typical New England red barn. But instead of farmers tossing hay into the loft, he would have found a chorus rehearsing the Bach B Minor Mass under Woody, G. Wallace Woodworth, the conductor of the Harvard Glee Club. Or in the afternoon he would have heard the Academy orchestra, the group in the Center interested in music from the amateur's standpoint, in rehearsal for one of their concerts under Malcolm Holmes.

These two groups, the Academy and the Institute, worked five and a half days a week. But the Berkshire Music Center was not all work. There were lectures by well-known musicians such as Olin Downes, Archibald Davison, Abram Chasins, Randall Thompson and others; concerts by members of the B. S. O.; and folk dancing twice a week. All the members and faculty of the Center enjoyed teas in the garden at Tanglewood, and especially the one during the final week at Koussevitzky's beautiful home, Seranak, overlooking Lake Mahkeenac and the Stockbridge Bowl. When Koussevitzky begged us all not to forget Tanglewood, and the work we had done there together, the real meaning and importance of our summer of music, during Europe's summer of air raids, became clear to us all.

Wellesley was well represented at the Center. Malcolm Holmes, conductor of our orchestra, was our faculty's sole contribution to the teaching staff. But from the student body and alumnae there were two in the Institute, eleven in the Academy, and one in the Secretary's office.

For me, however, the peak of the summer came when the Berkshire Festival Chorus sang the Bach Mass with the B. S. O. under the direction of Koussevitzky. We felt very proud to be included in the program of nine concerts given during the Festival. When one sees an audience of nine thousand people enjoying the privilege of listening to the Boston Symphony, one feels a sense of thankfulness, and above all, a sense of gratitude to the man who had the vision to make the Berkshire Music Center possible, Serge Koussevitzky.

B.B.P. '41

Dr. Koussevitzky Tells Of Classes, Concerts At Berkshire Music Center

By Joan Pinanski

"It is a miracle when a genius like Mozart comes into the world," declared Dr. Serge Koussevitzky, Conductor of the Boston Symphony Orchestra, in an interview following a morning rehearsal at Symphony Hall. Dr. Koussevitzky was speaking of the three Mozart programs to be given in the Berkshires next summer as part of the Berkshire Symphonic Festival.

He went on to talk about the Berkshire concerts with a gleam in his eye. "Do I like conducting there? Why, of course. There people come only for the music. They are not thinking about business and other appointments, as in Symphony Hall. So naturally, they listen better." Dr. Koussezitvky is himself very fond of the Berkshires and has bought a home there—a retreat where the conductor loves to relax.

Last summer the Berkshire Music Center offered over three hundred students an opportunity to "live and work" in music, under Dr. Koussevitzky's direction. Making plans for next season, he extended a cordial invitation for college students to come there. "Students are my favorite audience," were his words. "They are creative—they have such imagination. It is not necessary to be a professional musician to work at the Music Center. All you need is a voice to sing in the chorus."

The chorus to which Dr. Koussevitzky referred will perform the *Missa Solemnis* by Beethoven with the Boston Symphony. "Each year we will choose to perform one great choral work," he explained. "Last year, it was the Bach *B minor Mass* —maybe next time, the Brahms *Requiem.*"

Most of the chorus will come from the "Department of Music and Culture" at the Music Center. This is a division of the Music Center with no technical entrance requirements, which includes college students going to teach music, but really he [illegible]ssevitzky emphasized that not only men like Mr. G. Wallace Woodworth, Conductor of the Harvard Glee Club, who trained the chorus last summer, will work with students, but new faculty members, including Mr. Hugh Ross, who directs the famous Schola Cantorum of New York.

The Berkshire Music Center is a project very close to Dr. Koussevitzky's heart, the realization of a life-long dream for him. To hear him describe it is to hear one of the truly great artists of our time talking about an institution of major importance in America's musical future. He speaks in superlatives, with a tremendous enthusiasm and with the fiery warmth which is his on the conductor's stand.

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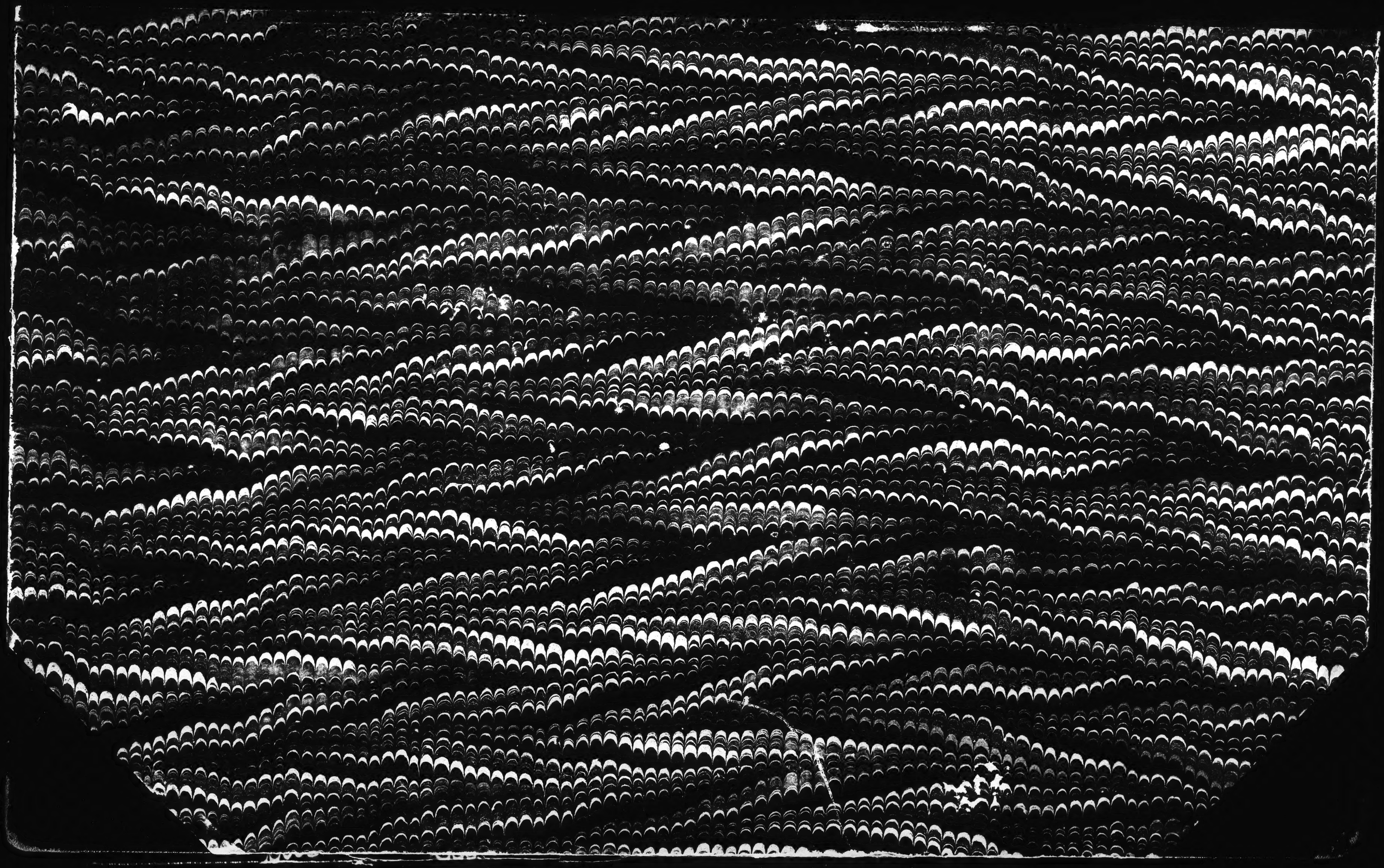

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